Dross and...

Heavy Metal, a Columbia Picture, now playing at Sack Chev, Sack Dammers, and Galeries.

I had high hopes for Heavy Metal. Animated Fantasy with a kick-ass rock 'n' roll roll call of stars. Sex, violence, and more colors than the United Nations' flagpoles. What more could I ask? At least that the final product of these incredible ingredients would live up to even my meagerest expectations.

The basis of the film is the comic book magazine of the same name. The American Heavy Metal was patterned after its French counterpart, Metal Hurlant. Both are slick periodicals featuring fantastic fiction illustrated by Europe's most bizarre and talented artists. The movie is composed of eight stories, each adapted from an original magazine tale, and all linked together by a great mise en scène known as the "bookcase." The art's meant to mimic the "look" of the original pieces, and to some extent succeeded. However, this is usually only in backgrounds and still shots, an attempt that is honorable in spirit but disappointingly flawed.

I thought at least the music would save the picture but instead it is usually out of place and distracting. The film actually has two soundtracks. The first was composed by Grammy winner Eumir Deodato for an soothing classical score, composed to the rhythm of the picture. The other is a collection of original songs by some of the great rockers of the eighties, including Blue Oyster Cult, Black Sabbath, and Cheap Trick. Although the cuts are quite listenable on their own (see note: see album review this issue), whenever they appear, it sounds like the under just turned on the stereo in the back and lifted the needle when he got bored with the song. If the animation and editing were needed to the music, the results would have been far superior.

Many people asked me if this is a good "read" film. In fact, the movie is peppered so much for this type of audience that any drugs might find the movie more enjoyable. But who needs to pay for a movie when the refreshments are cheaper? The music for Heavy Metal is certainly an atypical animated feature, rare is the collection worth seeing for the pure novelty of the concept. But without the proper execution, even the best idea may become buttable reality.

Mark DeCew

Heavy Metal, original soundtrack album on Columbia Records.

Heavy Metal is currently my favorite album. Since the day I have bought it, I have played it at least once a day and a whole volume could be devoted to the story of the record. Never before have I heard an album whose songs are more precisely tailored to the mood of the listener. The melodies are simple, the themes are clear, the arrangements are layered.

The music tracks are already receiving airplay, including Cheap Trick's "Rethink It" and Don Felder's "Heavy Metal Tunes." The other big names in Heavy Metal are Journey, Grand Funk, Nazareth, Rundgren, and Blue Oyster Cult. The disc is also a show case for the top-10,000 French group Trust and Yttria-based Rockers Rikks. The names of the bands are forgotten, however, as soon as the opening credits begin and sparks start spewing from the speakers.

The long-awaited "picture." "Thunder," has a sexy lady on a flying reptile who protects the good and decapitates the evil. The other segments are shorter and with less true direction, but they win or lose on their own.

Even though the animation style changes from story to story, its overall quality varies from fair to mediocre. Over five hundred people were hired for Heavy Metal (the credits run longer than some of the segments), and it was probably this supersaturation of animators that prevented a clean and distinctive style from emerging. The art's tried to mimic the "look" of the original pieces, and to some extent succeeded. However, this is usually only in backgrounds and still shots, an attempt that is honorable in spirit but disappointingly flawed.

I thought at least the music would save the picture but instead it is usually out of place and distracting. The film actually has two soundtracks. The first was composed by Grammy winner Eumir Deodato for an soothing classical score, composed to the rhythm of the picture. The other is a collection of original songs by some of the great rockers of the eighties, including Blue Oyster Cult, Black Sabbath, and Cheap Trick. Although the cuts are quite listenable on their own (see note: see album review this issue), whenever they appear, it sounds like the under just turned on the stereo in the back and lifted the needle when he got bored with the song. If the animation and editing were needed to the music, the results would have been far superior.

Many people asked me if this is a good "read" film. In fact, the movie is peppered so much for this type of audience that any drugs might find the movie more enjoyable. But who needs to pay for a movie when the refreshments are cheaper? The music for Heavy Metal is certainly an atypical animated feature, rare is the collection worth seeing for the pure novelty of the concept. But without the proper execution, even the best idea may become buttable reality.

Mark DeCew

Metal

My favorite cut of the album has to be the Deva cover of the rhythm and blues classic "I Heard It Through the Coal Mine." The best blues you've heard and the most pulsating vocals and thumping bass lines drag you head first through the tune. The overall sound is "Whit" with soul. And the reason I find this record so appealing (apart from a religious loyalty to hard rock) is because I can plug it running in and out of my skull. Each head performs no more than two songs, so there's no danger of getting bored with a repetitive vocal style or rumbling guitar riffs. There's one tune I don't like (Don Fagen's "Off Compass") but it's an instrumental and it gives me a chance to rhythmize the disc to a commercial level but only for three minutes? Buy this album tomorrow, it's great!

Mark DeCew

Editor's note: Mr. DeCew is The Tech's resident heavy metal junkie.

On the Town

Metal

The MIT Musical Theatre Guild presents Once Upon A Mattress, with performances Tuesday through Saturday, at 8:30 p.m. (September 21 & 22), and Sunday matinees at 3 p.m. (August 30). Tickets are $4.50 or $2.50 with MIT ID and are available in Lobby 10 or at the MIT Box Office. For information and reservations call 1-31294.

The MIT Educational Studies Program presents The Silk Shirt and Where Are You Going, Hollis Jay?, Saturday, August 29 at 8 p.m. in the Mozar E. Louis Lounge of the Student Center. Admission is $3 or $2 with MIT ID. For information and reservations, call 3-4882.

MOVIES

Five years ago Oil, closed by the City of Cambridge, reopened as the Studio Theater, offering Off-Broadway, Off-Off-Broadway, and New York fringe productions. The Studio is located at 75 and 95 Spruce Street, at the corner of College and Putnam.

MUSIC

The music of the up-and-coming band Modern Methods for up-and-coming bands runs two shows: the Steel and the Envy of Somednice. Forte: Swingers Resort, on March 30 and 31 over both weekends. Someone and the Native Tongues, \sloping shows cost $4.

Girls' Night Out

Beauty and the Beat is Peggy Lee's latest album, on Epic Records. The girl group voice harmonies and rhythm and blues atmospheres. And, yes, it brought it back in style.

Two guns produced a one's reasoning: It seems to like mashing it all, it seems to like it all, it seems to put out of his misery. As for the soundtrack, you want me not to be For The Ages or any by any means, it would be tuneful and pleasant to. And, it succeeds.

Behind Carlisle's leading, cutting a wide seal. They compel, not least at all in trying, nothing challenging enough to show off any talents.

The two songs that play are "We Got the Feeling," "We are Sealed." The former, in their single, released a new producer for bands and guitars. The latter is pleasant singing love songs. It doesn't matter on the peaceful group. The song doesn't last very long.

Please skip over "Anyone Who's" for words. Or lyrics, first. The songs range from the bizarre, a good song is "How Much Meat Have you been eating?" It's another girl house. Yawn.

In the bizarre chorus marks on my Heart, it's been tossed aside for standard Top-40 fare, it is. "You Can't Walk My Can't Sleep." Of course, that's the bridge as almost all the most hummable and dress good party record. I mendable first effort, you'll be dancing when you come to know the song.