

RANDON

BY MERLE GINSBERG

BOB DYLAN IS A REAL HEARTBREAKER



NEAL PRESTON/CAMERA 5

Dylan with Tom Petty, Stan Lynch, Howie Epstein, Mike Campbell and Benmont Tench (from left)

Bob Dylan just won't stop draggin' those hearts around. He liked playing with Tom Petty and the Heartbreakers at Farm Aid so much he decided to take a little working vacation with the band for six weeks — to New Zealand, Australia and Japan. Dylan thought the Heartbreakers were just about the best band he'd ever played with, and the tour wasn't that hard to arrange, since Dylan's manager and Petty's manager are partners. Petty and the Heartbreakers are spending most of February and March — which is summer down under — backing Dylan, and they'll also play their own sets at each gig. U.S. dates are being discussed, but if those plans fall through, you should get to see highlights of the tour via either a movie, a television special or a home video — all are being bruted about.

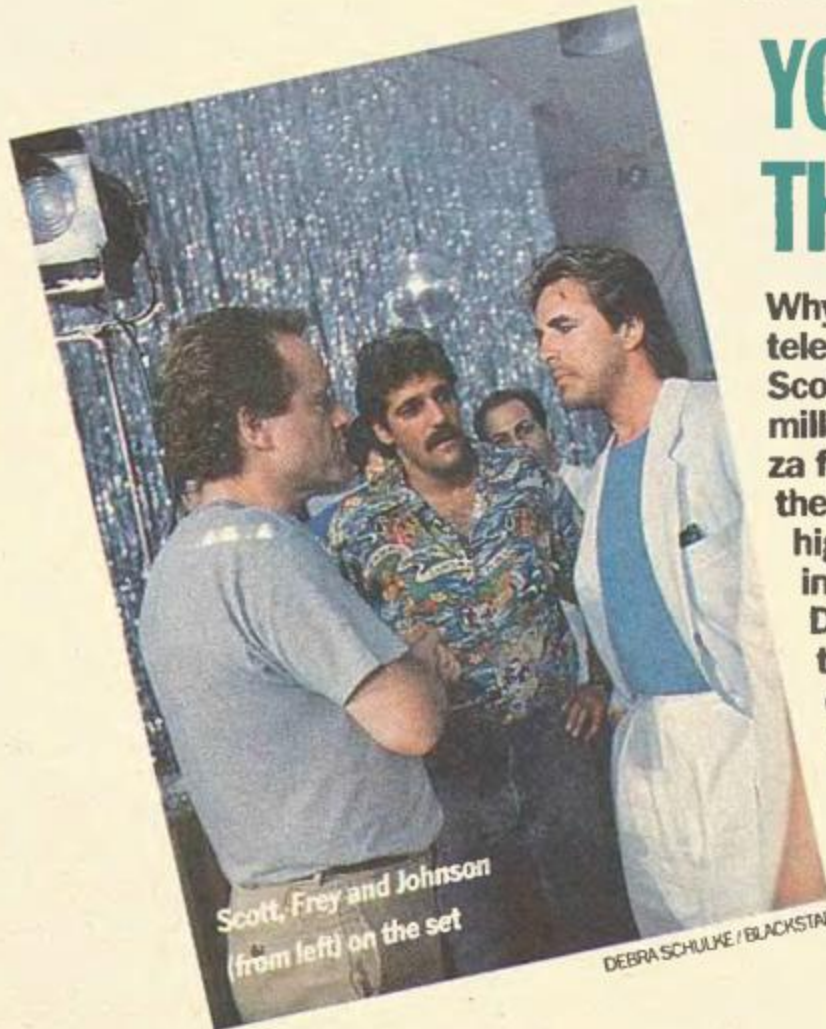


THAT DERN GIRL COMES OF AGE

"I was always the creative kid who was a nerd — I listened to Vivaldi and wrote poetry — and I actually *did* my homework." Doing her homework has paid off for Laura Dern, whose parents are Bruce Dern and Diane Ladd. "I decided to be an actress at nine, and my mom was against it. So when I was eleven, I got my own agent." After that, she got parts in *Foxes*, *Teachers* and *Mask*. Now eighteen, she has her first starring role in *Smooth Talk*. "People keep telling me how sexual I am in this movie. I was just feeling how I felt — and it hurt." Her next film is David Lynch's *Blue Velvet*: "For the first time, I went to my dad for help. His ideas were even weirder than David's," she jokes. "They're both psychopaths."

