

# reviews

**"Like Father, Like Son"**  
 Starring Dudley Moore and Kirk Cameron  
 Directed by Rod Cameron  
 Rated PG-13  
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Several years ago Walt Disney Films released a movie entitled "Freaky Friday," which is about a teenage girl who changes minds with her mother. In the tradition of Disney movies of the time, it was a light comedy.

"Like Father, Like Son"

uses the same premise with the other sex and more adult humor. Like the basic premise, the script lacks creativity, and the only worthwhile moments in the movie are those provided by Dudley Moore and Kirk Cameron in their switched roles as son and father.

When the movie begins, Moore is playing the part of Jack Hammond and Cameron is portraying Jack's son Chris. Jack is a respected doctor at a local hospital who has high

hopes for his son's future in medicine. Chris, however, is more interested in girls and partying, much to his father's dissatisfaction.

The two accidentally obtain a serum that causes a mind transfer between them, and there is no remedy immediately available. The level of humor in the ensuing scenes depends largely on the abilities of Moore and Cameron to make their switched characters believable.

Moore is excellent as the teenager who suddenly finds himself with an adult body. The best scene in the movie occurs at a hospital board meeting where Chris tries smoking for the first time.

Cameron is not as skilled an actor as Moore, but he does a reasonable job portraying Jack after the mind transfer. Jack decides to go to high school as Chris, but the problems he runs

into are less humorous than the happenings at the hospital.

"Like Father Like Son" is an obvious attempt to spotlight the talents of both Moore and Cameron. The problem is that the makers spent so much time concentrating on the two that they forgot to make the story interesting.

There are some very funny moments, but the movie could have been much improved with a better script.

-Review by Tom Reinarts

to make it as a team, but achieved only moderate success.

Difford and Tilbrook then started talking to the other band members and the decision was made to reform.

At their best, Difford and Tilbrook are capable of writing excellent pop songs. Past examples of this ability are the songs "Tempted," "Black Coffee in Bed" and "Pulling Mussels (From the Shell)."

"Babylon and On" has the feel and sound of the previous records, but it does not have any songs on it that are exceptional. This album is all right as a whole, but it is unlikely that any of the single releases will do very well.

The lyrics of "Babylon and On" generally concern human relationships that are not working out. On past albums the lyrics were very poetic and always added to the recordings. Those on this album seem somewhat forced, giving the appearance that the recording is a fulfillment of a contractual obligation with the record company rather than something the band wanted to do.

There are few pop bands that have as pleasing a sound as Squeeze, but the group has done little to change or add to it in the past few years. It is getting old.

The best songs on this latest record are "Hour Glass," "Footprints" and "Some Americans." "Hour Glass" is the first single release. Each of the three is slightly better than the average pop song, but the rest of the numbers are average to below average.

This is not a bad album, but considering the past accomplishments of Squeeze, it is disappointing.

-Review by Tom Reinarts

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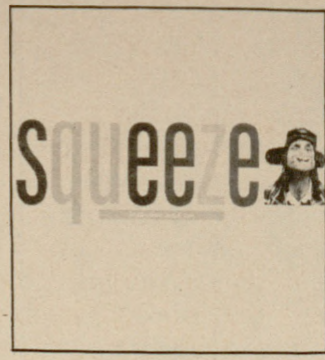
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**"Babylon and On"**  
 Squeeze  
 A&M Records  
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Squeeze is a British pop band that first started in the late 1970s. After "Sweets from a Stranger," the band's fourth album, the members decided to break up. Chris Difford and Glenn Tilbrook, the two who do most of the singing and songwriting for Squeeze, tried

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