

**Goblins & Ghouls. Lookout...
DN Halloween Guide
Monday October 30th!**



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Revelry fills holiday weekend

With All-Hallow's Eve just around the corner, costuming and treats may be on the mind. The holiday weekend is full of entertainment.

• Kelly Hunt plays at the Jones Street Brewery in Omaha, 1316 Jones St., tonight and tomorrow night. Each show starts at 9:30 p.m. Tickets are \$5 in advance, \$6 the day of the show.

• Tomorrow night, the Bemis Gallery, 614 S. 11th St., houses the Halloween Benefit Bash. The idea is to "BE SOMEBODY (else)."

The event starts at 7 p.m., with music from the Twang Daddies. Prizes will be given for costumes. Tickets are \$25.

• Tonight at Knickerbockers, 901 O St., check out The Billy's and Kab. Dwindle plays with Ezra Saturday night. Both shows start at 10:15 p.m., and cover is \$3.

• Candlebox attacks Civic Auditorium in Omaha with Sponge and Our Lady Peace on Sunday. Doors open at 7:30 p.m., and tickets are \$17.50.

• The Wannabes, touring in support of its album "Popsucker," plays at Mudslide Slims, 1418 O St., Sunday night. The show starts at 10 p.m., and cover is about \$3.

• The Hurricane, 1118 O St., features several shows this weekend. Tonight, check out the Secret Skin CD Release Party with Janitor Bob. The show starts at 10 p.m. Saturday, Side-show and Giant's Chair take the stage in a 10 p.m. show. Strutter, the KISS tribute band, blows fire and rocks Monday night. And if you dress up like KISS, you get in free. Doors open at 8 p.m.

• Peggy Myo-Young Choy performs "Dancing Outside the American Dream: The History and Politics of Asian Dance in America," from 11 a.m. to noon in Room 304 of Mabel Lee Hall, 14th and Vine streets. A second performance, "Dancing in the

Steps of Masters: An Asian Perspective on Dance," takes place at the Lincoln Women's Club, 417 S. 14th St., from 2-4 p.m. tomorrow.

• "Richard III" wraps up this weekend at the Howell Theatre in the Temple Building. The show starts at 8 p.m. More information is available from the box office at 472-2073.

• Robin and Linda Williams and Their Fine Group, regulars to the Prairie Home Companion, perform at First Plymouth Church, 2000 D St., at 7 Sunday night. Tickets are \$8 for adults, \$4 for children.


• "The Tender Land," an opera performed by students in UNL's School of Music, continues this weekend at the Johnny Carson Theatre, with an 8 p.m. show each night and a 3 p.m. matinee Sunday. Tickets are \$8, \$4 with a student ID.

• The Turtle Island String Quartet plays at the Lied Center for Performing Arts tomorrow night at 8. Tickets are \$20, \$24 and \$28, and half-price for students.

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Cartoonist's compelling, dark tale carries film

By Patrick Hambrecht
Movie Critic

"Crumb" is a wonderful film, easily one of the best movies of the year. Currently playing at the Mary Rieppel Ross Film Theater, Terry Zwigoff's documentary tells the story of one of America's strangest men with stunning naturalism.

"Crumb" is Robert Crumb, the most important underground cartoonist of the 20th century. His character "Fritz the Cat" starred in the first X-rated animated movie, directed by film innovator Ralph Bakshi. The "Keep on truckin'" design he created became as recognizable and overused as Ziggy during the '60s and '70s.

During the six years in which "Crumb" takes place, Crumb sneers and whines through everyday life with hilarious pathos. Savagely, he guards his art from being exploited by obnoxious businessmen and rebukes amazing offers from entertainment leaders.

The '60s visionary rails against yuppies, society, urban sprawl, modern music, and briefly, everything else.

A misanthrope with a self esteem problem, Crumb's constant facade as a sneering nerd appears pathetic. He snivels about how girls never liked him, complains about his fans, and then cackles about how women can't get enough of him — now that he's famous.

Crumb is one of the most comically bitter, though oddly likable, characters ever to appear in film.

But his grumbling demeanor appears increasingly heroic as the film shows how easily he could have gone insane — like both his brothers.

Like modern contemporaries Dan Clowes and Peter Bagge, Crumb's eccentric older brother taught and molded him into a cartoonist.

The elder Charles Crumb is an amazing artist who has been crippled

by his father, his peers and his own sensitivity. Max Crumb is similarly destroyed, becoming a destitute sex offender.

Only Robert, propelled by his anger and indignation, escaped the Crumb curse.

Now Charles Crumb, as the film first shows him, is an impotent, drugged recluse, still living with his mother. Max is an obsessive spiritual hermit, performing excruciatingly painful rites upon himself.

The mystery of what could have warped and devastated the Crumb artists so severely hangs over everything Robert does.

The real irony is that Crumb's artwork could actually be considered inferior, compared to his brothers Charles and Max. It is not his artistic talent, but his ability to disguise his sensitivity to the outside world that allows Crumb to rise to greatness.

Yet the tragedy of the Crumb brothers is only one of many stories told in Zwigoff's movie. Woody Allen would have been glad to write the scenes between Crumb and the women in his life, including his witty wife, Aline Kominsky-Crumb.

The controversies over Crumb's art are discussed at length in the movie, and he is confronted by harsh opinions from critics and feminists alike.

This documentary is inescapably dark, creepily suspenseful, humanistically uplifting — but above all, authentic. Historically and psychologically dazzling, "Crumb" is the most important movie about an American family in years.

"Crumb" continues at the Ross Theater today through Sunday and Nov. 2 to Nov. 5.

The Facts

Film: "Crumb"
Director: Terry Zwigoff
Rating: R
Grade: A
Five words: American genius rails against world

Swick

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writing published dozens of times in several magazines and literary journals.

But, Swick said, 13 years of success hasn't made the task of writing an altogether easy one.

"Everything's hard," she said with a laugh. "It's hard to force yourself to actually sit down and do it."

Ideas come easy, Swick said. Finding a way to make those ideas come together proves more difficult.

"Once I start writing, I can work with the characters and let the story grow organically. But making what they do turn into something beyond the action, giving those characters meaning, that's the hard part."

When giving advice to unpublished writers, Swick said, she tries to encourage them to have patience and faith in their work.

"You need to have reasonable expectations, because it's a pretty long process. But if you believe in what you are writing strongly enough and work with what you have, things will start happening for you."