

Stone keeps rolling with new releases

Michael Stone
Capital Times Staff

Genesis, *We Can't Dance* (Atlantic)
Richard Marx, *Rush Street* (Capitol)
Bryan Adams, *Waking Up The Neighbours* (A&M)

All three of the entertainers I chose to review haven't been around for awhile.

Although Phil Collins had a huge and successful *Seriously* tour last year, and Mike Rutherford and Tony Banks have been working on other projects, Genesis hasn't released any new material for close to five years.

We Can't Dance is a fine effort to return with. The CD starts off with their latest single, "No Son Of Mine," and ends with the 10-minute, largely instrumental "Fading Lights."

In between, the trio packs the Genesis-sounding "Dreaming While You Sleep;" a Sting-like "Tell Me Why;" a 10-minute joy of "Driving The Last Spike;" and some slower songs like "Hold On My

Heart" and "Since I Lost You."

The only disappointing track is the slightly annoying "I Can't Dance." It has a good musical feel, but Phil's voice sounds out of place. I wondered if perhaps this

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was a vocal demo that mistakenly got on the album.

There are some flat spots on this album, but the fast-paced "Jesus He Knows Me," makes up for them.

On a recent talk show, Collins said that after a grueling 10-month *Invisible Touch* tour in 1987, Genesis will scale this tour down to only three months--two in Europe, one in the United States. That's a shame. This is a great album.

And after a 30-month *Repeat Offender* tour in 1989 and a recent birth of a son, Richard Marx has returned with *Rush Street*.

Critics dislike this album--probably

because it doesn't sound like Marx's last two albums, or perhaps there aren't enough ballads about the new joys of fatherhood.

Marx provides a good mix of rocking tunes and slower tracks. The CD is evenly spread, and does not rely on love songs.

Guests such as Luther Vandross, Steve Lukather, Tommy Lee and Billy Joel grace the album nicely.

Although Joel doesn't sing, he adds a nice "I Go To Extremes" piano part to "I Get No Sleep," which makes up for the high-pitched backing vocals. Marx returns the favor with an "All For Leyna" piano piece on "Big Boy Now."

The song "Hazard," which deals with prejudice, is the charm of this CD, featuring fantastic vocal harmonies.

Marx's new work is very strong. If the radio doesn't overplay it, it should fare nicely.

Bryan Adams heated up the summer with the biggest-selling, most-requested single in Casey Kasem history.

"Everything I Do (I Do It For You),"

was Adams's first work since the weak 1987 album *Into The Fire*.

That single, with a three-minute instrumental added to the end, is featured on his new album. And thankfully, it wakes us up.

The CD contains 15 songs. Honorable mentions include the single "Can't Stop This Thing We've Started," the sugary "Thought I'd Died And Gone To Heaven," and the Def Leppard's "Love Bites"-sounding "Do I Have To Say The Words?"

Other than those four tracks, the CD really misses the mark.

Adams is trying so hard to duplicate that "Summer of '69" success, but the louder songs just don't rock. Some of the songs even contain the same guitar riffs from his older albums.

This CD wasn't worth the wait. I think it would have been better if he toned the 15 songs down to a tighter 10 tracks.

GRADES:

Genesis: A-

Richard Marx: B+

Bryan Adams: C-

Great acting abounds in Gilliam's "Fisher King"

Ann Feeney-McGovern
Capital Times Staff

If you haven't gotten out to see Terry Gilliam's latest effort, "The Fisher King," do it soon before it gets pushed out of the theatres by the Christmas blizzard of new movie releases.

The film presents a myriad of messages that are becoming the contemporary issues

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of the '90s. Like a delicate loom, the plot weaves its characters together, as the layers of issues are focused on a central theme.

The movie addresses the moral bankruptcy of our culture: homelessness, intolerance, free speech and greed. And without mentioning the existence of a supernatural being (i.e. God) it deals with blame, guilt, salvation and redemption.

Don't worry--it's really not a downer. Thanks to Gilliam's agile direction, the evangelism never displaces the movie's comic flair.

Robin Williams, true to his intellectual slapstick style, plays a lovable but schizophrenic man who finds shelter in the boiler room of a condominium.

Williams falls in love from afar with a lonely, shy, young woman skillfully played by Amanda Plummer.

Jeff Bridges portrays a talk radio disc

jockey with a controversial style. He is a rising star of radio, which provides him with the big bucks to maintain a fancy lifestyle.

His life crashes when an unstable caller goes out on a shooting rampage in a trendy nightspot and randomly shoots at patrons, killing several. This is after Bridges cynically told him that all yuppies are worthless members of society and should be gunned down.

Bridges and Williams meet as victims of an attack by some young vigilantes (children of yuppies) who roam the shantytowns in search of thrills. The gangs beat and set fire to the unsightly homeless, believing this will rid their beautiful city of the social eyesores.

Bridges discovers that Williams' life was tragically changed by the yuppie shooting massacre, as he went crazy after his beautiful wife was killed in the slaying.

The two embark together on their own individually-motivated quest for peace and sanity.

The issues are complex, but the film remains uncomplicated. In fact, one viewer complained that it was too simplistic. Another thought that it got a little heavy-handed.

At times it did, because the one thing this film lacks is subtlety. But these are only minor drawbacks. It's packed with great performances and delivers a good script. These two factors alone make it a worthwhile piece of entertainment.



Photo by Mike Starkey

Jennifer Helsel, a Penn State University student nurse, and Assistant Professor of Education Steven Melnick, watch the sphygmomanometer gauge for his blood pressure. The free screenings were offered to students and faculty on Nov. 13 and 14 in the Gallery Lounge.

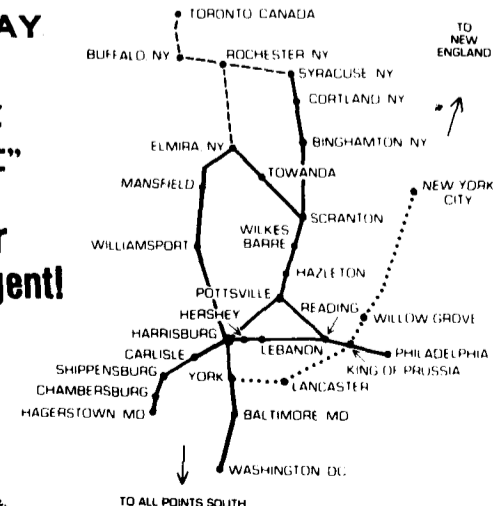
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Capitol Trailways

Tarnhelm, Penn State Harrisburg's literary /arts magazine is now accepting submissions of original poetry, fiction and black-and-white photography/art work for review until Feb. 7. Submissions, guidelines and questions can be dropped off in the Humanities suite, W-360.