

Bruce Captured on Video

Ten Years of Classic Performances

by Jeff Colchamiro

One of the major musical trends of the eighties has been music videos. Mostly through MTV, we've been able to see as well as hear our favorite music. Naturally, record companies as well as video companies have cashed in on this idea by releasing video tapes of live performances or compilations of MTV videos.

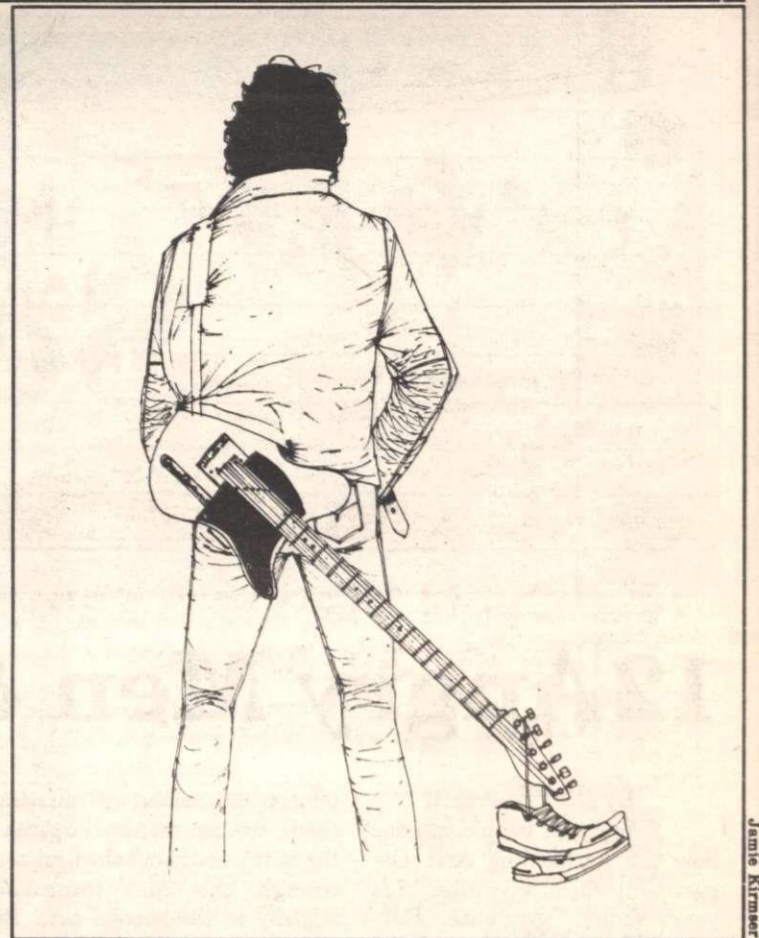
One such video which was recently released is the **Bruce Springsteen Video Anthology 1978-88**. The 100 minute tape is a complete collection of Springsteen's conceptual and live performance videos. Although much of his early material is missing, the tape is a fairly good retrospective of his career.

As Springsteen is best known for his live work, which is also exhibited on his 5 LP set, **Bruce**

Springsteen and the E-Street Band Live: 1975-85, the live performances on the tape stand apart from the conceptual works. The tape starts off with an energetic version of "Rosalita," which is different than the clip of this song shown on MTV. The video tape version is good, but the MTV clip is far superior in production quality and performance. Versions of the classic "Thunder Road" and "The River" which were performed at and released on the **No Nukes** video tape in 1980, look and sound fantastic. Other live highlights include stunning acoustic versions of "Fire" and "Born to Run" from the 1988 **Tunnel of Love** tour. All of the live performance videos do a good job of capturing the energy that Springsteen has on stage, and they are quite enjoyable to watch.

Many of the low points on the anthology are the conceptual videos. The poorly done lip-sync clip of "Dancing in the Dark" makes one wonder what happened to Bruce Springsteen in 1984. The new video for "Tougher Than the Rest," as well as "Born in the USA," and "I'm on Fire" simply add nothing to the music being played behind them. A video for "Atlantic City" from 1982's **Nebraska** LP simply shows black and white film footage of Atlantic City. While not bad, it gets quite boring and once again does not add to the song.

