

Films in '84: winners and losers

by John Charles

Favourite movie: *Choose Me* (director Alan Rudolphe)

Shrewd, funny fable about love and relationships, with first-rate performances from Keith Carradine, Lesley-Anne Warren, and even Rae Dawn Chong. But Genieve Bujold waltzes away with the movie. It's also gorgeously, densely photographed, that rare kind of movie which shows you its story instead of just telling it.

The Rest of a 10 Best List (in no particular order):

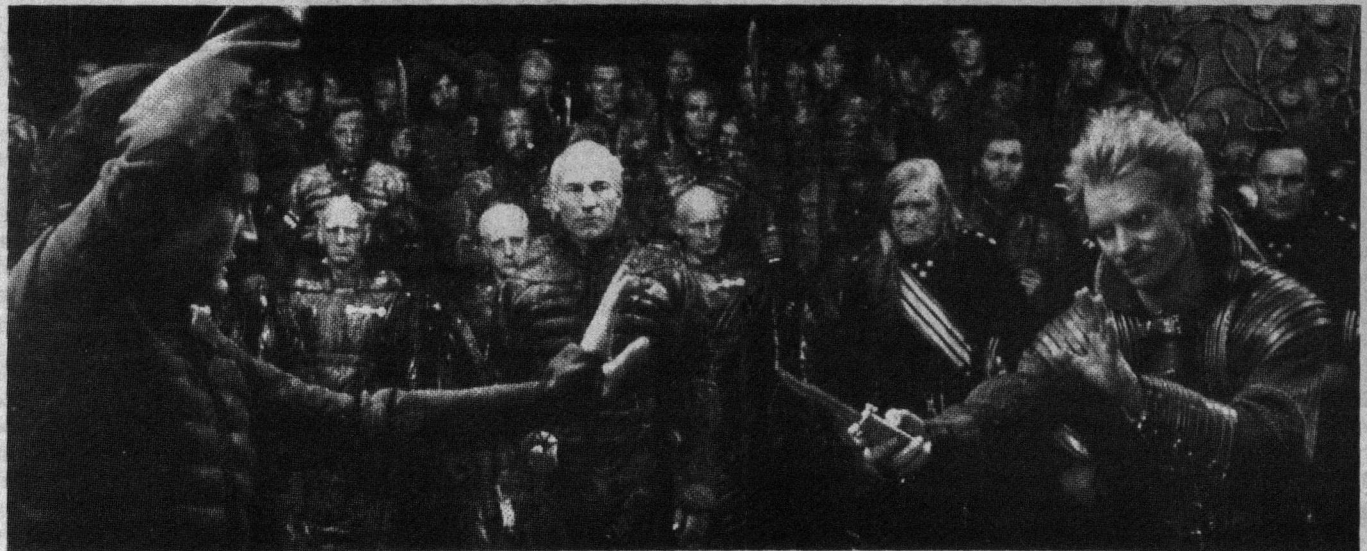
- Liquid Sky*
- Places in the Heart*
- That Sinking Feeling*
- Alphabet City*
- Broadway Danny Rose*
- Marianne and Julianne*
- Repo Man*
- L'Invitation au Voyage*

and *Dune* (director, David Lynch):

I know, it's not supposed to be comprehensible, and it's a betrayal of a sacred text—Frank Herbert, for Pete's sake! Well, the story seemed both understandable and fascinating, and the combination of strong character actors, a real sense of epic narrative and structure, and a wonderful visual conception of how ancient these civilizations should appear made it the most entertaining sci-fi movie I've seen since *Dark Star*.

Rediscover Award: *A Star is Born* (at the Princess)

One of George Cukor's greatest movies. An astonishing, moving performance from James Mason and Judy Garland at her most



Good meets evil in battle between Feyd (Sting) and Paul (Kyle MacLachlan), two young stars of *Dune*.

glorious, vocally and dramatically. It seems even more special, when our movies these days are filled with little TV personalities trying to occupy a large screen and evaporating before your eyes.

Worst Movies:

Under the Volcano (John Houston)

In spite of Albert Finney's fine performance this is a blockhead movie, with depressingly clumsy use of close-ups, bad editing, and the same air of pretentious inflation that hovers over Malcolm Lowry's over-rated novel.

Country

A false, slick movie, like something Jane

Fonda would concoct so she can become a strong, self-sufficient heroine.

The White Rose

An unbearably worthy German movie about students martyred to the Nazi

machine. It takes more than a good cause and moral superiority to make a good movie.

The Sure-It's-Dumb-But-If-They-Enjoyed-It-Let-Them-Enjoy-It-Award: *Amadeus*.

Boo boo be doo — oh joy!

Bo Doo Wop
Manhattan Transfer
WEA Records

review by Mike Evans

Oh, joy, oh happiness. After Manhattan Transfer's disappointing '83 release, *Bodies and Souls*, it is indeed a pleasure to announce the Transfer's return to the music that made them.

Bop Doo Wop combines live (recorded in Tokyo) and studio tracks of old jazz and rock 'n' roll stand-bys performed, not with particularly innovative arrangements, but certainly with that distinctive Transfer flair. Though the album is not monumental by any means, it is easily as satisfying as '81's *Mecca for Moderns*, (including "Spies in the Night").

Bop Doo Wop's highlights include an

energetic "route 66", "Jeanine" and a re-working of Ella Fitzgerald classic "How High the Moon". It also includes a new version of "My Cat Fell in the Well (Well, Well, Well)" previously offered on the Transfer's '78 *Live* release. On that album, while cute, "Cat" quickly became annoying; here, it is a more sophisticated and more pleasing arrangement. On side two, "Baby Come Back to Me" and "That's the Way It Goes" are deserving of mention. Several of the tracks on this album are dedicated to the former groups of Transfer members Tim Hauser, Cheryl Bentyne, Alan Paul and Janis Seigel, which could explain why the music on this album is older than that on their last.

I hope, however, that the Manhattan Transfer sticks with this material for obvious reasons upon listening to *Bop Doo Wop*. This is recommended purchase for Transfer afficianados.

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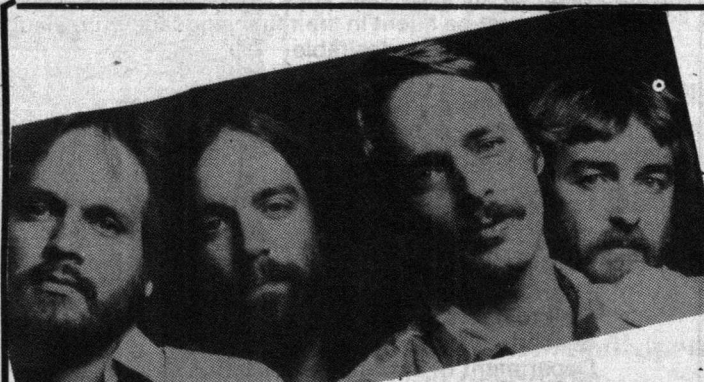
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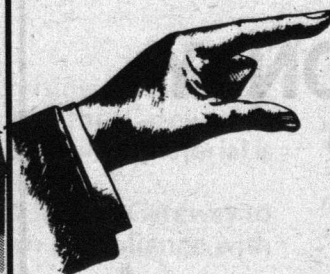
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