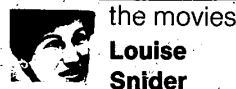


Bluegrass

Country-style music sparks festival



the movies
Louise Snider

Teens settle down to blissful existence in Arabian desert

In the motion picture industry, as in most areas of commerce and life, there are leaders and followers, originators and imitators. Pursuing this line of thought further, I might add that (1) imitators outnumber originators, and (2) they produce inferior work.

"Paradise" (R) is no exception. Like "Endless Love," it tries to cash in on the market for soft-core porn films aimed at teenagers. Both movies were spurred by the success of the 1980s hit "The Blue Lagoon," with Brooke Shields and Christopher Atkins.

But while "Endless Love" encompassed its sex in a completely different story and environment — and failed miserably — "Paradise" unashamedly patterns itself on the prototype. It is "Blue Lagoon" transposed from a Pacific island to a desert setting.

"Blue Lagoon" had its charming moments here and there, but they did not add up to anything worthwhile. That is, they didn't until you compare them with "Paradise," which makes the former look like a great film (that's what an imitation does for the original).

IN "PARADISE," we have two attractive teenagers, Sarah (Phoebe Cates) and David (Willie Aames) traveling with a caravan from Baghdad to Damascus in 1823. Sarah is traveling with her manservant and David with his parents, who are missionaries. The first night out, the caravan is attacked by a band of Arabs led by "The Jackal" (Tuvia Tavi). The Jackal is a slave trader after the women and, particularly, Sarah, whom he wants for himself.

Sarah, however, manages to escape with her servant, David and one camel. As you might expect, the adult dies off early, leaving David and Sarah on their own, with just the camel.

Things look hopeless as they trudge across the sands. Of course, we know they're not, otherwise, why would the movie be called "Paradise?"

Sarah and David elude their pursuers, find an oasis with a lagoon and build a snug little hut with an ocean view. In their escape, they managed to carry enough belongings with them to furnish their hut with everything from curtains to a porch swing.

THINGS LOOK great for the youngsters. They have set up housekeeping on a valuable piece of beachfront property, they have plenty of food and fresh water, and they have a pet chimp (later two) for entertainment. Also, to add to their blessings, they are immune to acne and sunburn.

By now you might wonder why this is rated R. There are two reasons: nudity and sex. Once the kids settle down and get the hang of things, there is plenty of both.

Their idyll is interrupted by the nasty Arabs who keep chasing them throughout the film, but the kids have a great sense of geography and always manage to find another oasis.

There is one scene in the movie in which David, having to pull up stakes again, yells out in frustration, "Why do they keep chasing us?"

The answer is that without this pitiful element of danger the movie would be incredibly dull instead of very dull. Cates and Aames are not terrible actors but they are put in trite situations and given terrible dialogue.

The only characters that add a glimmer of liveliness to this story are the two well-trained chimps.

When a movie has to rely on these crowd pleasers to hold its audience, you know there are problems in "Paradise."

what's at the movies

BEACH GIRLS (R). A lighthearted, if a little ribald, tale of summer vacation antics at a borrowed beach house.

CHARIOTS OF FIRE (PG). True and compelling story of two runners. One runs for the glory of God, the other to battle bigotry. Outstanding and elevating movie.

DEATHTRAP (PG). The film version of Ira Levin's comedy suspense thriller starring Michael Caine, Christopher Reeve and Dyan Cannon.

IF YOU COULD SEE WHAT I HEAR (PG). Based on the life and experiences of Tom Sullivan. True story of bitter-sweet love and the fun and games most college students engage in just prior to entering the "real" world.

MEPHISTO. Academy Award winner for Best Foreign Language film. Based on the Klaus Mann novel, a violent indictment of the Nazis, which was banned for decades in Germany.

MONTENEGRO. Bored wife of diplomat in Switzerland discovers earthy pleasures in cafe where Yugoslav workers meet.

PORKY'S (R). Director Bob Clark's rowdy, raunchy comedy of adolescence derives its title from the name of a notorious renege dive, to which six lusty teen-agers are hypnotically drawn.

