

DICK TRACY

By Steve Medcroft
YELLIN' REBEL

Dick Tracy - the movie, megahyped by the industry in the same fashion as last years money machine, Batman, has finally come to our screens.

Before I tell you what I think of the movie, I'll let you in on what type of movie goer I am. That way (since reviews are opinion), you can see what my tastes are before you decide if my personal view of Dick Tracy is valid. Hey, I thought Weired Science was the greatest movie ever. Sex, Lies and VideoTape moved me and Do the Right Thing grooved me. Pretty Woman was entertaining and I just saw the Handmaids Tale which made me think.

If you don't agree with my tastes, then it's you're constitutional right to go to see Dick Tracy anyway (maybe stopping off at McDonalds on the way home to play their stupid Crimestopper Game [registered trade mark, of course] but be careful to not spill special sauce on your new Dick Tracy T-Shirt).

Well, in case you haven't caught the hint, I found Dick Tracy a disappointment.

All cynicism aside though, the movie did score some positive points - many in fact.

The set work was the best money can buy. I understand that many of the backgrounds were painted on glass, to no doubt throw that cartoon-esque slant to the film based on the comic strip.

The costumes are also comical and fun. The money is adorned with huge \$ signs and all the colors are bright and unreal. It's fascinating to see the way the

visionary's of Dick Tracy managed to combine the worlds of cartoon and reality without going as far as Roger Rabbit and actually including cartoon characters and backgrounds.

All these elements lead to the premier success of the movie - that certain scenes perfectly capture the 40's feel seeming like superbly colorized versions of movies from that grand era.

Warren Beatty does a fantastic job as the ultimate detective but, I feel he is upstaged by his sidekick "The Kid," a young orphan boy Tracy takes under his caring wing.

Danny Elfman scores points for his soundtrack. Seems like *this* Oingo Boingo singer has carved a comfortable niche in the world of Hollywood scoring (in the musical sense of course).

On to the bad stuff - Madonna should never have landed the part of Breathless Mahoney, a steamy, sexy lounge singer involved with the wrong side of the law who tries to seduce the basically monogamous Tracy away from his homely girlfriend, Tess Truehart.

Madonna is way out of her league as a speakeasy singer and the way Breathless tries to seduce Tracy seems uncharacteristic and unfitting in the picture.

She still can't act, in my opinion (wasn't Shanghai Surprise a big enough hint to Touchstone's casting people).

The plot presented problems for me also (surprised). During the span of days over which the events of the movie take place, Tracy gets this big bug up his butt and wipes out all the bad guys. I feel that I would have liked to have been

The Poet's Pen

Funny as Death

By Noelle Mlezko

A walking talking cemetery
All the skeleton's lined up in a row
Just like the cat that ate the canary
Full of secrets that everyone knows
Some remain hidden in a corner of a tomb
Those little secrets are our own hidden doom
Do you think I'm funny?
You laugh at me till your sick to death
I'll show you how funny I am
Funny as death

Major Choosing

by William T. Holt

There is a list of all the fields
In which one can major
On the wall of the University.
I, myself, can't see it,
Because I am blindfolded.
Dart in hand,
I am ready.

