



ADMIT ONE

## X-mas Holdovers: Catch Them While They're Hot

There was a virtual feast of films this past Christmas season, and I was fortunate enough to view most of them. This column is devoted to those releases that are still playing "at a theater near you."

**BEACHES:** Anyone who is a Bette Midler fan shouldn't miss this film. It is a self-indulgent work by Ms. Midler, who

stars, produces, and sings the entire soundtrack for the film. However, as irresistible as Ms. Midler is in *Beaches*, she can't save the film from its heavy-handed melodramatic story. Ms. Midler stars along with Barbara Hershey as two friends who have grown up together through letters to each other. They met on a beach years ago and have

grown up as two extremely different people. When they finally meet again, the sobbing and screaming is endless. *Beaches* would have been perfect for a T.V. movie because of its overdone theme, but for the big screen, it simply doesn't work.

**WORKING GIRL:** This is the brightest, most delightful film of the season, highlighted by Melanie Griffith's breakthrough performance as Tess McGill, a secretary trying to climb to the top of the corporate ladder. Along the way she falls for Harrison Ford and as a team they work together on a deal. However, Tess' boss, portrayed wonderfully by Sigourney Weaver, is already seeing Ford. All these ingredients add up to a film everyone can enjoy. The screenplay by Ken Wade and the direction by Mike Nichols are first-rate. Look for Alec Baldwin and Joan Cusack in terrific supporting roles.

**DANGEROUS LIASONS:** A film masterpiece from director Stephen Frears set in 18th century France, prior to the French Revolution. Glenn Close and John Malkovich star as people playing a game of seduction with the young and innocent. The

story is laced with intrigue and suspense that, when executed, is nothing less than brilliant. Both Close and Malkovich deliver powerhouse performances, but the performance from Michelle Pfeiffer steals the film. Ms. Pfeiffer portrays one of the victims of Close and Malkovich with carefully orchestrated vulnerability that is remarkable.

**ACCIDENTAL TOURIST:** You either love or hate this film based on Anne Tyler's novel. William Hurt stars as Macon Leary, a travel writer who re-

because relationships take time to develop, so does the film. *The Accidental Tourist* is a film lover's film in that it has subtleties rarely seen in today's movies. Director Lawrence Kasdan brings out exquisite performances from William Hurt and Geena Davis. This film only seems to reassure the fact that William Hurt is the best actor in films today. If you have patience and a love for fine filmmaking, *The Accidental Tourist* is for you.

Other holiday recommenda-

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cently has lost his son. His wife, portrayed by Kathleen Turner, can't cope any longer and wants a divorce. Macon finds comfort in Muriel Pritchit, a dog trainer, portrayed by Geena Davis. The film is about relationships, and

tions include *Rain Man*, *Dirty Rotten Scoundrels*, and *Women on the Verge of a Nervous Breakdown*. This is a good time to catch up on these films before we get a flood of new releases once again.

# Dylan and the Dead Come Alive On Vinyl

by Pete Fornatale and Dan Mulvihill

It is indeed a rare live album which is able to capture the spirit and energy of a concert. *Dylan and The Dead* combines the liveliness of The Grateful Dead and the brilliance of Bob Dylan. The six show summer tour of 1987 was an unparalleled event which translates well onto vinyl.

The album, as did Dylan's set while performing at the Meadows, opens with "Slow Train." This is one of the two songs on *Dylan and The Dead* which originally appeared on the 1981 gospel album *Slow Train Coming*. This version of "Slow Train" is awe-inspiring. Though Dylan's vocals are not exactly like those of Roy Orbison, he sings with a passion that

makes it obvious he cares about what he is saying. The Dead sounds terrific backing him up. Brent Mydland's backup vocals also stand out.

The first side closes with "Queen Jane Approximately" and "I Want You" from the classic mid-sixties Dylan albums. On these tracks, The Dead and Dylan mesh particularly well. Jerry Garcia's lead guitar is tight and Brent Mydland's keyboards add a dimension to the live Dylan sound which has not been achieved since Dylan toured with The Band in the mid-seventies.

The second side opens with the controversial track from the *Desire* LP, "Joey." This is a 10 minute song romantizing the late mobster Joey Gallo and can be interpreted in different ways.



On one hand, Dylan's lauding a known felon such as Gallo is offensive and reprehensible. However, the song itself is wonderfully written and is a true test of Dylan's talent that he can make someone as shady as Gallo seem like a hero.

The album climaxes with a version of "All Along The Watchtower" that's so good it verges on frightening. Garcia's guitar work on this track is quite possibly the best he's ever done. It's no wonder that The Dead have turned this into a concert staple.

The album closes with "Knockin' on Heaven's Door." This, though a bit long winded, translates very well onto the record. *Dylan and The Dead* is a solid live album and a worthy purchase for all fans of these bands.

Jamie Kirchner

# New Voice Arrives on Pop Music Scene

By Pete Fornatale

As the old saying goes, "You can't judge a book by its cover." By the same token you cannot judge an album by its hit single. Edie Brickell and the New Bohemians' *Shooting Rubberbands at the Stars* is proof of this. Though the album's first hit single "What I Am" is repetitive, overdone, and so catchy that it's offensive, the rest of the album is wonderful.

The New Bohemians were a band founded in the early 1980s. They were basically a garage band with a small cult following. During a performance at a bar in Texas, a girl named Edie Brickell joined them on stage. Edie

Brickell and the New Bohemians developed a strong cult following. They became especially popular on the campus of Texas Southern Methodist University. In 1986, the band signed with Geffen Records. After much difficulty between the band and the record company a debut album was released last year. As it stands now the album is number 2 on the *Billboard* charts.

The 22 year old Brickell and her band have a unique and intriguing style which combines elements of rock, reggae, folk, and jazz. The band sounds very together and the music mixes well with the lyrics. Brickell's lyrics basically take simple,

easy to relate to messages and look at them with a twist. The result is majestic imagery which really makes the listener take notice. Much of the music on the record is the end result of the individual band members jamming with one another. The band comes together particularly well on songs like "The Wheel" and "Beat the Time."

The band is much less prominent on "Circle," "I Do," and "Nothing." All three of these songs are more mellow and feature Brickell's wonderful voice and lyrics. "Circle" is a rather depressing yet beautiful song which claims "everything is temporary anyway." "I Do" is an

acoustic song that is the twelfth song on the record. Interestingly enough it is not listed on the outside of the album. "Nothing" is a song about trying to get an upset friend to open up to you, a very human sentiment which is easy to relate to. The album also uses changes in speed and rhythm of the music to enhance the meaning of the music. This is done particularly well on "Now."

Edie Brickell and the New Bohemians also have a lot of interesting material which remains as of yet unrecorded, particularly a wonderful acoustic song called "Times Like This." Also at their recent Bot-

tom Line performances they did a heralded cover version of the Led Zeppelin classic "Fool In the Rain."

Brickell and her band are currently touring the U.S. and there has been some talk that they will appear in the New York area again. There has also been talk of the band doing a second album.

Though the single is overplayed and overdone, but don't let this stop you from listening to this album. *Shooting Rubberbands at the Stars* would be a wonderful album to anyone who is looking for a unique perspective at pop music in the late 1980s.