

**New Releases**

**Marilyn Manson**  
**"Mechanical Animals"**  
 Nothing Records  
 Grade: D

I should've known what to expect when I opened the new Marilyn Manson album and the disc was decorated to look like a pill with the word "coma" on it.

"Mechanical Animals" is the latest offering from the always freshly androgynous Manson camp, and it has all the makings of another hit record.

If I know kids these days – and I think I do – they love reefer-smoking aliens, so the spaced-out drug themes of "Mechanical Animals" ought to make the kids go crazy.

However, for those who don't shop at Gadzooks, this album will probably come off just as it did for me – boring and repetitive. The song structures are largely the same throughout the entire album as almost every tune has a low-key moody verse section that crescendos into an aggressively violent chorus. While the structure works for some of the tunes, it completely fails with others, and ultimately the album would have been more interesting had it been cut in half.

Though Manson attempts to reinvent himself as a breasted space prophet on "Mechanical Animals," most of the lyrics are still based on his woeful feelings of inadequacy and resentment toward society and God.

"Mechanical Animals" splutters to a start with the Ziggy Stardust-like sounds of "Great Big White World" and has the feel of a floating spaceman going out of control, shunned by earth and crying for a world to belong to. Poor spaceman.

The second track, "The Dope Show" is also the album's first release, and it combines a slow groovy rhythm with -- surprise -- more space noises. The lyrics are about Manson's inability to handle his love-hate relationship with the media and his feelings of alienation toward society. The lyrics offer nothing new to the subject and come off incredibly shallow and whiny.

"They love you when you're on all the covers – when you're not then they love another," cries Manson.

Poor spaceman. Most of the musical characteristics aren't as aggressive as Manson's previous work, with the exception of a few tunes. "Rock is Dead" is a pounding ride through screams, sex and television. It sounds incredibly similar to one of Manson's previous smashes, "Beautiful People" ... a little too familiar, if you ask me.

"Posthuman" is another upbeat stomper that injects a furious dose of drumming into a catchy "hey, hey, hey" chorus about God, heroin and Jackie O.

Manson seems to have taken a new glam-rock approach to making music on some sections of "Mechanical Animals," as songs like "User Friendly" and "I Don't Like the Drugs (But the Drugs Like Me)" combine funky grooves reminiscent of the guy we used to call Prince with a hair-metal chorus reminiscent of Slaughter (which for some reason stuck with its name).

"I Don't Like the Drugs (But the Drugs Like Me)" has a fist-jabbing chorus with all the hessian elements of Slaughter's "Up All Night, Sleep All Day," and even has some funky-soul divas classing up the background vocals.

"User Friendly" is another funk-hessian combo with lyrics that prove even Marilyn Manson has girl prob-

Please see **MARILYN** on 9

# Body Language

*Performances feature body parts as puppet actors*

By LIZA HOLTMEIER  
 Staff writer

**A knee is a knee and a foot is a foot. Unless you are Hugo Suárez and Inés Pasic. If that's the case, a knee is a bald street musician named Ginocchio, and a foot is a grumpy old man.**

Suárez and Pasic comprise the mime and puppet troupe Teatro Hugo and Inés. Using knees, hands, elbows and feet, the two create a parade of characters in their show "Short Stories." The show opens the Wagon Train Project's sixth season with performances tonight and Wednesday.

"Short Stories" combines characters from the duo's show "The Adventures of Ginocchio" with new characters that were created last year. The show consists of 15 vignettes featuring characters like Pink Baby, Blue Baby, the One-eyed Man, the Vagabond and Ponch Man.

Suárez and Pasic use their own bodies to make the bodies and faces of their puppets. They then add sunglasses, false noses, caps and shirts to bring their creations to life.

To create characters, Suárez said he and Pasic improvise in front of a mirror. Working alone, they experiment with the body's possibilities, exploring the physical details of a character.

Then, they work on the text. However, Suárez said, the show's dialogue is limited.

