

arts/entertainment

Cars' latest release should 'shake up' airwaves

By Pat Higgins

The Cars take a lot of styles and slap them together, which is kind of like doing a research paper. They aren't particularly original but they have come up with The Cars fourth straight hit album with *Shake It Up*. It has no weak cuts and potentially has as many hits as their first album. Better The Cars ruling the airwaves than virtually any of the competition, because they make catchy, eccentric pop.

album review

Shake It Up takes a few chances as they put on some of the rough edges of their New Wave pals. This is highly commendable, because The Cars could just crank out formula stuff and rake in the cash. A case can be made for The Cars as the American Roxy Music in their sophisticated approach to pop.

Greg Hawes on synthesizer is the star of *Shake It Up*, as he is more prominently heard here than ever before. Synthesizers can be dull in the wrong hands, but Hawes obtains a hypnotic sound.

The Cars are similar to the Los Angeles

Lakers in that they have no obvious weak spots. It is rewarding to listen to each musician and find something noteworthy.

Whoever did the handclaps, which are becoming a Cars trademark, should be given credit because they provide some of the nicest hooks on the record. Ric Ocasek wrote the tunes, which seem to be chiefly concerned with interpersonal relations between jaded adults, which is the same vein that Lou Reed mines so well. The phrasing of Ocasek is similar to David Byrne of the Talking Heads at times.

Every song is impressive, but among the highlights are "Maybe Baby," whose chorus bears a weird similarity to "Viva Las Vegas".

"Since You've Gone" opens the album and has hit potential all over it, which sets the tone for the rest of the show. There are some really nice Beatle harmonies on the ballads such as "I'm not the One," which is a pleasant touch.

Title cut "Shake It Up" is a good selection for the first single and it contains these apropos lines:

"Dance all night

Do the move with a quirky jerk"

Another good album cover, too, for the Cars. *Shake It Up* is their best album yet.



Cover design courtesy of Elektra/Asylum Records

Shake It Up, the new offering from The Cars.

'Annie Hall' on tap this weekend

KZUM radio presents "Annie Hall," a nervous romance starring Woody Allen and Diane Keaton, Friday and Saturday at 3 p.m., 7 p.m. and 9 p.m. at Sheldon Film Theater. Admission will be \$3.00 for general admission and \$2.00 for KZUM members.

Annie Hall is an Academy Award-winning film concerning the relationship between Alvy Singer, an insecure, romantic comic from New York and Annie

Hall, a neurotic, yet aspiring singer, from Chippewa Falls, Wis.

Keaton won an Oscar for Best Actress for her role which, along with her style of dress and "lah-dee-dah" attitude toward life, helped establish her as a cult figure.

In his most popular film, Allen laughs at the fragility of relationships while laughing at himself through his own insecurities.

'The Dinosaurs' lumber across pages of tribute

By Casey McCabe

The Dinosaurs is a pictorial fantasy, an eye-catching display in bookstores that serves as the perfect gift suggestion for the imaginative would-be paleontologist on your Christmas list.

The book is patterned similarly after past releases dealing with the wonderful worlds of gnomes, fairies and dragons. As in these *The Dinosaurs'* graphic art work makes it delightful. But it is different because dinosaurs are a very real subject and the book takes its lead from



Excellent artwork and interesting speculation highlight *The Dinosaurs*.

facts provided by scientific consultant Peter Dodson.

For every child who ever has a dinosaur fetish, the book is a veritable prehistoric wonderland. For more scientific-minded people, artist William Stout and narrator William Service thoughtfully fill in gaps that the study of fossils remains is bound to leave.

book review

Stout's eye for painting a dramatic picture can be traced back to his work as a production designer for movie directors George Lucas and John Milius. His poster artwork can be seen in such movies as *More American Graffiti*, *Wizards* and *Allegro Non Troppo*.

But Stout's interest in dinosaurs is more than passing. His illustrations of dinosaurs have been featured in Donald Glut's *Dinosaur Dictionary*, *The Dinosaur Scrapbook* and in a limited full-color portfolio. In the summer of 1981, Stout was one of a handful of dinosaur artists featured in a major exhibition at Los Angeles' Griffith Observatory.

'Reds' stays within limits of love story

By Pat Higgins

Reds, Warren Beatty's new movie, is his most serious and ambitious work. Beatty's past track record as producer and star includes *Bonnie and Clyde*, *Shampoo* and *Heaven Can Wait*, which proved that he can make entertaining, commercial successes. A reported \$33 million was spent by Beatty in making *Reds* which is a rather large gamble considering the political context of the times with the nearly resurgent Right in power.

movie review

Reds is based on the life of a couple of left-wing journalists, John Reed and Louise Bryant. Reed wrote the eyewitness history of the Russian Revolution, *Ten Days That Shook the World*, and he was completely dedicated to the cause.

Instead of being a political diatribe or an epic of *Dr. Zhivago* proportions, *Reds* is basically a love story. Beatty plays Reed and Diane Keaton is Louise Bryant. Of course, they both look great and there is definite chemistry between them.

William Service, is a contributor to, of all things, *Sports Illustrated*. His third person, present-tense narration gives an intimate look at the daily lives of the curious creatures: how they deal with the elements, each other, mating and bathroom habits and a dramatic look at life and death in the age of reptiles.

Of course, both Service and Stout take several liberties with the ever-changing scientific theories on the life of dinosaurs. But it is a fascinating subject and they choose not to leave it at the level of dusting off bones or digging through tar pits.

The tone of the book is that of a tribute, with a glossary of facts and pages of inspired speculation. A note near the end says we should aid today's endangered species, so they do not "go the way of the dinosaur."

This is a book for the person who dreams of a simpler time, like the Mesozoic Era. Ray Bradbury likens it in his introduction to a time machine — taking the reader "to lands where you've always wanted to be: cheek by jowl with the mighty samurai lizards, striding through a jungle that goes on forever, or hang-gliding with live nightmare kites in a Lost Hour that will never end."

More dynamic than he normally is, Beatty is also boyishly charming as usual. The only anomaly is Beatty's blow-dry hair, which appears somewhat out of place among Russian peasants.

Keaton's Louise Bryant is at least a match for Beatty, as she is an emancipated woman who wants to be taken seriously for her work. She is also capable of being a tad manipulative of Reed which leads to some intense fight scenes.

Fabulous as usual is Jack Nicholson, as hard-drinking, cynical playwright Eugene O'Neill, a close friend of Reed who falls in love with Bryant. Also notably excellent is Maureen Stapleton as radical agitator Emma Goldman.

Novelist Jerzy Kosinski is effective as a bull-headed Soviet bureaucrat who is the perfect representative of the ultimate failure of the revolution. In a rather interesting move, about 20 of Reed and Bryant's contemporaries are interviewed at various points, explaining what it was really like back in Greenwich Village circa 1915.

Apparently it was the wildest time for Bohemians and radicals until those fabulous '60s, as all these various intellectuals were an "in" crowd that discussed the impending revolution.

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