Bruce Springsteen Video Anthology 1978-88 is worth watching just for the spectacular live footage. In short, though the video tape certainly has high points and low points, it is well worth your 25 dollars.



Jamie Kirchner

This Elvis Does Not Want to Be The King

by Jacqueline Kane

When an artist has been around for 12 years, is critically acclaimed, and has a limited but extremely devoted following, it makes you wonder why he has not reached superstar status.

Elvis Costello is such a performer. Of his eleven previous efforts, all but one were amazing. **Goodbye Cruel World** was disliked by fans and critics alike. Throughout his otherwise successful career Costello has spawned Dylanesque lyrics, and combined this with a happy, funky, and boisterous type of music. This odd combination has led him to some revolutionary works. **My Aim is True** and **Punch The Clock** rate among the finest. "Summer Holiday"

and "Every Day I Write The Book" are danceable songs with terrific, original rhythms, and Costello's unique voice makes them truly exceptional.

Costello's twelfth album, the recently released **Spike**, is not quite characteristic of Costello but is nevertheless excellent. It displays several styles, from Irish traditional to New Orleans jazz.

It features the Dirty Dozen Brass Band and Marc Ribot of Tom Waits' band, Cait O'Riordan (Costello's wife) formerly of The Pogues, Derek Bell of The Chieftains (Van Morrison's recent collaborators), Benmont Tench of Tom Petty's Heartbreakers, and those who need no introduction: Roger McGuinn, T-Bone Burnett, and Paul Mc-

Cartney, among others.

With so many renowned artists supporting Costello, it seems odd that he is still only a few notches above cult status. Why can't Costello break into the mainstream? Maybe he just doesn't want to. Elvis Costello harbors extreme disdain for superstars like Madonna, Whit-

ney Houston, and Michael Jackson. He sees them as being pathetic, people who waste their talents by selling out to Diet Pepsi or Coke. With no respect for the majority of mainstream pop stars, one can understand why Costello is reluctant to become one of them.

The critics now, as in 1977,

love Elvis Costello. With each new album, good reviews keep coming in, predicting that Elvis is bound for fame and stardom. Perhaps if he would relent a little these claims would come true. One must give him credit for upholding his principles and passing up these sell-out opportunities.

Orbison's Talents No Mystery

By Hal Bienstock

One of the first things that one notices upon picking up a copy of **Mystery Girl**, the posthumous album release from Roy Orbison, is the abundance of established musicians involved in the making of the record.

There is Jeff Lynne, as well as Tom Petty and the Heartbreakers. Lynne and Petty share the writing credit with Orbison on two songs, "You Got It" and "California Blue." Lynne and Orbison collaborated on another track as well, "A Love So Beautiful." These songs feature Jeff Lynne as producer and the glossy production style is very similar to everything else Lynne has pro-

duced recently, such as George Harrison's **Cloud 9** and The Travelling Willburys' LP. Anyone who liked the style of music on those two albums should enjoy these songs as well.

The **Mystery Girl** album also contains a few of Orbison's famous lost love songs. These are "The Only One," "Windsurfer," and "Careless Heart," which features such classic Orbison lines as "You'd still be loving me\ If not for my careless heart... I wouldn't have this hurt inside\ I wouldn't have these tears to cry," sung only as Roy could sing them.

Bono and the Edge from U2 also contribute a song to this

album, "She's a Mystery to Me." The song features lyrics with great imagery and very eerie music. It is one of the album's highlights. However, the true high point of the album comes with Elvis Costello's contribution, "The Comedians." This song begins with Orbison sitting on top of a ferris wheel and seeing his girlfriend below talking to another man, who is holding the lever to bring Roy down. The song begins softly and crescendos in a way similar to Orbison's classic "Running Scared." **Mystery Girl** serves as further proof of what a remarkable talent the world lost on December 6, 1988 with the death of Roy Orbison.

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