

Hindsight

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fair To Remember, it is more of a tribute. There is a frustration factor that isn't present in *Affair*, but it is a cute movie nonetheless. Meg Ryan is beautiful. Tom Hanks is pleasant. Rosie O'Donnel is hilarious. If there's a choice, *Affair* wins hands down. But if there's a couple of hours to kill, spend it in *Seattle*. Just pray Pearl Jam doesn't show.

The Fugitive is based on the television series of the same name. Once again the series, as compared to the movie, is supposedly superior, just as the *Jurassic Park* book is as compared to the

screenplay. Whether or not this is true is irrelevant, the movie is great. *The Fugitive* is an on-the-edge-of-your-seat, cliff-hanging, nail-biting thriller. Harrison Ford's performance is flawless, and your heart goes out to him in every scene. There's just enough plot twists to keep it interesting, but not too many to make it confusing.

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CD Review: The Eric Gales Band

BY JAMES WILSON
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This isn't Hendrix, but the analogies do exist somewhat in *Picture of a Thousand Faces*, from The Eric Gales Band. The parallel most notable is in the somewhat labored vocals on this attempt at spectral appraisal (country-rock and top-40 guitar rock are attempted here) with voices curling and breaking off when the range gets too difficult. It remains indeterminate how Jimi hit so big with

his voice, but perhaps that is why he remains remembered as a guitar virtuoso.

As singers, Eric and Eugene Gales (who share lead vocal responsibility) are themselves great bassists and guitarists (each plays both instruments). Perhaps some specialization would lead to something greater than that which is achieved on *Picture*.

"Angel of the Night" comes out as one of the worst tracks, with a hesitant, almost ashamed-to-be-heard lead vocal that

is amazing to listen to from a band that actually got signed to a label. We've all heard better in small clubs. The title track is even worse, and it is uncertain if more studio time and better people would help.

The number five song, Lennon and McCartney's "I Want You (She's So Heavy)" is excellent. The song is delivered in range (limited though it is with these guys), and the guitar play at the end is both arch and brave. "Temple of Deliverance" also turned out well.

Too bad two highlights don't make a thriller. If you really want to torture yourself (or treat yourself) go pick up a Hendrix anthology. May as well own the real thing.

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