

CD Reviews

Surreal soundtracks and the subconscious

BY DANNY KIM
STAFF WRITER

Strange Days soundtrack

The music of *Strange Days* is more integral to the picture than one might think. Aside from Juliette Lewis' obvious contribution to the character development of Lenny Nero (played by Ralph Fiennes) as the rock singer Faith, the soundtrack also features a multitude of story-aware compositions.

"We didn't want it to be too futuristic. We really needed vital rock and pop music that would be accessible and understandable in 1995, but with a particular quality that might still exist in 1999," explained music supervisor Randy Gerston.

Musicians from all over the world contributed their efforts in an attempt to create James Cameron's vision of Los Angeles 1999. Australian composer Graeme Revell collaborated with vocalist Lori Carson for "Fall in the Light." French trance band Deep Forest provided additional scoring, along with original music, such as "While the Earth Sleeps" with Peter Gabriel.

The British punk band Skunk Anansie's "Selling Jesus," is heard during the end credits. Trance reggae artist Tricky, and American actor Glenn Plummer, the film's rap star/activist Jeriko One, add a little more spice to the mix. And the Belgian underground hard-core techno band Lords of Acid contribute "The Real Thing." "Drink My Honey" from their most recent LP, *Voodoo-U*, is the first song heard during the "Millennium Rave" New Year's Eve scene in the film.

As a soundtrack alone, the music honestly does not captivate me as much as say, *The Crow* or *Natural Born Killers* soundtrack. I

didn't particularly care for Skunk Anansie or Strange Fruit's "No White Clouds," which has got to be the most annoying song I've ever had stuck in my head. Deep Forest's "Coral Lounge" is a great transition piece which reminds me of *The Running Man* game show theme song (which is not a bad thing).

Honestly, the songs I'll most remember from this soundtrack are "Fall in the Light," which is played during the lengthy montage of confetti and kissing (guess who...) and the credits song, "While the Earth Sleeps" (those photos looked pretty nifty). "Fall in the Light" succeeds in doing what the opening chorus-enhanced synthesizer/vibraphone sets out to do: suspend time, and create the sense of euphoria. Yeah, it's kinda pop, but it's a good song.

A little quicker, but a good follow-up to "Fall in the Light" is "While the Earth Sleeps." Powerful drawn-out Enigma-like lyrics, which I assume to be in French, set against a cheesy '80s synth-pop rhythm kept me in the theater during the credits.

"Strange Days," by Prong, featuring Ray Manzarek, sounds like a wannabe KMFDM song (I finally remember the acronym: it's Kein Mitleid Fur Der Mehrkeid, German for No Pity for the Majority). Satchel's "Walk in Freedom" sounds like a generic and saccharine Silverchair song. Satchel could very well be Silverchair.

A truly unique song on the album is Hate Gibson's "Dance Me To the End of Love." With an accordion and light pick bass, the song moves at a fairly calm pace. Midway through the song, Gibson breaks out into French lyrics, which I suppose is not all that unusual, given the inter-

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Mariah Carey releases another money maker

BY BRIAN KUCHAR
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Mariah Carey is back again in *Daydream* (☆☆1/2 out of ☆☆☆), which boasts many future hit singles.

The album is carefully crafted with powerhouse industry hit-makers, such as Babyface and Jermaine Dupri.

Daydream comes during a very competitive fall season where three other powerful divas battle it out for consumers'

money. Waging this war are Madonna, Whitney Houston and Janet Jackson.

Looking to be the true winner in the sales race, *Daydream* has already debuted at number one in the week's *Billboard* music charts. Carey is also the only one out of the four divas to have a whole album of new material.

The new release starts out on a great note with

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Curators of sound to perform Saturday at Judy Bayley

BY CHAD SIMMONS
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There seems to be a firm belief that what has been established as classical music is in a state of inactivity. Innovation in the sound tends to blend with what's already in place. Maybe you think you've heard it all before?

One group that is out to challenge that assumption is the Chestnut Brass Company. Scheduled to perform in the Judy Bayley Theatre at 8 p.m. Saturday, this ensemble puts a unique spin on this style of music, by reaching into the past to create new sounds for the modern listener. They do this not only with the selection of music they perform, but also with the selection of instruments they chose to

play.

Their concerts feature a "museum" of musical instruments that are no longer in use. The talented and learned members of this five-piece ensemble have made extensive searches to seek out and study such obscure instruments as the quinticlav, and the over-the-shoulder sax horn, and bring them back to life. In doing so this group introduces "new" sounds to the modern audience, and also helps keep alive a style of music that would have faded into oblivion.

As curators of the sounds of ancient and antique brasses, the Chestnut Brass Company has been at the forefront of the period instrument revival. In January, 1986 they presented a concert of early 19th

Century music, by African American composers such as Francis Johnson and his contemporaries. The concert featured an ensemble of 21 musicians performing entirely on period instruments. This was an immense endeavor involving reconstruction of musical scores and location of instruments. It is likely that the Chestnut Brass Company is the only organization with the resources to keep this music alive.

An interesting feature of a Chestnut Brass concert is a musical tour of every development in brass instruments for literally the past 500 years. For example, the oldest instrument in the Chestnut collection dates back to the

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PHOTO BY HYUN-HO HAN

Jeff Healey appeared Sunday at the Reggae and Blues Music Festival to benefit Transitional Living Communities. The event was sponsored by Fremont Street Reggae and Blues.

'The Lost World' no match for 'Jurassic Park'

BY RUTH MANNING
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This long-awaited sequel to Michael Crichton's best-selling *Jurassic Park* is something of a letdown.

Fans who enjoyed the suspense, fear and pure visceral thrills of the first book will find some of these elements in the sequel, *The Lost World*, but in a much diluted form. Readers who enjoyed the hi-tech, state-of-the-art scientific elements will be very disappointed.

It is important to note that there were a number of significant changes made when the book was translated to the big screen. A number of characters who were killed in the book are left alive in the movie—in part to attain the crucial PG-13 rating it needed to

get the kiddies in the theaters.

People whose first introduction to *Jurassic Park* was in the movie theaters will probably enjoy the book. That's really what the book is—a screenplay waiting to be directed. Steven Spielberg is to direct *Jurassic Park 2* sometime in '96—the film is to be released sometime in '97.

The book starts off six years post-*Jurassic Park* and resurrects a dead character from the first book, Ian Malcolm the Mathematician. This character's appearance is lamely explained away in the first few pages, where sketchy details are presented about what the surviving characters have been up to since the last book. None of the other original characters are brought back.

It is then discovered that there is another island off the

coast of Costa Rica that allegedly has dinosaurs roaming about on it (no, I'm not kidding). So, as you might have guessed, a courageous group of scientists along with two more super-smart kids, saddle up to check it out.

From there, it's a pretty predictable story line: some guys get eaten, the velociraptors run fast and the kids save the day. Aside from the introduction of a new super-scary dino, it's a bland story with the expected "up in the air" ending.

All in all, *The Lost World* isn't a bad book, it's just a bad sequel. If you've never read *Jurassic Park*, you won't have a basis for comparison and disappointment. But if you're looking for a good suspenseful Crichton novel, *The Andromeda Strain* or *Jurassic Park* would be a better bet.