

The Current

The Trend

An Current Monday, October 3, 1983



ONCO BOINGO

Photo by Phillip Mosier

Review: OINGO BOINGO



Photos by Phillip Mosier

By Susan Shields

Oingo Boingo. Oingo Boingo. Oingo Boingo. No, that's not the sound of rusty bedsprings.

Oingo Boingo (pronounced like "oink" sans the k) is the name of a Los Angeles band, who, like most of the contemporary bands rising out of the Southern Californian smog, is producing a breed of stimulating, non-traditional music of the 1980s.

To those who have never heard of this eight-man band, the best description is an explanation of what the band is *not*. They are most definitely not into alarm-reaction punk, techno pop or brassy heavy metal. Oingo Boingo comes nowhere near the Top 40s chart. And, they have no desire to.

Oingo Boingo's music is, however, as unique as its name. Upbeat rock and Big Band jazz are fused together through a synchronization of three guitars, two saxophones, a trombone, a trumpet, keyboards and drums. It is new wave with an old style.

Formed originally as the Mystic Knight of the Oingo Boingo, the group was theater oriented, and pioneered in home movie/music production.

In a recent interview at Six Flags Over

Texas, Donny Elfman, lead singer/songwriter, explained what has since happened to the band.

"Oingo Boingo originated as a non-rock, schizophrenic, multi-media cabaret. But when the music began to evolve faster than the (home) films, we adjusted," he said.

Released in 1980, their first extended play album, "Oingo Boingo," got them a contract with A&M Records. "It was the best move we ever made," Elfman said.

The band members, whose talents, hair colors and mannerisms are as diverse as their ages, are presently on tour promoting their third album, "Good For Your Soul."

A better indication of their style is the similarity to the uncanny and sometimes senseless style of Frank Zappa. The group members say they adamantly believe that their music is not created to influence anyone's thinking or to make any kind of statement.

Instead, they claim they are into "group behavior."

While they may not advocate any one thing in particular, however, their music does have something to say. Take for example, "Capitalism." Elfman calls this song "an autobiography from a product of the suburban '60s who lives under the

shadow of Hiroshima."

This song off their first album, "Only A Lad," does have obvious social commentary, regardless of what the band members say.

"You're just a middle class socialist brat from a suburban family and you've never had to work . . . You talk, talk, talk about suffering pain, your mouth is bigger than your entire brain," the song goes.

In conversations with reporters, the Oingo Boingos refer to the American Dream, free enterprise and—as they advocate in "Only A Lad"—the death penalty. ("It's not his fault he can't behave, society made him go astray. Perhaps if we're nice he'll go away . . . Hey there Johnnie boy, I hope you fry.")

They deplore bands who use alienation to attract fans. "The average age of our crowds is 19. The thing I like best is that they know the words to the songs instead of mindlessly wasting away in front of us," said Elfman.

Conceptually, the band is simply bizarre. Musically, it borders between extreme schizophrenia and a wild, exuberant sound explosion.

And even if the name Oingo Boingo is a bit strange to the ear, the music is a pleasure to the soul.



Rap session: Members of the band Oingo Boingo relax after their concert at Six Flags Over Texas.

Photo by Dan Tribble

c.a.l.e.n.d.a.r.

3 MON

Peace Corps 9 a.m., Student Center Lower Lobby.
 Phi Delta Theta 11 a.m., Student Center Lower Lobby.
 UCAM 7:30 p.m., Student Center Room 204.
 Social Work Club 7 p.m., Student Center Room 218.

Homecoming Committee 6 p.m., Student Center Room 202.
 Beta Sigma Phi 6:30 p.m., Student Center Room 203.
 Washington Interns 3 p.m., Student Center Room 205.
 CPPC Interviewing 9 a.m., Student Center Room 215.

