

Band blends folk/pop in new album

By Bryan Peterson
Staff Reporter

The Go-Betweens
16 Lovers Lane
Beggars Banquet Records

"Doesn't matter how far you come, you've still got further to go."
-- The Go-Betweens

After five years in London, the members of The Go-Betweens have returned to their native Australia and released their sixth album, "16 Lov-

ers Lane." The return to Australia has meant a return to the struggle to rise out of obscurity.

album REVIEW

The Go-Betweens now play to hundreds in Australia rather than the thousands to whom they played in Britain. The band's new album is on Beggars Banquet Records and should help the band re-establish its place in the Australian music scene.

Numerous bands have left Australia

to find success in America while others have remained in Australia. If The Go-Betweens remain down under, its easy blend of folk and pop styles may still reach an American audience.

Picked up by Capitol Records, The Go-Betweens are not likely to languish in dusty, hip-and-stylish-band-of-the-week import bins. The band is too polished and experienced for such a fate.

The songs are wistful and dreamy, smooth and serene. Most of the songs are stories lost somewhere in time.

Like most pieces of the past, they are loosely connected, reflective and full of longing.

"I don't know what happened next/All I know is she moved/Packed up her bags and her curtains/Left him in his room/Was there anything I could do?"

In the album's ten songs, one can catch glimpses of Lou Reed, Bob Dylan, The Byrds and 10,000 Maniacs. There is no single style or sound which typifies the band. The Go-Betweens have their own unique blend of folk and pop with a host of different melodies and rhythms.

The beauty of many of the songs is in their mystery. Most of them have a romantic, ethereal feel. Scenes are painted but left without connections.

The result is a disjointed flow of unfulfilled wishes and memories which leads the listener along only portions of the path. The listener is wisely left to roam the unguided wilderness until finding the path again.

There is an occasional intrusion of stark reality, as in "Watch the butcher sharpen his knives, and this town is full of battered wives." But on the whole the lyrics drift about in a pleasant stream of images.

"There's a cat in my alleyway/Dreaming of birds that are blue/Sometimes girl when I'm lonely/This is how I think about you."

The Go-Betweens sing about love, longing and retreat while weaving moody vignettes into a mysterious tapestry. The band's tales and melodies combine to produce a wandering guide to a scattered collection of images found on 16 Lovers Lane.



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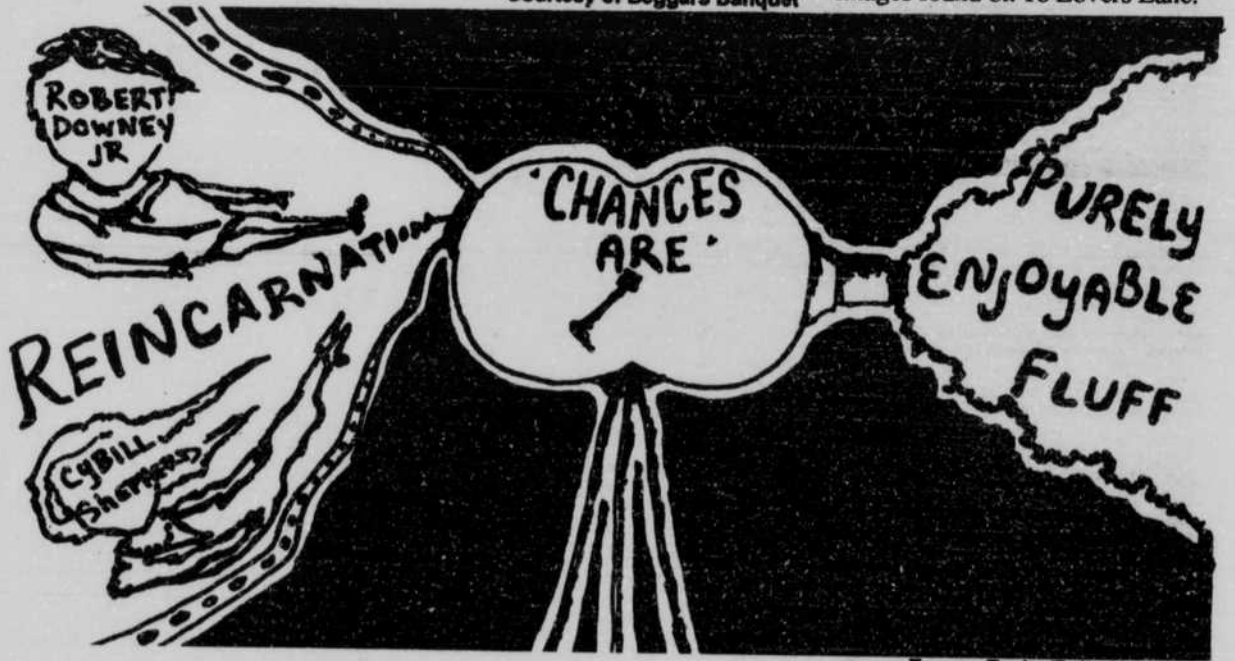
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Tammy Taylor/Daily Nebraskan

Movie 'Chances Are' called enjoyable despite Shepard's acting and used plot

CHANCES from Page 9

daughter Miranda (Mary Stuart Masterson) and their close friend Phillip Train (Ryan O'Neal). Alex slowly starts to regain the memory of his past life, but not before he has made advances toward Miranda, who he later finds out is his daughter.

He then sets out to convince Corinne that he is her long lost mate. The result is a somewhat predictable, yet humorous, chain of events.

The film loses energy about half way through and has reached a point of absurdity by the end. Robert Downey Jr. is hilarious and retains the reputation he gained from such films as "The Pick-up Artist," "Less Than Zero" and "True Believer." He has a terrific flair for physical humor and carries the show through even its weakest moments.

Ryan O'Neal and Mary Stuart Masterson also work well in their roles. O'Neal is the sweet and loyal friend and Masterson is the intelligent and not-so-innocent daughter.

The downfall in the acting, as well as in the film, comes in the performance of Cybill Shepard. She holds her own in the serious moments, but she lacks the timing necessary to create smooth comedy. She is forced and contrived and almost manages to ruin the entertainment value of the film.

The plot is borrowed from previous films such as "Heaven Can Wait" and "Made in Heaven," but it seems fresh.

This is due, in part, to writers Peter and Randy Howze, who also wrote "Mystic Pizza." They provide a whimsical script much like that of the screwball comedies of the 1950s.

Costume designer Albert Wolsky should be noted for his creations, including a stunning strapless black evening gown worn by Shepard.

"Chances Are" is rated PG for some adult situations.

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