

REEL REVIEWS

'The dream is always the same,' says rich high school senior, Joel, the hero of Risky Business. And, indeed, it is the same: an exotic, mysterious female -- ready, willing and able.

Risky Business is yet another coming-of-age movie about the shy, polite, academic and responsible teen who finally makes it and becomes brash, rude, unthinking and irresponsible.

To top it off, he's so naive, he politely asks a hooker to leave his house after she has stolen from him, instead of bouncing her out on her head.

Desperate for his initiation, he has called this hooker to provide her favors (after an amusing cul de sac with another 'woman' of the night) and they get it on. Except she doesn't want to move out of the house because she's having trouble with her manager, as she calls him. Of course, Joel believes her.

What is not believable is Joel's abrupt change of behavior. To wit, from studying on the weekends to threatening a pimp. Really?

The film's momentum is maintained by the performance of Tom Cruise as Joel, the perpetual motion camera work of director Paul Brickman (who also wrote the script) and a steamy performance by leggy Rebecca DeMornay as the hooker, Lana. Definitely not from Smallville, this Lana.

DeMornay's seductive and sensual performance is perhaps the greatest motivation to see the movie through to the end, as an obviously talented Cruise has his initial energy degenerate into smiles and frowns.

After drinking a tumbler of Chevas regal and sucking on a frozen dinner, Cruise show-stoppingly mimes a Bob Seger tune, presumably symbolic of the restless adolescent preparing to emerge from the cocoon of a restrictive, straight-laced home environment.

After a very successful career as a member of Mott the Hoople, Ian Hunter became a solo artist. He released Ian Hunter in 1975, You're Never Alone With A Schizophrenic in 1979 and Short Back and Sides in 1981. In many respects, his newly-released album All of the Good Ones Are Taken captures and optimizes the essence of these three predecessors.

Hunter's music is unmistakably unique to his fans; he imparts his own style into his self-written songs and his vocals are both geographically and stylistically distinctive. However, each of past solo albums have been different. After the pop-tinged badass R&R of Schizophrenic in 1979 which any felt was Ian Hunter personified, the coming of Short Back and Sides two years later was a surprise to lot of people in that Hunter had very dramatically added an electronic sound to his music. When it worked, as in 'Central Park and West', it worked well, but when it didn't, as in 'Noises', the Hunter



purists cringed.

Hunter has not totally abandoned the computerized electronic part of his music that was such a prevalent component of Short Back and Sides. However, he has for the most part tempered it to such an extent that it is either unnoticeable or a subtle asset on most cuts, or palatable as in 'Speechless'. The one unbearable exception is 'Captain Void 'n' the Video Jets'. He's even grown his curly locks back; the short, greased back punker hair-do of the cover of Short Back and Sides is no more.

A lot of All of the Good Ones Are Taken deals with the disillusioned man looking for a meaningful, lasting relationship; 'All of the Good Ones Are Taken', 'Every Step of the Way', and 'Seeing Double' are the most obvious examples. However, Hunter also deals in a powerful way with the carnage that was the Falklands War in 'Death 'n' Glory Boys' and describes worldwide political chaos in 'Somethin' Goin' On'.

Much of the rest of All of the Good Ones Are Taken is quite poppish, but the album does contain other meaningful material as well. The examples are the slower numbers 'Death 'n' Glory Boys' and 'Seeing double', which show among other things Hunter's emotional versatility. Also notable are the title tracks -both of them. The album opens with an upbeat version of 'All of the Good Ones Are Taken' and closes with a slow version of the same song. The words and melody are the same in both; all that Hunter has with which to work in order to make the two versions distinctive entities rather than a mere novelty feature is the tempo, and he succeeds admirably. While the fast version is a public statement fitting the classic mold of Hunter hits of the past like 'Just Another Night' from Schizophrenic, the slow version is a personal, heartfelt confession. Neither version is 'better' per se, but this reviewer finds a certain charm in the latter.

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