"Ninety-nine point nine percent of the show is physical," said Phyllis Brzozowska, the company's manager. "There are almost no words except for an occasional 'Ah!' or 'Wow!'"

Instead, Suárez and Pasic rely on their dexterity and mime skills to convey feelings of delight, confusion and youthful energy.

"They have the most amazing ability to make these characters completely full of emotion and life," Brzozowska said.

Because the show revolves around puppetry, children are naturally drawn to it. However, Suárez said, audiences of all ages find the puppets entertaining. While children respond to the performance's physical nature, adults respond to the show's cultural references.

"Ten-year-olds and 60-year-olds are all laughing just as hard," Brzozowska said.

While Suárez and Pasic emphasize slapstick in their performance, Brzozowska said they also approach their characters with thoughtfulness and a sense of poetry.

"They have a way of juxtaposing the serious and the light-hearted," Brzozowska said. "There's a lot of surprise."

Suárez, a native of Peru, and Pasic, a native of Bosnia-Herzegovina, met in Italy where Suárez was performing as a street mime. The two began training together and, in 1986, formed Teatro Hugo and Inés.

Suárez and Pasic have performed around the world. The two opened the National Puppetry Festival in Argentina and then performed in the Jim Henson Foundation's 1994 International Festival of Puppet Theater.

"Short Stories" runs tonight and tomorrow at 7:30 p.m. at the 7<sup>th</sup> Street Loft, 504 S. Seventh Street. A contribution of \$10 is asked for general admission and \$5 for students. For more information, call (402) 435-5592.



COURTESY PHOTO  
 HUGO SUÁREZ of Teatro Hugo & Inés has toured the world with his uniquely physical brand of nearly silent puppetry.

## The Big Six swing into town for second visit

By SARAH BAKER  
 Senior staff writer

**Music**

Swingers usually can be identified by pinstriped pants, derby hats and the flash of dangling wallet chains.

But The Big Six aren't your run-of-the-mill swingers.

Imported straight from England's swing scene, the rockabilly-swing band plans to morph the Zoo Bar into a rolling dance club tonight.

And they plan to wear baggy, not to mention tacky, plaid suits while they do it.

Ricky Brawn, the founding member and drummer for the sextet, said the trademark attire, which members have donned since the onset, does more than just make the band look stylish.

"The swing kids dress up, so why shouldn't the band?" Brawn asked. "We wanted to add a visual element to our shows and look exciting on stage. We want to seem larger than life."

Brawn said the band's first visit to Lincoln was surprisingly successful.

"It was packed," he said. "We didn't know what to expect, but it was exceptionally good."

Tonight's show marks The Big Six's second visit, and Brawn said he hopes the band can claim success this time around as well.

"We had a great time in Lincoln," Brawn said. "Our show is going to be as wild as possible. We like to entertain and get some good dancing

going."

The Big Six are in the midst of a 55-date tour of the United States, after which they will go on tour with the Cherry Poppin' Daddies, another product of the recent swing revival.

Brawn said the band was excited about having the chance to tour the United States, especially with the newfound popularity of the big band sound.

"I think (the swing revival) is great," he said. "In the UK it's hard to get gigs because the scene is so bogged down, but here it's wonderful. We are working hard and playing loads of gigs."

The band credits some of its inspiration to music greats such as James Brown, Bill Haley and the Comets as well as the Skatellites.

The group's new album "We the

Boys Will Rock Ya" is its first on a major label – Hepcat Records, based out of Los Angeles.

Brawn attributed the group's popularity to more than just its outrageous look.

"The music connects with the fans," he said. "It's not about religion or politics. It's escapism, and it lets them have a good time."

He said the band doesn't like being on the road, but the end product makes the suffering worthwhile.

"We love the gigs," he said. "It's definitely worth it, and we really don't know what else to do with ourselves if not this."

The Big Six plays at the Zoo Bar, 136 N. 14<sup>th</sup> St., at 9 tonight. Tickets for the show are \$5.

For more information, call the Zoo Bar at (402) 435-8754.