

Tale of Irish band full of energy, prowess



"The Commitments"



By Jeffrey Frey
Staff Reporter

Jimmy Rabbitte is walking down a dismal, rain-soaked street in Dublin's Northside, explaining his "vision" to two of his friends.

His mates have hired him to manage their band, and Jimmy is telling them what kind of music they'll be playing.

"Music should be about who you are and where you came from," Jimmy explains. "It should speak the language of the streets. It should be about struggle and sex and I don't means mushy shit love songs about 'I'll love you to the end of time.' I mean riding, fucking, gooters, boxes, the works. . . Soul. . . we're gonna be playing Dublin soul."

And so The Commitments are born. Based on Roddy Doyle's book of the same name, "The Commitments" (Douglas 3) is the latest effort by the sometimes controversial but extremely talented filmmaker Alan Parker ("Mississippi Burning," "Birdy" and "Angel Heart").

"The Commitments" is all energy

and prowess. It is a film about craft, discovery, expectations and the abilities of people to hone these elements into a way of life.

For the members of The Commitments, it's an allusive ideal that leaves the band stranded in a world of chaos that supersedes their musical abilities.

Jimmy begins by placing an ad in the local paper: "Have you got Soul? If so, the World's Hardest Working Band is looking for you. . ."

Everyone, it seems, with or without soul, answers the ad, and soon, the pieces begin to fall into place.

Deco Cuffe is discovered singing drunk at a wedding, Dean Fay shows up with a saxophone inherited from his uncle, Steven Clifford arrives with his grandmother's piano, Billy Mooney is auditioned in a pawnbroker's window before Jimmy pays to get his drums out of hock, and finally Joey "The Lips" Fagan arrives on a Suzuki, claiming he's blown his horn with the likes of Elvis, Otis Redding and the Beatles.

Joey, the band's elder and spiritual guru, assembles the musicians at his mother's house, where Jimmy introduces the final three members of the band: Bernie, Imelda and Natalie — "The Commitment-ettes."

Strong man Mickah Wallace is employed to "guard the take and keep trouble at bay," and The Commitments perform their first show. The venues are modest, community centers and the like, but what the band accomplishes on stage is pure harmony. A chord is struck and the music speaks to the neighborhood's disen-



Photo courtesy of Twentieth Century Fox

Celtic soul — director Alan Parker takes Motown to Dublin with his new film "The Commitments."

chanted, oft-complaining citizens.

Offstage, from the very start, the band is stricken by a rising dissent among the members. The only time the band is in accord is on stage. As the intensity of the live performances rise, so do the rivalries and resentments.

At the eye of the storm remains a

composed Jimmy Rabbitte, forever interviewing himself in front of a mirror, readying himself for the stardom which he imagines will soon beckon.

"The Commitments" is a powerful movie which finds its driving force in the genuine performances of the musicians who make-up the fabled

group. Only two group members are professional actors — all are musicians, which may account for the honest performances.

Parker has created a funny, intense account of an up-and-coming Irish soul band, the clashing personalities

See COMMITMENT on 10



Photo courtesy of Chrysalis

The Blue Aeroplanes

Blue Aeroplanes original Variety of styles propels band

By Michael Stock
Senior Reporter

Combine a history of three poetry readings created entirely out of spite. Add a dancer named Wojtek and an echo box. Welcome to the bare-bones beginning of the Blue Aeroplanes.

Eight or nine years ago, the Blue Aeroplanes even had a DJ responsible for scratching records, in primitive pre-rap rap. Adding the soundtrack from a frontal lobotomy layered over music, dancing and poetry is where the Blue Aeroplanes are from. "There's no one else like us," said Angelo Bruschini, electric, acoustic, slide and bell guitar and accordion player and backing vocalist.

Considering the recently-released pop gem, "Beatsongs," it's a shame that there aren't more musical Aero-

planes. "Beatsongs" is the second domestic release for the Blue Aeroplanes. The band's Ensign label, released through Chrysalis Records, is also

SOUNDS

responsible for introducing the United States to the musical genius of Sinead O'Connor and Karl Wallinger of World Party.

"The label is excellent. They give us absolute freedom. They're fans. They love music," Bruschini said.

The ever-blooming success of the

Blue Aeroplanes is a slow one. "If we were in a scene, it could have happened very quickly. . . It's different," Bruschini explains.

Bruschini said that the band does not follow any of the current scenes very closely. Even "The Scene That Celebrates Itself," comprised of Chapterhouse, Moose, Slowdive, Lush and a variety of others, fails to affect the band.

"It's a lot of drivel," Bruschini flatly explains. "When I write, I hate having anyone else's tune in my mind."

Being unique is not necessarily a bad thing.

"Lou Reed is still with us. That's the way I look at it," Bruschini said.

And so are the Blue Aeroplanes. Although this country was only introduced to the band with last year's

See BLUE on 10

Disney sequel among few released during drab week



By Anne Steyer
Staff Reporter

This is a drab week for videodom. The last month of summer traditionally is weak for theatrical releases and the same is true for video.

"Rescuers Down Under" (G) This animated sequel to the 1977 Disney hit, "The Rescuers" arrived at video stores Tuesday. Releasing it is an unusual move for Disney, because the original is still unavailable for rent or purchase.

The "rescuers" in the title refer to a pair of brave and bold mice, Herbert and Miss Bianca, who travel to Australia for their newest adventure.

Comedian Bob Newhart provides the voice behind Herbert. Newhart, best known for his TV shows, brings his wry sense of humor to the movie

but still provides enough tension to keep young viewers on the edge of their seats.

Miss Bianca is brought to life by Eva Gabor. Her accent lends just a bit of mystery to Bianca and certainly makes her a more romantic heroine.

Veteran actor George C. Scott ("Patton") contributes his booming voice to the film as an evil hunter. John Candy ("Uncle Buck") also is featured as an albatross who is more hindrance than help.

"Ghost" (R) Last summer's blockbuster hit was released on video earlier this year but at the much higher price of \$92.95. Paramount is re-releasing "Ghost" Sept. 19 at \$19.95. "Ghost" is predicted to sell an unprecedented number of copies.

At its original price, it sold more copies to video retailers than any previous film. Maxing out at somewhere near 600,000 copies, its release marked one of the highest grosses for video release.

"Ghost" stars Demi Moore as Molly, a woman whose lover, Sam (Patrick Swayze), is murdered. But his spirit

See VIDEO on 10

VIDEO TOP 10

<ol style="list-style-type: none"> 1. "Dances With Wolves" 2. "Home Alone" 3. "True Colors" 4. "He Said, She Said" 5. "Oscar" 6. "The Hard Way" 7. "New Jack City" 8. "Sleeping With The Enemy" 9. "Awakenings" 10. "Book Of Love" 	<ol style="list-style-type: none"> 1. "Home Alone" 2. "Awakenings" 3. "Sleeping With The Enemy" 4. "Dances With Wolves" 5. "New Jack City" 6. "Goodfellas" 7. "Misery" 8. "King Ralph" 9. "L.A. Story" 10. "Edward Scissorhands"
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Rising quickly: "Scenes From A Mall" — courtesy of Blockbuster Video

Rising quickly: "Book Of Love" Billboard magazine.