

Film offers originality, pleasing characters

By Troy Falk
Staff Reporter

It's clear from the opening credits that there's something very original about "Cadillac Man."

The soundtrack opens with "(Opportunity Knocks But Once) Snatch it and Grab it," sung by the witty '40s blues singer Julia Lee. A cemetery scene then comes into focus, with a funeral procession stalled by a hearse billowing out black smoke.

movie REVIEW

Joey O'Brien (Robin Williams) stops to help carry the casket to a truck and promises to cut the funeral director a deal on a new hearse. At the same time he attempts to sell the widow a new car. Her response: "You are a sleaze! You piece of scum!"

And he is. O'Brien is a compulsive salesman and a compulsive womanizer. He can't say "no" to a woman, because if he makes a woman happy, maybe later she will make him happy.

O'Brien has some problems.

He must sell 12 cars in one day or he will lose his job. His daughter has been hanging out with a boy all night. His ex-wife (Pamela Reed) is demanding more money. His girlfriend Joy (Fran Drescher) is demanding a commitment from him, while his other girlfriend Lila (Lori Petty) wants him to spend more time with her.

And if all that weren't enough, the local loan shark wants his \$20,000 loan paid off.

Larry (Tim Robbins) has his own problems. He's been laid off for a year and is convinced that his wife has been having an affair with one of the salesmen at the car lot.

Naturally, O'Brien gets caught in the middle in his last chance to sell the 12 cars. Everything is going wrong at once for O'Brien, and just when it would seem that it can't get worse, Larry enters the building.

And what kind of entrance does he make? He comes in through the plate-glass window riding a motorcycle and firing an automatic weapon.

Williams and Robbins work very well together. Don't be surprised if they appear together in another movie. Their characters develop an interesting, very funny relationship.

At one point, with Robbins calling his adulterous wife a "lying bitch-whore," Williams soothingly delivers the one-liner, "What kind of a foundation for a relationship is that?"

Robbins' character is not evil, he is just confused and depressed. His confusion is very evident from his entrance to the end of the movie.

Writer Ken (Made in USA) Friedman and director Roger (No Way Out) Donaldson do a brilliant job of bringing the madness and insanity of jealousy to light.

"Cadillac Man," playing at the Plaza 4 Theaters, 201 N. 12 St., and at the Edgewood 3 Theater, 56 and Hwy 2, is among the best movies out so far this summer.



Courtesy of Orion Pictures

Robin Williams as Joey O'Brien and Fran Drescher as Joy Munchak star in Cadillac Man.

LA trio continues to impress critics, keeps from mainstream

By John Payne
Senior Editor

Concrete Blonde "Bloodletting" I.R.S.

Since emerging from the California sidewalks in 1986 with a remarkably good debut, Concrete Blonde has continued to impress critics, while somehow staying clear of mainstream notoriety. "Bloodletting" is the fourth release from the Los Angeles-based trio, and it is further proof that this band may just be the best-kept secret on the alternative circuit.



Courtesy of I.R.S.

With last Summer's "Free," Concrete Blonde sounded very much as their name would suggest, tearing through the hard-edged, mile-a-minute pavement rock only touched upon with their '86 single "Still in Hollywood." "Bloodletting," though, seems to represent a return to the emotionally charged lyrics the band started out with.



That may or may not have something to do with the restructuring of their membership. The group is once again a trio, as they were when they debuted. Vocalist/songwriter Johnette Napolitano is back on bass, with guitarist James Mankey and drummer Paul Thompson giving fine backing.

Napolitano, a songstress whose vocal strength brings to mind the likes of Chrissy Hynde, has one of the better all-purpose voices around. Appeal like hers undoubtedly lies in an all too rare ability to deliver lyrics that create emotional landscapes.

Side two's "Tomorrow, Wendy," throws in everything from Jesus to the Kennedys to tell an eerie, hopeless tale of human apathy:

See **BLONDE** on 9

Chickasaw Mudd Puppies offer debut; Morrison LP released

By John Payne
Senior Editor

"The Best of Van Morrison" Van Morrison Mercury Records

Mercury has just released a splendid collection from '70s icon Van Morrison, whose musical interests range from Blues to Gospel. Included in the release are his legendary "Gloria," "Domino," and "Brown-eyed Girl."



Although his best material already can be found on previous LPs like "Tupelo Honey" and "Moondance," this compilation is a nice addition to any Morrison anthology. Standout tunes such as "And it Stoned Me" and his soulful treatment of Joe Williams' "Baby Please Don't Go" make this 20-track release a must for any Morrison fan.

"White Dirt" Chickasaw Mudd Puppies Polygram Records

Michael Stipe co-produced the debut release from this Athens, Georgia, twosome who create a mostly enjoyable hodgepodge of sounds. Described by guitarist Ben Reynolds as "stomp music," the Puppies sometimes sound like the Rainmakers with more twang. "Lookout" and "Frogmore" kick around a Bo Diddley beat, as Brant Slay keeps the stomp going with his reverberating vocals.

The Puppies' frenzied approach takes a little time to get used to, no question. But after a few listenings, this sampling of psychedelic porch music runs as smooth as a John Deer.



Courtesy of Polygram Records