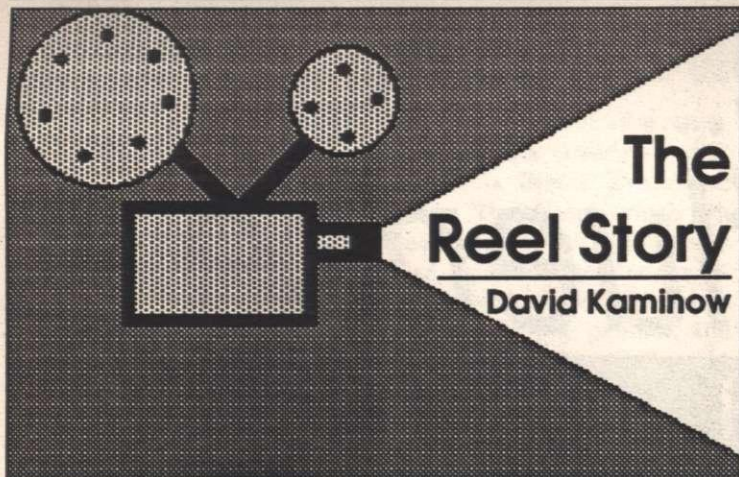


ENTERTAINMENT



The Reel Story

David Kaminow



Cybill Shepherd Returns to the Big Screen, Joe Clark on Film

One of the most eagerly anticipated films of 1989 has arrived. **Chances Are** may not live up to all the hype, but it does provide wonderful entertainment.

While director Emile Ardolino (**Dirty Dancing**) deals with a not so original story, but the screenplay from the writers

of **Mystic Pizza** is delightful. Cybill Shepherd stars as Corinne, a woman we first meet at her wedding twenty years earlier. In flashbacks we are witness to a happy and loving relationship with her husband, Louis. We also meet their best friend, Philip, portrayed by Ryan O'Neil, who admits to Louis that

he is in love with Corinne. Through a tragic accident, Louis gets killed, and the movie moves to the present. Between this there is an awkward scene in heaven that just doesn't work well.

Louis returns to life in the body of a character portrayed by Robert Downey Jr., who, by coincidence meets Corinne's daughter, portrayed by Mary Stuart Masterson. All of this is a bit contrived, but it works.

The possible situations with this scenario are endless. Robert Downey Jr.'s character finds Mary Stuart Masterson's character irresistible, but he knows that she is really his daughter and finds it difficult to act on his emotions. Robert Downey Jr.'s performance in this film, along with his performance in the current **True Believer**, establishes him as one of today's finest young actors. He shows great versatility and wit with his roles.

It was an absolute joy to see Cybill Shepherd back on the big screen. She definitely has a presence, and she handles her role of Corinne with a perfect comic flair. She may not get an Oscar nomination for her role,

but she does display the same qualities as Melanie Griffith in **Working Girl**. Ryan O'Neil finally has a strong vehicle again, though his performance is not superb. Mary Stuart Masterson's

ers extreme power and force that is a great surprise.

Lean On Me is directed by John G. Avildsen, of **Rocky** and **The Karate Kid** fame. He takes the same "feel good" approach in

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character is quiet and innocent; she too is very convincing.

Chances Are, despite its overdone theme, is a wonderful, carefree film that will put a smile on your face. Go and enjoy the return of Cybill, along with her terrifically talented co-star Robert Downey Jr. **Chances Are** you'll get hooked on this romantic farce.

Putting aside one's feelings concerning the controversial principal Joe Clark is essential before seeing **Lean On Me**. The facts in the film are greatly exaggerated and are turned into melodramatic mush. However, what holds the film together is Morgan Freeman's brilliant performance as Joe Clark. He deliv-

this film as he has done in his previous work. **Lean On Me** slowly dwindles into a neatly packaged "Hollywood" film, with everything working out just fine. Some of the incidents, like the students rallying outside the jail for Clark, are so corny that they are unintentionally funny.

Lean On Me offers little insight into Joe Clark the man. It merely paints him as a hero. More importantly, **Lean On Me** could have been about anyone because the plot detail is so weak. However, Mr. Freeman elevates the film to a level it doesn't quite deserve. He seems to be a front-runner for next year's Oscar. **Lean On Me** is redeemed only by a fine actor.

The Root of These Squares Is American Folk

by Peter T. Fornatale

The Washington Squares released their second studio album entitled **Fair and Square** on February 26. One may be inclined to ask who the Washington Squares are and what they sound like.

The Washington Squares formed six years ago. They consist of Lauren Agnelli (rhythm guitar and vocals), Bruce Jay Paskow (lead guitar and vocals), and Tom Goodkind (on bass and vocals). All three are refugees from new wave bands of the late 70's and early 80's, and all three are originally from the New York area.