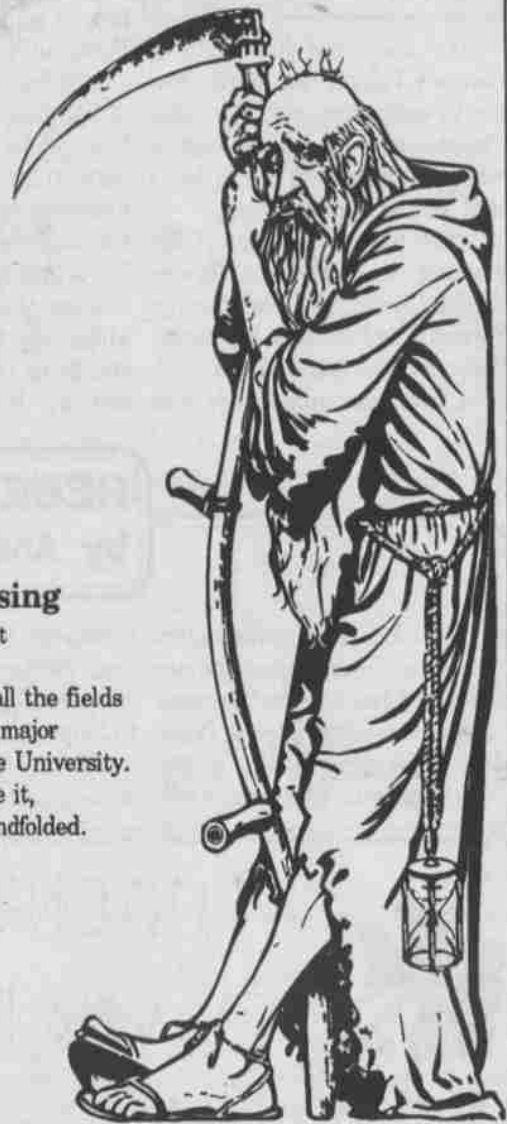
Blood on the Wall

by Noelle Mlezko

There's blood on the wall
What happened here?
An echo of a slap
The sound of a tear
Your memory is lost
Where has it gone?
Do you really want to remember
What went on?
A sudden scream
Your blood turns to ice
Laughter echo's
Wanting to entice

Memory flashes
It's returning to you
Blood drains from your face
It's not a pretty view
The world is spinning, fading fast
Now you know the truth at last

Hurry, close all the doors
The blood on the wall-
is yours



Definitions

by William T. Holt

Birth is the vision of the open hatch
Growing more and more distant.

Childhood is the vision of the ground
Growing closer and closer.

Maturity is the mess on the dirt.

I am now writing a revised dictionary.
I hope you'll use it.

given some background on the Tracy character (I wasn't one of the fortunates who followed the comic strip), maybe show how the criminals had evaded him throughout a career of policing (this point was made, but only incidentally) or, how Tracy became to be supercop.

Also, the criminals we've seen

on TV for the past 6 weeks (or is it months, I'm not sure) play a much less important roll than the hype would have us believe. They all work for one big bad guy who is the real enemy to Tracy.

On a final note, the surprise ending is no surprise - you'll know what I mean when you see the

movie. The movie is good enough to entertain but it's not the great feat in motion picture history Touchstone publicity would have us believe. Do they see us as a nation of gullable Lemmings?

Well, this is me, disappointed, signing off - someone's calling on my watch.

Record Reviews: Healy, Overkill and Vai

By Chris Orr
YELLIN' REBEL

Hell To Pay: The Jeff Healy Band

Canadian Jeff Healy and his band have hit it big again with their second release on Arista Records. *Hell to Pay*, which comes on the heels of their hugely successful debut album *See the Light*, promises to be another multi-platinum hit for the blind guitarist.

Healy, blind since childhood, plays the guitar on his lap and sings with a rough Eric Clapton like voice. He manages to pull some sweet bluesy riffs and hard driving rhythms from the fret-

board as he sits in his chair.

Some of the major highlights of the album are the bands cover of the Beatles, "While my Guitar Gently Weeps," the rocking title track, a blues laden "Something to Hold Onto" and a final track called "Life Beyond the Sky."

The Jeff Healy band is definitely one to keep a look out for. They are a fresh breath of air from the pounding of a Guns and Roses or the nasal twang of Bon Jovi.

Americruiser: Urge Overkill

When you first put *Americruiser* onto your turntable, cassette player, CD player, whatever, you will find your eardrums assaulted by punkish three chord

songs with almost comical lyrics.

The songs that are thrashed out are tunes that you would expect to hear at an underground club where everyone wears black and dyes their hair wierd colors.

Strange as it might seem, the music is kind of catchy and if you aren't careful you could find yourself raging across the floor in some wild uninhibited moment.

The marginal guitar of Nate Kato supports the voice of King Roeser, a voice that sounds like it had two or three too many beers before going into the studio, while the drummer sounds like he could launch himself through the speakers at any moment.

This Touch and Go Records release is a mixture of the Butthole Surfers, Jimi Hendrix and the B-52's. If your into experimenting with off the wall music I recommend picking this album up.

Passion and Warfare: Steve Vai

Passion and Warfare is the much awaited solo effort by former David Lee Roth guitarist Steve Vai. Released by Relativity Records, the album is the culmination of years of ideas and dreams of Vai.

Produced in his basement studio, *Passion and Warfare* is an assortment of instrumentals that range from jazzy to heavy metal.

Vai's signature riffs and wah-pedal licks which made him famous with David Lee Roth are easily recognized and should have no problem getting airplay.

Some of the tunes that stand out are: "Erotic Nightmares", "Answers," the comical "The Audience is Listening," "Greasy Kids Stuff" and "I would Love To." Each has its own appeal and helps make *Passion and Warfare* one of the albums of the year.

Vai can also be heard on Whitesnake's new album *Slip of the Tongue*, where he recorded most of the guitars himself on his new Ibanez seven string guitar.