4 TUE

Air Force ROTC Band 9:30 a.m., Student Center Lower Lobby.
 Phi Delta Theta 11 a.m., Student Center Lower Lobby.
 Phi Alpha Theta 6:30 p.m., Student Center Room 202.
 Performing Arts 5 p.m., Student Center Room 203.
 Washington Interns 3 p.m., Student Center Room 205.
 Greek Leaders 3:30 p.m., Student Center Room 222.
 Faculty College Bowl noon, Student Center Lounge.

6 THU

"The Visitor" noon, Student Center Ballroom.
 College Republicans 6 p.m., Student Center room 203.
 Fuller Brush 7 p.m., Student Center Room 204.
 Interview Tapes 2 p.m., Student Center Room 218.

7 FRI

Lutheran Ministries 8 p.m., Student Center Room 203.

5 WED

Phi Delta Theta 11 a.m., Student Center Lower Lobby.

8 SAT

Mortar Board Registration 8 a.m., Student Center Lower Lobby.



Photo by Phillip Mosier

Baubles: Jewelry box treasures are the newest in fashion accessories. Pieces shown above courtesy of Wardrobe Anonymous.

TCU C'est Chic! Old style; new fad

By Renee Cea

Accessories play a major role in fashion coordination and balance. They are capable of tying together clothing colors and schemes, and the right accessories can enhance even the most basic wardrobe. This fall season features understated fashions with bold accessories.

Remember when you were a little girl—how big grandmother's or even great-grandmother's jewelry was. She seemed so wealthy, sporting all those large gems. Her chest-of-drawers were filled with fun things: pearls, brooches, handkerchiefs, gloves, long flowing scarves and simulated gems in gaudy settings. Playing dress-up was, and still is, a favorite pastime for little girls and big girls alike.

Dressing up is carried in an on a old tradition this year. The season's fashions consist of clean, polished lines with remnants of Granny's treasures. It seems as though top designers have mass produced what they found in family jewelry boxes.

Oversized costume jewels are worn to accent fall fashions. Huge clip-on earrings, necklaces, brooches and bracelets will enhance the simple, clean-lined clothing. Fashions will be uncluttered, but accessories won't be.

These fake gems will reflect the color spectrum of the fall fashions: black, gray, red, royal blue, emerald green and fuchsia. Brilliant colors mixed and matched will perk up blacks and grays.

Gloves have also been rediscovered. They have taken on a new look, however, in brightly colored leather.

The key accent seen in the fall collection is polished class, with a splash of brilliant nostalgia.

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Attack: Michael Keaton experiences the trials and tribulations of housework and "motherhood" in the 20th Century Fox production of "Mr. Mom."

Omni space film excites emotions

By Peggy Wyrick

Strapped into a chair and gazing into space, one's emotions become a mixture anxiety, fear, excitement.

Mission control announces T-20 and counting. The engines prepare to fire. Three, two, one . . . Blastoff!

Although only a few people will realize the dream of flying a spaceship, hundreds can relive the first launch of the Space Shuttle Columbia on the 360-degree screen of the Omni Theater. Through use of the theater's highly advanced technology, the Omni presents more than just a film. It becomes a personal experience. The multi-image projection and huge sound system dazzle the senses and envelope one in sight and sound.

The climax of a visit to the theater is the main feature, "Hail Columbia!" First, however, the audience is guided through the system's projection room. There stands the nearly six-foot, 1,200-pound OMNIVAX projector. It produces a considerable amount of functional noise but is kept away from the viewers by a steel trapdoor. Only the lens is in the theater itself.

Also in the projection room are the computer storage banks of an extensive sound system. These storage banks control 72 speakers placed throughout the theater.

After the projection room tour, visitors are guided to the theater seating area, where a huge dome screen extends 80 feet in diameter and tilts at a 30 degree angle to the horizon. The resulting effect is that the viewer's complete visual range is captured. OMNIVAX, the most advanced 70 millimeter and multi-image projection system in the world, then fills the dome with brilliant, distortion-free images.

