

## Toilets -from page 14

Me: Are you going to make a tape?

D: We're going to sell out.

S: We have one live record called "Live In A Snot-bucket".

K: There's also a videotape of us in the 7th St. Entry.

N: But we don't know who has it. We were thinking about going into the studio.

There's a really cheap studio in some guy's house that only costs \$15 an hour, so if we each paid \$10 we could do probably all of our songs.

K: Yeah we have 35 songs.

S: At least.

N: And guess how many notes we play? . . . If any band wants to destroy our

stage show, all they have to do is erase the dots on our guitars. And then they'll ruin our whole band.

K: Or steal our funny outfits. If someone stole our funny clothes . . . we would be doomed.

Me: Will 7th Street let you play again sometime?

S: Yeah they called us up.

K: They call us up every

week. We're too busy. Between doing our homework, writing all these songs . . .

N: And cleaning out all the shit in our toilets. It does take a lot of time to talk about butts.

K: That's all we talk about, unfortunately.

N: Kristy's going to White Castle. You know what's going to happen to her

when she comes back. Diarrhea!

K: No way! No I won't! No! No! No!

S: We have a whole bunch of really good new songs, [like] "Ain't This Fuckin' City Fabulous".

-see page 17

## Allen -from page 13

As usual, Allen's use of Manhattan as a backdrop for his stories is brilliant—but in *Crimes*, one also gets a definite idea of what Judah calls his "insulated world" of Connecticut suburbia. Allen deals with suburbia quite well in terms of characters and atmosphere, but it is easy to

see that his heart still belongs to "his city".

Sometimes the two storylines do not function as a whole, and when they are supposed to come together near the end, the bridge connecting them is very weak. Perhaps the film would have been better served by two distinct

storylines similar in nature or two plots more intertwined and inseparable.

The acting in the film is consistently excellent, with a stellar performance by Martin Landau (saved from TV exile: remember "Space:1999"?) Joanna Cassidy as Woody Allen's sister is superb and hilari-

ous, and it is unfortunate that she is not a major character that is seen more often.

Alan Alda as the showy female-chasing TV producer is a far cry from his "sensitive male" image. It is this portrayal of his "evil twin" that makes Alda's comedic perfor-

mance stand out. All the supporting actors are excellent, exacting realistic, viable characters from Allen's script.

*Crimes and Misdemeanors* is a wonderful film. A journey into the mind of Woody Allen, whether or not it is upbeat, is always a rewarding experience.

## Spine -from page 13

fairer hair than the guitarist, pointless visits to places like Graceland.

Hell, it's weird enough that Michael McKean (Lenny from TV's "Laverne and Shirley") and Christopher Guest really do look like rock stars.

When Harry Met Sally may represent Reiner's commercial peak,

but *This Is Spinal Tap* remains his best movie.

*Something Wild* is the highlight of either double bill. Directed by Jonathan Demme, it's a film-noirish road-movie comedy about Audrey (Melanie Griffith), a lady in black, who seduces Charlie (Jeff Daniels), an upwardly mobile yuppie, into a life of lighthearted

larceny. They steal cars, pick up hitchhikers, and sing "Wild Thing."

Griffith says her lines in mischievously girlish tones, while Daniels' character usually looks amiably befuddled, enjoying life for the first time precisely because he doesn't know what he's getting into. Also, Ray Liotta and

Jack Gilpin do fine jobs respectively as Audrey's mean-tempered ex-con husband and Charlie's ingratiating business colleague.

The soundtrack features good music by such artists as New Order and Fine Young Cannibals, and the Feelies do an in-concert appearance at Au-

drey's high school reunion, performing covers of the Monkees' "I'm a Believer" and David Bowie's "Fame."

I kinda wished it had the Go-Gos, but oversights like those are minor in the wake of such great entertainment.

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