DEBORAH FEINGOLD; HAIR AND MAKEUP BY SUSANNA PERKS; STYLING BY ANNA CHU; CLOTHING BY LA COPPIA; JEWELRY BY FRAGMENT

Laura Dern grew up in movies, but 'Smooth Talk' is her first starring role.



Scott, Frey and Johnson (from left) on the set

DEBRA SCHULKE / BLACKSTAR

YOU BELONG TO THE PEPSI GENERATION

Why should Don Johnson and Glenn Frey make a Pepsi television commercial? Well, when the director is Ridley Scott (*Alien*, *Blade Runner*) and the price is right (about a million bucks), it's tough to say no. The latest extravaganza from the soda pop that loves pop music debuts during the Grammy Awards broadcast on February 25th. In the highly stylized production, Don and Glenn cruise around in a black Ferrari trimmed in twenty-two-carat gold (even Don flipped when he saw it) to the tune of "You Belong to the City." The car breaks down, but a cute blond girl comes to their rescue. These two aren't the only ones going commercial: Michael J. Fox and Billy Crystal have also shot Pepsi commercials; Wynton Marsalis and Clarence Clemons are doing American Express; Whitney Houston, Aretha Franklin and Phoebe Snow are doing Coca-Cola; and Simon Le Bon's ooh-lah-lah-ing for Sasson. Lotsa money for nothing?



ANTHONY SAVIGNANO / RON GALELLA, LTD.

MATERNITY

FROM HERE TO

For all you girls who have often said, "Darn that Christie Brinkley! She'd be beautiful even after giving birth!" — check out Christie's postpartum look. She was given a Groucho Marx funny face at her baby shower by someone who probably thinks she's already far too good-looking. Then hubby Billy Joel bought one, and both donned them as they left the hospital with their new bundle, Alexa Ray. They thought it might give them a little peace from the *paparazzi*. Sure! Very inconspicuous in those, guys! Now the Joels are all settled in their Manhattan apartment, and Billy has been writing songs for a new studio LP due out this year.



HEBRITTS

After 1976's mega-selling *Frampton Comes Alive!* Peter Frampton released four albums that went nowhere. Now he's back — with a new LP called *Premonition* — and he's feeling optimistic, because he has a new label, Atlantic, and a new baby.

FRAMPYTON COMES ALIVE!

PAN-A-VISION

Two rock critics — Robert Christgau of *The Village Voice* and Steve Pond of the *Los Angeles Times* — are going to be the next *Siskel* and *Ebert*. They'll cohost a syndicated television program called *On the Record*, in which they review five or six records in a half-hour, à la *At the Movies*. The show, which should air by mid-fall, is the brainchild of producer Joe Regis, who is helping the print crits make the adjustment to the small screen. Christgau observes, "You cannot be anywhere near as precise, as detailed or as pretentious on television as you can in print." "Television is a bizarre new world for me," agrees Pond. "But the essence of what we do is not that different from going to a rock club and talking with other critics."



NELS ISRAELSON

SITTING PRETTY

In his six-year acting career, twenty-year-old Jon Cryer has been plagued by comparisons with two other actors: Matthew Broderick, whom he replaced in the Neil Simon play *Brighton Beach Memoirs* ("We look too much alike"), and Anthony Michael Hall, whose parts he's always auditioning for ("We're both the 'funny guys'"). But his new movie, *Pink*, will probably end all that, even though he plays what might be called "the Anthony Michael Hall part" — a lovable nerd. The son of New York writer, director and actress Gretchen Cryer ("My mom is a cool chick"), Jon was in several plays before he got the starring role in *No Small Affair*, which in retrospect he isn't too fond of. "I didn't like the script to begin with," Jon says. "Why did I take it? Employment. Nobody knew who the hell I was." Maybe that's why he and *Pink* costar Molly Ringwald didn't hit it off right away. "She was kind of intimidating, but I like her a lot now. We both have such big lips. You notice that we don't kiss each other in the movie. They were afraid we'd get stuck together — like plungers!"



BONNIE SCHIFFMAN