

Video

A unique music video covering some of the most notable performers of the 60s will be released here soon on the Screentime label through CBS-Fox.

The imaginatively-named *Superstars In Concert* captures rare live, backstage and interview footage of Jimi Hendrix, Otis Redding, the Rolling Stones, Ike and Tina Turner, the Animals, Cream, Blind Faith, Cat Stevens, Joe Cocker, Rod Stewart and others.

The 104-minute video was filmed by Peter Clifton, who has since been responsible for films like *The Song Remains the Same*, *Australia Now* and *The Punk Rock Movie*.

Palace Academy also have a couple of goodies; Charlie Chaplin's 1940 classic *The Great Dictator*, a biting satire of fascism; and Fellini's *The City Of Women*. CBS-Fox also has the Arthur Allan Thomas story, *Beyond Reasonable Doubt*, while Roadshow releases Sean Connery's return to the Bond role, *Never Say Never Again*.

Diner (PBV)

As the 1950s draw to a close five Baltimore friends try to stall encroaching adulthood by spending their nights eating and talking in a local diner. Slim on consecutive plot but rich in humour and episode, this movie was one of the highlights of the 1983 film festival. It is in the characterisation and



Kevin Bacon, Mickey Rourke, Daniel Stern and Paul Reisner in 'Diner'.

astute observation that *Diner* shines as a minor classic. Beyond the period details (classic cars, wonderful records) writer-director Barry Levinson presents a wry and loving film about the urge for nostalgia, rather than an easy exploitation of it. And just as its period setting is a lot more than a simple prelude to *American Graffiti* so its humour, while largely sex-orientated, is much more than a literate *Porkys*. *Diner* features some of the best of American cinema's younger male actors, including Daniel Stern (*Breaking Away*), Mickey Rourke (*Rumblefish*, *Village Dreams*) and Kevin Bacon (*Footloose*). One episode alone, an impromptu jam in a strip bar, says more about the spirit of rock 'n' roll than any full length "musical" film released this year. Nourishing fair indeed.

UB40 Live (Virgin)

Nothing flashy here, just a simply presented in-concert film of a

tremendous live band, one which generally manages to win over its audience by communication.

The only problem appears to be camera nerves and the desire to give a flawless performance, which sometimes makes the music a little sterile. The worst-affected is *Astro*, whose stage antics normally drive the punters wild, there's little carry-on here, unlike usual UB40 concerts. Don't muck about and hit the right notes is the overriding impression.

The 13 tracks played at London's Hammersmith Odeon represent a good cross-section of UB40's material, including the recent cover hits and an instrumental which emerges on their new studio LP under the title 'Nkomo A Go Go'. It's basically a vehicle for saxman Brian Travers to play two instruments at one, like Roland Kirk. One for warming up.

No real faults, but no real surprises, either.

U2 Live, Under A Blood Red Sky (Virgin)

Seen here a few months ago on *RWP*, available now on video for those who want to relive the concert, which was almost a blow-by-blow reproduction. Seeing this again, it becomes obvious how well staged some of the "spontaneous" bits are. Bono knows how to work an audience, make them respond, but control is never lost. Their latest work makes some of this material sound melodramatic. One chapter has closed and another just begun for U2. Watch this for the memories, but look long and hard at what they're doing now. This band is moving on.

Deadline USA (CBS-Fox)

A 1952 black and white feature with Humphrey Bogart as editor of a paper that's about to be sold for closure in two weeks. Bogart's other problem is that he still loves his ex-wife and she's about to remarry. So on the one hand he mounts a news campaign against the city's corrupt mayor and on the other he begins wining and dining his ex. Of course it all works out okay in the end but not before a tense court battle and even a murder or two. Things get a bit preachy at times — the need for a free press and all that — but the newsroom atmosphere is well done. Bogart is excellent playing his usual persona and Ethel Barrymore is his equal in the role of the late paper owner's widow. I wouldn't be surprised if this movie was the inspiration for TV's *Lou Grant*.

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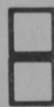
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UB40

Live

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