

Three Darkside tales enjoyable with science fiction gore and dark humor

By John Payne
Senior Reporter

"Tales From the Darkside" has taken its storytelling to theaters for the summer, with a movie version that features four new mini-thrillers in the Darkside's familiar macabre style. It works about as well as other horror anthologies like "Creepshow" and "Cat's Eye."

"Tales From The Darkside -- The Movie" offers a lot of gore and little plot, but all three of its yarns are nicely tempered with twisted humor.

The stories are told by young Timmy (Matthew Lawrence) to his sinister captor Deborah Harry, as she prepares to cook the little boy for a dinner party she's throwing. The crafty lad buys himself some extra time by entertaining the cannibalistic Harry

with three horror stories as she preheats her oven. And so the first story, "Lot 249" begins.

Based on a short story by Sir Arthur Conan Doyle, "Lot 249" features a terrific young actor named Christian Slater. Slater plays an Ivy-League

movie REVIEW

college student hot on the trail of the 3,000-year-old mummy that killed his sister and his best friend. Sound ludicrous? It is, as Slater and everyone else run from one dimly-lit room to another, stopping just in time for an ultra-gross-out ending.

Equally predictable, and even more ridiculous is "Cat From Hell," adapted from the Stephen King short story. It

concerns a professional hit-man (Buster Poindexter), hired by an elderly pharmaceutical tycoon to kill a bothersome cat. The cat, he believes, is responsible for the deaths of two of his family members, and plans to kill him as well.

The best of the three stories is "Lover's Vow," starring James Remar as a struggling New York City artist whose life and career turn around one night after witnessing the brutal murder of a friend. The culprit: a gigantic gargoyle that spares his life in return for his promise not to tell anyone what he saw.

"Tales From The Darkside -- The Movie" is enjoyable enough for its moments of good old sci-fi gore, and its various bits of dark humor, but it offers nothing tremendously new. State and Eastpark 3 Theaters.

Top-40 stardom may be in the cards for the upbeat pop trio Wilson Phillips

By Robert Richardson
Staff Reporter

Two songs does not an album make. But if the young trio of Carnie, Wendy, and Chynna that makes up Wilson Phillips plays the cards right, Top 40 stardom is in the future.

Wilson Phillips kicks off the self-titled album with two very dynamic and energetic songs "Hold On," and "Release Me." Both songs have upbeat percussion and light-hearted music. With the mixture of percussion, the women have almost managed to sound like Erasure. Almost. But both songs also have that "men are sooo mean," attitude in their lyrics.

Songs you can dance to, or songs that you can just listen to, characterize Wilson Phillips. Lyrically, the band is not that deep in content.

"The dream is still alive/ The one of you and I/ and my heart keeps returning/ I couldn't let it die."

These women have a bone to pick

with the whole male gender. But more than that, their message to women is to not let men take advantage of them, and they do this well.

"Why do you lock yourself up in these chains?/ No one can change



your life except for you/ don't ever let anyone step all over you."

And because they are young, the funky female trio doesn't seem to have an ego like any other pop band that shall remain nameless. Instead, the band's hard work and determination should make other female pop stars afraid of losing their queen status. And hopefully, because of the competition, better quality will be the result.

Wilson Phillips sounds natural as

a group. They are not strictly pop, either. "Release Me" has twinges of a country sound and with the amazing proportion of harmony that the album delivers, Wilson Phillips sounds top notch.

Wilson Phillips has some distinguished company that helped them put their album together. Joe Walsh on the guitar, Bill Payne on the organ and Steve Lukather playing solo and rhythm guitar are only part of the talented musicians that helped the young group get started.

Nevertheless, Wilson Phillips is a good band that has great potential to make pop music much more widely accepted, and if they don't let themselves become too comfortable in the Top 40 format and take a few risks, their music may still be on the cutting edge of pop.



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