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Summer sleeper worth your money

By SHAWN BEHLEN
Staff Reviewer

"The Pope of Greenwich Village" is the sleeper of the summer. Against such financial blockbusters as "Indiana Jones and The Temple of Doom" and "Ghostbusters," it has received little advertising and a poor response from the public. It is, however, worth a view.

"Pope" follows the exploits of two Italian third-cousins in New York, or more specifically, in Greenwich Village. If you have ever known any New York Italians, then you know that they are much closer than the average pair of third-cousins. They are, in fact, closer than most brothers. This leads to the many conflicts of conscience in the movie and the series of choices that the characters must make.

Micky Rourke ("Diner" and "Rumblefish") portrays the older and more mature of the two, Charlie. The younger, obnoxious and more childish of the two, Paulie, is played by Eric Roberts ("Star 80"). Paulie gets the two of them fired after stealing money from the restaurant at which they work. Because of the need for cash, Paulie then talks Charlie into a "sure thing" robbery.

The money they steal, however, is meant as a payoff for the police from the local mob boss, Bedbug Eddie. A cop comes to retrieve the money while Charlie, Paulie and a clock repairman Paulie has picked up are in the process are drilling the safe. The policeman ends up falling down the elevator shaft to his death. Both Eddie and the police quickly figure out who the robbers and possible murderers are and the cousins become very wanted men.

The highlights of this movie are the performances by Micky Rourke and Eric Roberts. Both are on the rise to stardom and both live up to that title in "Pope". The third new big name in this one is Daryl Hannah, who finally received deserved acclaim in "Splash". She, however, is

only in this movie for several minutes as Charlie's mistreated girlfriend and her talents are wasted.

Rourke is excellent. He gives the audience the same type of enigmatic characterization in "Pope" as he did in "Rumblefish". Charlie leaps from being a sensuous romantic to a protective parental figure to a vicious hood in the blink of an eye. Through it all Rourke makes the mood leaps believable. He also manages to make the character complex and, with tight smiles and complex gestures, he makes Charlie seem more than just a man of the street in a tough spot.

Review: "Pope" is the sleeper of the summer and "worth a view."

Roberts also is very good, although his performance is not even as Rourke's. Coming off of his excellent performance in "Star 80" (he really should have been nominated for an Oscar for that one), Roberts has now created a character of a much different type. With his longish, curly hair, painfully tight pants and deep, raspy voice, Paulie is the consummate obnoxious comedian. His great scene comes when he gives an extremely strong horse latrine to a portly policeman who towed his car the day before. His childish glee is patently enjoyable.

Another strong performance, although a cameo, is given by Geraldine Page ("Interiors"). Add these performances to some catchy dialogue and nice views of New York City life and you have an enjoyable movie. I only have two real gripes. Darryl Hannah was not seen nearly enough and the ending is just too vague. Otherwise, the "Pope of Greenwich Village" is good, strong movie fare.

Review: Gilmour good on solo try

"About Face"
David Gilmour

By KARL PALLMEYER
Reviewer

Former Pink Floyd guitarist David Gilmour has released his second solo album, and despite a couple of weak singles, the album is very good.

Gilmour's "About Face," shows one direction Pink Floyd could have taken—straightforward rock'n'roll without the drugged out pretentiousness that characterized much of their later work.



Gilmour's songwriting abilities are shown on "Near the End," possibly the best song on the album. "Near the End" is an eerie song that tells about how it feels to be old. This song sums up some of the same themes Pink Floyd used on "The Dark Side of the Moon."

"Cruise" shows Gilmour's ability as a guitarist. Gilmour usually plays either jazz or blues but "Cruise" shows that he can play reggae. Toto's Jeff Porcaro plays drums and Steve Winwood plays organ on this song.

The National Philharmonic Orchestra is used well—and subtly—on several of the songs including "You Know I'm Right," "Out of the Blue" and "Murder."

The lyrics of two of the "Love On the Air" and "All Lovers Are De-ranged," were written by the Who's guitarist-songwriter Pete Townshend. Gilmour's music provides an excellent background for Towns-

hend's sensitive and personal lyrics. The instrumental track, "Let's Get Metaphysical" (great title, eh?) is a reminiscent of "Careful With That Axe, Eugene" and other instrumental tracks from Pink Floyd's early days. "Let's Get Metaphysical" has the National Philharmonic Orchestra doing a basic melody while Gilmour's guitar weaves in and out of the song.

Album courtesy of Camelot Music

Hit songs and movies a successful match

United Press International

LOS ANGELES — A great song can't turn a turkey of a film into a box-office swan, and an Oscar-winning movie can't transfer enough of its glory to a mediocre theme song.

But a good theme song can help sell a movie and a good movie can be a two-hour commercial for a theme song. The premise has made for some otherwise unlikely hits and some strange pairings.

Several teen-targeted movies have enjoyed a synergistic relationship with their soundtracks and the inevitable spinoff MTV video clips.

"Footloose" had two No. 1 singles off its soundtrack LP, Deniece Williams' "Let's Hear It For the Boy" and Kenny Loggins' title cut.

Whenever either song played on the radio or MTV, it served as a free commercial for the dance film, which has grossed more than \$73 million since its release in April.

Another good example of the symbiosis between song and screen is "Flashdance," which spawned two hit songs and videoclips. Many critics complained the entire film was nothing more than a string of video clips stitched together.

The film that started the crossover pollination trend was indisputably "Saturday Night Fever," the biggest-selling soundtrack of all-time, which turned a low-budget movie with a then-minor star into a major box-office success.

"You're cross-promoting — making a music audience aware of a film and exposing the film audience to songs it might not hear," said Larry Solters, vice president of A&R at MCA Records.

Often, a studio will tack on an irrelevant song at the end of a dramatic film that has no musical content.

A good example was "Making Love," a soap-operaic look at a gay love triangle. Roberta Flack's title single was a Top 10 hit but, despite frequent radio play, the song failed to help the film, which bombed at the box-office. "Endless Love" spawned a hit duet by Diana Ross and Lionel Richie, but the Zeffirelli film of the same name did not benefit from the song's success.

LOS ANGELES — A great song can't turn a turkey of a film into a box-office swan, and an Oscar-winning movie can't transfer enough of its glory to a mediocre theme song.