

## ARTS

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## See the cover, Hear Jane drone

by "Switch"

**Jane's Addiction**  
*Ritual De Lo Habitual*  
Wea/Warner Bros. Records

"Of course this land is dangerous! All of the animals are capably murderous."

Jane's Addiction's latest release, *Ritual De Lo Habitual* has some very high points, and some very low ones. Overall, it disappointed me.

Some of the lyrics are brilliant, showing the poetic nature and political insights of lead singer Perry Farrell and the band. Unfortunately, the music tends to drone on, as does Farrell, daring you to rip out the tape and toss it over your left shoulder (to break the curse).

*Ritual De Lo Habitual* is sort of like the white noise that you find between two really awesome radio signals. At times, the modulation will let you hear bits of incredible music before falling back into the static abyss. Too bad, if someone were to take all those seconds and splice them together, there might be as a result, an

album that is worth your time.

The three song 12" EP *Stop*, released before the album, is infinitely of more value. "Stop" and "Three Days" (the third cut is studio version of "I Would For You") also appear on the album, becoming its highlights.

Lyrically, Jane's Addiction has deep political notes and is environment-conscious.

The whole debate over the "offensive" cover that has been banned in Canada is rather, well, ridiculous. If

you like it, you should be allowed to buy it; if not, then you don't have to. But, I suppose the Moral Majority have to have something to get excited about.

Personally, the pseudo-religious colour cover does nothing for me, and I really prefer the white one. I just wish that the consumer (who generally is far from being ignorant when it comes to buying records)

would be given the choice.

So, buy the EP *Stop*, not the album, unless you can get hold of the colour cover, which might someday be worth something — not because it's good, but because of the hype.



Do I offend?

## Eziashi goes . . .

by Kim Yu

Actor Maynard Eziashi may not be familiar to anyone now, but with the wide release of *Mister Johnson* (directed by *Driving Miss Daisy's* Bruce Beresford), Eziashi stands to increase his popularity at least tenfold.

Critical acclaim has already been heaped generously on Eziashi by Festival of Festivals goers.

Barely in his mid-twenties, Eziashi landed the role of Clark Johnson soon after graduation from the British Academy of Dramatic Arts. However, Eziashi notes that he had not always planned to be an actor.

"It was quite strange really, because when I left school, I worked as an engineer for five years. I studied and graduated, and then for me, it became very, very dull and boring. I wasn't being promoted, so I began getting very disillusioned. I thought, 'There must be more to life than this!' At that time, I just thought 'Acting'."

Eziashi believes that everyone acts in everyday life anyway.

"When you go to the bank," he explained, "you would speak to the bank manager, perhaps, very

differently than you would a very close friend, and so forth. These are different forms of acting. It seemed to be one of the few things you really didn't have to 'work' at. That's what I thought then — different opinion now, I must say."

During the search for an actor to portray Mister Johnson, over 500 people were interviewed, limiting Eziashi's chances. "I didn't really hold out much hope. I just kind of forgot about it. I ended up seeing them five times. And, the fifth time, there was a screen test."

Assuming that there would be about 30 people for the final test, Eziashi was surprised to learn that only he and another actor were being considered. He recalls: "The next day, my agent rang me up, and I got the job. I said 'Great! Free trip to Nigeria. Three months of summer sun; miss the British winter!'"

Eziashi loves the character of Mister Johnson, although he's not blind to the character's faults: "Mister Johnson's downfall is primarily that he lives for the moment. He never learns from his mistakes. He repeats them. And, in the end, that's his downfall."



He's got a rocket  
in his pocket  
and he's heading for  
the highway

Fuckity Fuck man!  
I'm years old