

There's no way to defend *Defenseless*

by Susan Kass
The Collegian

Said to be a remake of 1941's *The Great Lie*, which starred Mary Astor and Bette Davis, *Defenseless* might have been made for a tax deduction.

Barbara Hershey (*Beaches*) stars as T.K. Katwuller, an aggressive attorney who lives by three rules: 1. Never get involved with a married man, 2. Never get involved with a client, 3. Never get involved with someone that calls you "pie face."

T.K. breaks all three when she has an affair with a married client. He owns a warehouse where pornographic movies are filmed and claims he has no knowledge or involvement.

realizes she left her car keys in his office and that she hit him hard enough to make him bleed, she goes back to the office to find him dead in the bathroom.

Not knowing whether she murdered him or not, T.K. lies to the police investigator (Sam Shepard) and begins her own desperate investigation.

The finger is pointed to many unique, but vague, characters. The writers try to make everyone look suspicious, but this only results in a thrown-together script.

One good quality, though, is Mary Beth Hurt. As Ellie, she's the only character with some interesting, yet slightly weird, depth. She portrays the

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T.K. believes him and, as she pleads his case, she learns he is married to her former college roommate, Ellie (Mary Beth Hurt), the perfect southern housewife.

T.K. is horrified, but tries to uphold her virtuous image by wearing white when Ellie invites her to dinner with the family.

The following night, before she calls off the affair, T.K. discovers her client/lover is fully involved in the pornographic productions and has personally hired minors to star in them. They fight both verbally and physically until the man ends up with a bloody nose and T.K. leaves in hysteria.

However, when T.K.

character in a friendly but condescending manner. I instantly wanted to know more about her.

Choppy editing, a jumpy plot and the slow pace give this film a very low caliber. Director Martin Campbell tries on several occasions to be artistic, allowing the cinematographer to distance the camera at unusual angles. However, these scenes ended up looking inconsistent and out of place.

I believe the original screenplay was too weak to be suspenseful, so the production team added strangeness. They might have pulled it off with a more creative director and colorful actors.

Squeeze wrings out another pop hit

by Sean Dougherty
The Collegian

Squeeze is back with a sensational journey through the diverse sounds included in the style of alternative pop. The tape is called *Play* because it is sold along with a two-act farce written with many of the lyrics.

You might recall some of this British band's past hits such as "Tempted (By the Fruit of Another)," "Pulling Mussels From A Shell" and "Hourglass." This new release is tame yet includes strong percussion and six string soloing to satisfy rock & roll fans.

The vocals are clear and the meanings either emotionally expressive or simply fun. The instrumentation is full and rich, and the music itself varies within the extremes of pop.

Typically, we need to listen to music a few times before we

decide we like it. However, this release appealed to me, a follower of many styles of music, when I first listened to it.

Squeeze's lead single, "The Day I Get Home," debuted last week at 20 on a local progressive chart. This song about homecomings is cheerful but lacks any meaningful significance...but that's okay. The vocals are liberal over a six string, an acoustic guitar, synthesizers and percussion all in pleasant company with each other. This song is Squeeze's "Middle of the Road" as far as style is concerned.

Out on the extreme right is a song called "The Truth." It is about a less-than-faithful boyfriend praising his patient and understanding girlfriend. The sensitive vocals are enhanced by a combination of violins, cellos, bass, acoustic guitar, a chorus and synthesizer over a subtle backbeat and the echo of an accordion. There is a sense of movement in the

music. The result being a progressive sound, not unlike E.L.O. (The Electric Light Orchestra).

On the extreme left of their style is "Gone to the Dogs." This is a refreshingly simple tale about gambling. The six string soloing with hearty percussion makes this song borderline rock & roll.

The vocals are louder, yet welcome. An electric organ grooving with a piano and soloing six string over extreme deviation on the synthesizer give this song a uniqueness. Again, a chorus in the background achieves an uncommon fullness in sound.

An important quality of this work is its variety. Many times an album becomes jaded due to repetition. This is a quality production from a band with a fine history. If September's music allowance is burning a hole in your pocket, buy this tape.

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- Best New Artist: Jesus Jones - "Right Here & Right Now"
- Viewer's Choice Award: Queensryche - "Silent Lucretia"
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