QUEST FOR FIRE (R). This science-fiction epic follows three courageous warriors forced to venture beyond their tribal lands when their life-sustaining flame is lost during a battle.

SOGGY BOTTOM U.S.A. (PG). Comedy starts with annual con dog race and goes from crowded racin' to almost chasin'. Stars Ben Johnson, Lois Nettleton, Dub Taylor, Anthony Zebe and Jack Elam.

SUZANNE. Dilemma of a sensual young girl who, against her better judgment, falls in love with a man she knows is wrong for her. Stars Ben Johnson, Lois Nettleton, Dub Taylor, Anthony Zebe and Jack Elam.



Everett McGill is Nech, a courageous warrior who searches for fire at the dawn of civilization 80,000 years ago, in "Quest for Fire," held over at Detroit-area theaters.

The third annual Motor City Bluegrass and Traditional Music Festival will be held May 30, Memorial Day weekend, at the Meadow Brook Music Festival site on the Oakland University campus near Rochester.

Seven bands will perform from noon to 10 p.m. at the event, which is a fundraiser for WDET, Detroit's only public radio station. The bluegrass festival is sponsored by the Friends of WDET and the Stroh Brewery Co.

Among bands appearing are Jimmy Martin and the Sunny Mountain Boys, the David Grisman Quartet, the Hot Mud Family, Joel Mabius, Footloose, Dana Cupp & Urban Grass and the Ruffwater String Band.

The Costabella Cloggers will return this year, for a stage performance and to teach the country-style of dancing called cloggin' to those willing to try it. Also returning is the Mime Ensemble with entertainment geared to all ages.

TICKETS AT \$9 are available at all CTC outlets. Children 12 and under will be admitted free.

The non-commercial radio station WDET (101.9 FM) presents a wide variety of traditional and bluegrass music each Saturday on the "Whiskey Before Breakfast Show" with hosts Judy Donlin and Joe Vermilion, from 11 a.m. to 1 p.m., and "The Arkansas Traveler Show" with host Larry McDaniel, from 1-3 p.m.

Last year's attendance at the Motor City Bluegrass & Traditional Music Festival brought out more than 5,000 people, despite a rainy day.

Bluegrass was born in the rural southern United States in the early 1930s. Bill Monroe is considered to be the "Father of Bluegrass Music," as he was one of the first to put a syncopated beat to simple mountain songs.

He was responsible for getting many bluegrass musicians started who later formed their own groups. Among those who played with Bill Monroe were Lester Flatt and Earl Scruggs, one of the most commercially successful groups in bluegrass history.

WHEN BILL MONROE and his Bluegrass Boys were getting started, the new sound gained popularity rapidly and soon developed into its own kind of music.

Derived from mountain, folk, country and gospel music, bluegrass has come to be characterized by tight harmony vocals, called "high harmony" and a



Larry McDaniel, WDET's "Arkansas Traveler," keeps things moving at the annual bluegrass festival.

strong syncopated beat. The lyrics are most often stories of everyday life of the rural and poor — the home-place, church, family, and coal mines.

An authentic bluegrass band includes only the following instruments: mandolin, banjo, fiddle and bow, guitar, bass, and sometimes dobro or piano. You will never see a set of drums or any electric instrument in a bluegrass band.

Bluegrass musicians, both young and old, are often very dedicated to preserving their form of music. According to one local performer, "We never want to dilute our music with electric instruments or drums, like country music has been diluted into rock."

Many groups shy away from the recording studios, preferring live performances. According to Larry McDaniel, better known as the "Arkansas Traveler" to his radio listeners in the area, "Bluegrass music was born when people got together on back porches, barn raisins, wedding and communi-

ty gatherin's. To really perform bluegrass, you need a live audience.

"I've always said that Henry Ford did as much for bluegrass as anybody, when he invented the pickup truck around 1928. That provided transportation for the mountain people to get together for festivals."

The first organized bluegrass festival was held around 1965. By 1979 there were more than 600 festivals in the United States, ranging from small country festivals to gatherings of thousands, from Bean Blossom, Ind., to New York City.

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