

Music videos help us communicate in the electronic age

Manuel Mendoza

The Dallas Morning News

The late Jeff Buckley's rendition of Leonard Cohen's "Hallelujah" and Live's recent song "Overcome" have been turned into the first music videos about the desolation caused by the terrorist attacks.

Both videos have been airing on VH1 since last week, but they're not the only examples of montages about the tragedy that have been set to music. From early on, the news networks have used songs to underscore their video summations.

Music videos are one of the ways we communicate in the electronic age, and even an event of such overwhelming proportion has immediately found its place in this pop-culture form. In fact, if it didn't actually motivate the perpetrators, the pervasiveness of our visual culture — with TV as the primary tool — has been key in shaping our view of what happened.

The repeated images of the planes hitting the World Trade Center became an assault themselves. It's how we live now, besieged by an overload of televised images. The music videos — neither of which features any shots of the crashes — and all the edited segments set to music that the news stations have been running may even aid the healing process.

Steve Rosenbaum, whose company Broadcast News Network makes news documentaries for cable and had crews out shooting immediately after the attacks, put together the "Overcome" video after waking up two days later "unbelievably overcome with emotion."

"I felt like for all the access we have to media, I wasn't convinced any of the stories that were going to be told in the conventional way were going to reach people other than on the surface," Rosenbaum says.

After downloading the song from a Live-related Web site at his office, "I sat at my desk and cried." In the song, the emotional singer desperately wails the phrase, "I am overcome." The pictures in the video focus on the wreckage at ground zero.

"It's like there's a fire in your living room, and you're looking around for something to put it out with," Rosenbaum says of his motivation for making the video. "There's a bucket of water, there's a ham sandwich, there's a fire extinguisher, there's a rug, there's a bucket of sand, and you're trying to figure out what tool is the most effective."

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Deep plot-holes sink otherwise masterfully acted 'Hearts in Atlantis'

Kevin Krout

Reporter

Reading the novel, "Hearts in Atlantis," beforehand can sure skew the reaction to the screen version upon release. Many screen adaptations have been able to capture the spirit and even, but not always, heighten the experience of its source material. It may discard the fatty portions, but cutting too much meat from the plot can result in the short box office run of an otherwise brilliant premise for a film. Sadly, screenwriter William Goldman and director Scott Hicks cut a hearty chunk out of "Hearts In Atlantis," Stephen King's ode to growing up in the sixties.

The film opens with aging photographer Bobby Garfield (David Morse) receiving news that his boyhood friend, Sully John, has passed away. Returning home for the funeral, Bobby receives yet another devastating blow when he learns of the death of his childhood sweetheart, Carol.

Standing in the dilapidated remains of what used to be his boarding home, Bobby begins to reflect back on his eleventh summer in Connecticut when a mysterious stranger named Ted Brautigan (Anthony Hopkins) moves in as the upstairs tenant.

Much to the chagrin of his vacant yet well-meaning mother (Hope Davis), the young Bobby (Anton Yelchin) and his two buddies, Carol (Mika Boorem) and Sully John

(Will Rothhaar), befriend the literate old man. Not surprisingly for a Kingian yarn, Ted starts to display psychic abilities that all together scare and fascinate Bobby. In light of these abilities, Ted tells Bobby to keep an "eye out for signs of low-men," those that would take him away.

Like his last film, "Snow Falling On Cedars," director Hicks seems too preoccupied with recreating the mood of the novel rather than providing the audience with an appropriate backstory, something he was able to effectively pull off with his Academy Award winning sleeper "Shine."

Though the chemistry between Bobby, Carol and Ted is magical, we learn mere bits and pieces of their past. The relationship between Bobby and Sully is crucial to the film's beginning when adult Bobby hears the news of his friend's death. Yet, instead of providing the audience with a moment that sums up the emotional bond between these two, Hicks rushes through it with scenes of the kids riding bikes and jumping in lakes.

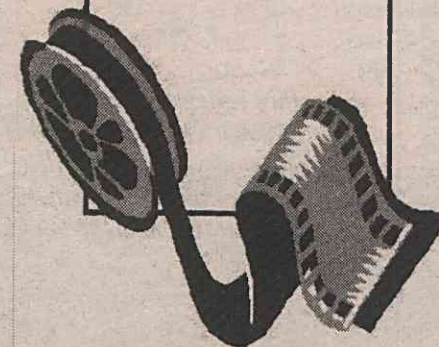
Not all is lost, however. Hopkins, once again, proves he can pull off something huge like Hannibal Lecter and still be effective in a role as quiet as Ted Brautigan. His chemistry with Yelchin's Bobby is one

Releases

"Don't Say A Word"

"Hearts in Atlantis"

"Zoolander"



REVIEW

of the film's high points alongside the late Piotr Sobocinski's cinematography. Capturing the green and gold hues of the flashbacks, Sobocinski effectively blends this with the moody blacks and blues of the present day.

Yet despite high marks in acting and technical aspects, "Hearts In Atlantis" falls short of being worth anything more than a semi-satisfying video rental. It is a mystery for the viewer trying to figure out why such good talent was wasted on something that could have been and should have been something more.

LISTINGS

Tours

Jo Dee Messina
Oct. 5, Verizon Wireless
Amphitheatre, Charlotte

Janet Jackson
Oct. 21, Charlotte Coliseum

Tool
Oct. 6, Verizon Wireless
Amphitheatre, Charlotte

Tool
Oct. 7, Alltell Pavilion at
Walnut Creek, Raleigh

Tori Amos
Oct. 4, Ovens Auditorium,
Charlotte

DVD's

Oct. 2
"Heartbreakers"
Oct. 23
"Shiloh"
"Christina's House"

Oct. 30
"Swordfish"