

Perilstein and Chadbourne: Musicians offer provoking alternatives to pop

By W. SCOTT PHOENIX
Collegian Arts Staff

Ralph Records, a leading label in progressive music, has just released two new recordings: *Godzilla vs. Your Mother* (RR-8660) by Michael Perilstein and EC188666 (EC 8666) by Eugene Chadbourne. While the names of these musicians may not ring any bells, their music certainly will once you've listened to it.

Perilstein is a lesser-known film score composer from Philadelphia. His previous credits include the movies *The Deadly Spawn*, *Muhammad Ali: A Twilight Portrait* and *Satisfaction Guaranteed*. *Godzilla vs. Your Mother* is the music he composed for a "soon-to-be-realized film," according to record company releases. In other words, no movie. But that doesn't mean this "soundtrack" from sounding strangely impressive and polished.

His imagination emerges out of every cut and, as all the tracks do, this LP has a story behind it. An urgent, rocking rhythm moves this musical tale. Fifteen instrumentals "tell" the story of a child from space, his pet lizard and a mother. These sounds are too bizarre to be about anything else.

Perilstein's iconoclastic attitude is quite evident in his music. It seems to have arranged the sounds of electric organs, strings and percussion into a vaguely familiar yet totally different world.

The compositions are brought to life with the aid of four studio musicians and Wizzo, the wonder chicle on. The music definitely has a sense of action and violence, too. Perhaps further understanding can be found by the individual listener, or within the words of the composer/producer himself.

When asked which cuts were his favorites, Perilstein replied:

"Roast beef with little fat and Polish ham, of course." Then again, maybe it's not so easy to analyze tunes such as "Level," "We nab anew," "Dr. Ail—a Lizard?" and "922."

Further pressed for a description of his music Perilstein added, "This music is surrealism at its very best; visually, of course, you can't see the music." Ah, but you can see the music. Just close your eyes and "watch." If you're lucky, *Godzilla vs. Your Mother* will become a reality.

For his part, Eugene Chadbourne seems to be Ralph's most accessible artist yet. EC 188666 is a dramatic debut EP. Even the disc's blood-red sleeve hints at interesting material. It sports both Christ and Satan-like figures on the front and a silly picture of the musician himself on the back. Chadbourne is shown wearing a sign that some conservatives might wish potential aud-

iences would obey: "Listening strictly prohibited." But obviously, the music is most important.

Chadbourne is the Woody Guthrie of the 80s and comes complete with twanging guitar, harmonica and simple yet sincere vocals. It's often Dylanesque material with a twist of nasty noises reminiscent of other Ralph acts. Guest performers Jon Rose (violin/19-string cello) and Dr. J. Rosenberg "on Bufileo" also lend a musical hand here.

Side one opens with "Amerik-Kia Stands Tall (Libya Version)." This is a short political statement made with the aid of George Bush and Bugs Bunny... or reasonable facsimiles thereof. "Jesus Protects Mexico" follows and is an almost sacrilegious song concerning the savior, the country, the earthquake and related issues. This side closes with "Devil On The Radio," which features an evangelistic introduc-

tion and hell-spawned special effects.

The disc's second side begins with Chadbourne's rendition of a Roger Miller tune, "You Can't Rollerskate In A Buffalo Herd," which reminds us that we can't do the right thing the wrong way; though we can't do the impossible, we can be happy if we work at it. The EP ends with "Skip A Rope," this critic's favorite. This song may remind listeners of Randy Newman's material. It's a back-handed taste of reality concerning the children of today.

Chadbourne sings about what one does not discuss in polite conversation: politics and religion. He would fit very well into the atmosphere of the HUB coffeehouse programs and some of the local pubs.

You may hear some of this material on the local radio stations.

Eugene Chadbourne is here, America: your folk hero for the future.

Cliched humor makes 'Dundee' only okay

By DEBBIE GOLINI
Collegian Arts Writer

The tale of Michael J. "Crocodile" Dundee is not a particularly original screen offering nor a thoroughly enjoyable movie. *Crocodile Dundee* suffers from a predictable story, which merely serves to set up the protagonist's flip one-liners.

movie review

This "adventure-comedy" revolves around Mick Dundee (Paul Hogan), a crocodile poacher from Australia. The survivor of a crocodile attack, Dundee becomes the feature subject of a New York newspaper. Sue Charlton (Linda Kozlowski), the reporter, learns that the bush and Crocodile Dundee are not what she expects. The movie spends the first half-hour or so in the picturesque Walkabout Creek, Australia, where the setting is full of aborigines and kangaroos.

After seeing the beauty of Australia, the viewer is swept off to the lush concrete sidewalks of New York City, where Mick must learn to cope with pimps, hookers and large bathrooms in fancy hotels. The transition isn't an easy or uneventful one.

His attempts to adapt to urban life bring on a host of jokes, but unfortunately, not nearly enough laughs. Carrying a foot long hunting knife, Mick runs into transvestites, an angry pimp, and a group of pleasant thugs who want to steal his wallet. Needless to say, Mick doesn't blend into the city atmosphere and his mode of dress—leather jacket, khaki, boots and black hat—doesn't make things easier.

After a brief kiss they are off to New York, where Sue gets engaged to her oh-so-sickening and sappy boyfriend, Richard. From this point on, the action is very predictable and quite typical of almost every boy-meets-girl movie ever made.

The one redeeming quality of this film, which can best be described as "okay," is Paul Hogan. Hogan is likeable as Mick and is given the best lines in the movie, which isn't surprising since he is credited for the original story and co-wrote the screenplay.

Hogan has such a natural charm and ease about him that you can't help but like his character. He displays great facial expressions and uses slapstick comedy to accentuate the quick one-liners that pervade the movie. Perhaps the best line in the movie is Hogan's acting talents would have shone more brightly. But in this movie, he proves to be little more than a adept stand-up comic.

As for Sue Charlton, Kozlowski has the difficult task of portraying a reporter whose feature story should have ended when she discovers that Mick didn't lose his leg to the crocodile. The rest of the movie, after that revelation, shows Sue and Mick making the rounds at trendy parties; but at no time do we see her sit down and interview him on his experiences with crocodiles. It seems that after the first 15 minutes, she ceases to become a reporter and is relegated to the unsure lover role.

Crocodile Dundee isn't a bad movie—it just isn't a good one. The story is painstakingly predictable and the roll in the aisle over or think are stupid. The movie does have some with the transvestites and the kangaroos, and Hogan makes sitting through this kind of thing bearable.



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