Behind the dome screen are the 72 speakers, placed so that the sound is allowed to "move" across the room synchronized with the action on the screen. The viewer is exposed to sensations very much like the actual experience.

Before the main feature, the Omni presents a colorful history of Fort Worth in "The Legend of the Sleeping Panther." Produced by the theater's Fort Worth staff, the film plots the growth of the city from a small army fort to its present metropolitan status.

But the main feature is the widely acclaimed film chronicling the maiden voyage of the Space Shuttle Columbia. "Hail Columbia!" takes its viewers through the ship's development and the crew's preparation to the ship's glorious launch. It rockets its voyagers nearly 200 miles into space for an incomparable view of our planet Earth. Furthermore, it depicts the ship's landing without a "letdown."

"Hail Columbia!" is not just another documentary on the space program. The theater's facilities and the OMNIVAX system make the film come to life. It makes the viewer appreciate the splendor of the shuttle, and is a chance to experience as nearly first hand as possible what thousands at John F. Kennedy Space Center in Cape Canaveral, Fla., saw on the Columbia's launch day.

The Omni Theater is in the Fort Worth Museum of History and Science at 1501 Montgomery St. Show times are almost hourly Tuesday through Sunday afternoons and evenings.

Review: 'Mr. Mom' no big deal

By Bill Hanna

If your idea of a good time is to not think for two hours, then "Mr. Mom" may be just what you're looking for.

If you're looking for any semblance of originality, then don't go to this movie because it is nothing but a copycat of other films.

"Mr. Mom" stars Michael Keaton and Teri Garr as Jack and Caroline Butler. They are the picture of domestic bliss until Jack gets laid off from work at the automotive plant. This means beloved wife Caroline is sent out into the "real world" to find a job after years of raising the kids.

Sooner than you can say, "You're hired," Mom's got a job and Dad's stuck raising the children. It's a possibility that this picture might seem original to you, but only if you haven't been to a theater in the last 10 years. Films such as "Kramer vs. Kramer" and "Author, Author" also deal with the father being responsible for the children. There's even an old "Blondie" movie in which Dagwood keeps the house while Blondie goes off to work.

This is one of those films that you're supposed to like because it reinforces family values and shows that Mom can support the family just as well as Dad can. But at the same time, it says she misses the kids more than she wants to work. She knows poor old Jack can't be happy with the kids all day.

The screenplay for "Mr. Mom" was written by John Hughes ("Class Reunion"), who had exactly two original ideas in this movie. One was setting the film in Detroit and the other was making Keaton an em-

ployee of the automotive industry. Well, so it's only an idea and a half, but that shows how well the creative juices were flowing for Hughes.

Michael Keaton has a few funny moments as the husband with time on his hands. There's one memorable scene when he contemplates whether or not to have a fling with another woman. Mostly though, he seems to be in this movie only for the ride.

Teri Garr just stands around smiling a lot in the picture. This is too bad because Garr has proven herself a good actress in such films as "Tootsie" and "The Black Stallion." It seems such a waste of acting talent to have her starring only as Keaton's straight "man."

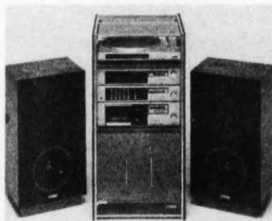
The film is filled with familiar faces such as Martin Mull and Ann Jillian. Mull plays a real cad named Ron Richardson who is interested in much more than Caroline's job skills. Ann Jillian plays the Butlers' neighbor, Joan, who wouldn't mind breaking up the happy marriage.

Stan ("Love At First Bite") Dragoti directed this film and did a fine job putting film in the camera.

In a way, this movie could be a typical television series. Maybe that's because TV trash mogul Aaron Spelling ("Love Boat", "Charlie's Angels") was executive producer. Spelling has a knack for making bad TV shows that sell. Judging from "Mr. Mom," it looks like he may have the same skill with movies.

Who knows, if things keep going like this, the Love Boat may soon be docking at a theater near you.

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