Their sound was once described as "a post-punk Peter, Paul and Mary." This is a fairly accurate description. One of the aspects of the Squares that is most unique is the fact that they are a new band which plays acoustic instruments and sings imaginative and pertinent songs. This has become all too rare in the age of the Englishmen with the funny haircut and a Yamaha DX-7.

The Squares' uniqueness does not end with their acoustic instruments. They have a bongo player. They wear dark clothes, black berets, and sunglasses. To be doing what the Washington Squares do for six years requires a great deal of sincerity. It is apparent that they believe what they sing about.

The band released their debut self-titled album in 1987 on Gold Castle Records, the same Gold Castle that resurrected folk greats Judy Collins and Peter, Paul, and Mary. From the first optimistic chords of Paskow's "New Generation" to the last

moving note of the Polish traditional "Walls (Polish Union Song)," the debut album is terrific. It has several great originals including Goodkind's "You Can't Kill Me," Agnelli's "Lay Down Your Arms," and Paskow's "D-Train." Also highlighting the album are the traditional song covers of "He Was A Friend Of Mine" and "Sampson & Delilah." These two songs have been previously covered by artists such as The Byrds and Bob Dylan.

In **Fair and Square** the band maintains much of the first album and even adds a new dimension. The rhythms on the second record are particularly well chosen. On the opening cut, a cover of Leonard Cohen's "Everybody Knows," the rhythm stands out loud and clear. The second cut is a traditional folk song arranged by the Squares, entitled "Fourth Day of July." The first side contains two terrific Agnelli originals, "Charcoal," and "La Roue de Fortune." Agnelli's voice is special because it is clear and very harmonious without being too ethereal, and strong without being overbearing.

Perhaps the most intriguing selection on the album is "The Pride of Man." It was written by a man named Hamilton Camp. This is the same Hamilton Camp who devout **Mary Tyler Moore Show** fans will remember as being Mary's potential boyfriend who was too short for her. This song was later covered and made known by the Quicksilver Messenger Service. The other song on side one is Paskow's "Neal Cassady." It is an homage of sorts to the poet "king of the hipster daddy-os," Neal Cassady,

Folk Trio Avoids Sophomore Jinx

writer, orator, and some-time drug dealer. Cassady is also known as an early friend and role-model of the Grateful Dead. Members Bob Weir and Bill Kreutzman helped to immortalize him in the psychedelic classic, "The Other One."

The second side of the album opens with the Hoyt Axton original, "Greenback Dollar," which was later popularized by the Kingston Trio. Suffice it to say that the Squares version is more

raucous than any previous one. The side is marked by two Goodkind compositions, "Join Together" and "All Over the World." Both of these are very optimistic anthems which capture many of the good feelings and messages that the band is all about. Yet another special aspect of the band is the wonderful vocal harmonies present on such songs as "My True Love and I." The second record, as did the first, has a terrific sound and feel to it.

The debut album did moderately well in the sales department. The production on the second album is more geared towards getting serious radio airplay. The rhythms are faster and more diverse. Hopefully, the band will also be able to promote itself by hitting the concert stage in the New York area. **Fair and Square** may be the album to help the Squares break through into the mainstream.

Blake Edwards' Latest Romantic Comedy Proves to Be Merely Skin Deep

by Jeff Cramer

Despite some appealing performances and standout jokes, **Skin Deep**, the latest release by Blake Edwards, is weak in plot and occasionally dull and annoying.

Perhaps due to bad critical reviews and poor box office results of his recent films, Edwards has taken the formula of his hit movie 10, and used it for **Skin Deep**: a middle-aged man fools around with a woman when he already has someone better in his life. The movie begins with this format and repeats it constantly. It is tedious and it is enough to make you want to walk out of the theater. Here's the plot: See John fool around with

a young lady. See John get caught. See John talk about it to his bartender (Vincent Gardenia) or his shrink.

Things pick up after John gets involved with the girlfriend of a heavy metal star. Scenes with condoms that glow in the dark and John giving mouth-to-mouth to a poodle that he has accidentally crushed have to be seen to be believed.

A few more such scenes pop up throughout the film. Ritter's and Gardenia's performances are enjoyable, but Nina Foch's performance as Ritter's bitchy mother-in-law steals the film. Although the laughs are good ones, there are not enough of them. Another flaw of the movie

is that except for John's wife (Alyson Reed) and his mother-in-law, the female roles have no real character; they are only there to get back at Ritter. The one recognizable female is Julianne Phillips, Bruce Springsteen's ex-wife.

Some critics have called **Skin Deep** Blake's best film in years. However, it's obvious that they are Edwards' fans since this movie is a clone of 10. Ritter's fans won't be disappointed, for his character is similar to his performance as the klutzy Jack Tripper in **Three's Company**. For others, watching **Skin Deep** is like drinking a glass of water; no harm is done, but it's nothing to write home about.