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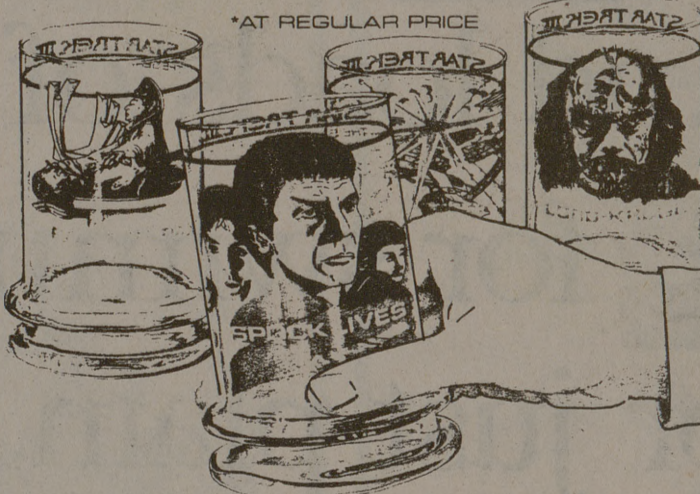
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Austin songwriter comes to Dr. G's

By ROBIN BLACK
Senior Staff Writer

Dr. G's will feature a freeform-country-folk-rock-science fiction-gospel-goin' bluegrass opera singer Saturday night who's tryin' to make good in a 3-dimensional world.

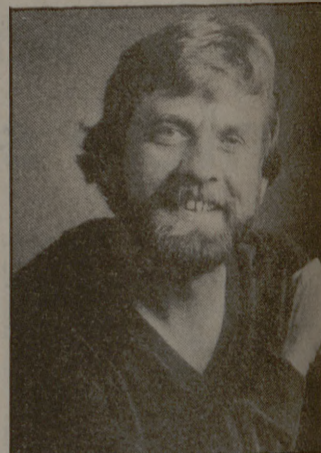
That's how the singer/songwriter from Austin describes himself. Steven Fromholz, whose songs have been recorded by other artists such as Willie Nelson and John Denver, will bring his unique show here this weekend on the eve of the release of his next single.

Fromholz and Willie Nelson have recorded a duet that will be released July 4 — the same day as the Willie Nelson picnic where Fromholz will be performing.

"It's a song I wrote back in '69 about storytellers," Fromholz said. "Willie is one of the best storytellers around, so I asked him if he'd like to record the song with me and he said sure."

Fromholz has known Nelson since the early seventies when he recorded Fromholz's "I'd Have to be Crazy." The song turned out to be a big success for Nelson and it's included on his album "Willie's Greatest Hits."

Fromholz, who has also dabbled



Steven Fromholz

in acting, has been traveling and playing since the mid-sixties and his style has developed into something even he can't describe.

"I really can't classify what it is I'm doing this weekend," he said. "I've been doing this for so many years that what I write isn't really country or folk, it's just me."
"I'll do a lot of comedy songs, but mostly I'll pay a lot of attention to my audience and see what they want."

The show at Dr. G's will start around 9 p.m. For more information about this or other shows, call 846-1812.

'Streets of Fire' uses little plot, big effects

By SHAWN BEHLEN
Staff Reviewer

"Streets of Fire" is billed as a rock 'n' roll fable. On that, this movie pins its hopes and dreams. Fables, being simplistic and preachy, usually contain loads of action and little dialogue. Actions speak louder than words, right? "Streets of Fire" follows this form of 'look over lines' with mixed results.

The film has a simplistic plot. Diane Lane (soon to be seen in "Cotton Club" with Richard Gere) portrays an immensely popular rock singer who is kidnapped by a motorcycle gang, The Bombers. Michael Pare ("Eddie and the Cruisers") then comes onto the scene as Lane's ex-boyfriend and bands together with her current boyfriend and a female mercenary to save her.

The plot, however, is not the focal point of this movie. I realize that sounds odd, but bear with me. Director Walter Hill ("48 Hours") attempted a lot more than just an action-packed rescue film set to rock music. With the fable motif in hand, he tried to give this film a certain look and feel that would work with the story line to impart more than was there.

The streets (where most of the action takes place) are dark and wet with huge steel beams shooting up intermittently into the never-seen sky supporting an elevated train system that also is never seen, but is heard. The cars are vintage antiques. The hair styles range from punk to the '50s. The clothes range from high-gloss leather to boxy, Ungar-like suits to frayed Americana. With this visual hodge-podge, Hill has

created a mood that is nearly palpable. The detail alone is impressive. Nothing was ignored when making up the 'look' of this film.

In this case, though, the good is also the bad. So much attention was given to how this film looks that little was given to the lines. For example, with the idea of a fable in mind, the dialogue in "Streets of Fire" is inane. For example: Girls are called skirts. Pare announces that he's Tom Cody every time he enters a room and no sentence is ever longer than ten words.

The acting is also weak. Lane's near-comatose. Rick Moranis, as the boyfriend, is so annoying that it's most painful to watch him whine after line. Pare is acceptable, but can't carry the film, which is why the story calls for him to do.

There is one bright spot, however. Amy Madigan stands out with a performance as the mercenary. With kinky, bobbed, blond hair crammed into a baseball cap, a unisex jumpsuit and tough language, she is definitely a character to be reckoned with. I found myself, quite often, ignoring Pare and watching her. She is a Phyllis Schlafly nightmare come to life.

Overall, the film is just too caught up in itself to be enjoyable. No amount of 'look' can overcome the shortcomings of questionable acting and atrociously campy dialogue. If you're interested in film technique and want to see an excellent example of how mood can be evoked through the look of a film, then give "Streets of Fire" a try. Otherwise save your money, double it and buy the sound track, which I thought was great. According to recent music charts I'm not alone.

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12:45 3:00 5:15 7:40 10:05

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2:00 4:00 6:00 8:00 10:00

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BEAT STREET

2:40 5:00 7:20 9:40

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2:10 4:40 7:15 9:55

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