**TICKER**

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June 23, 2000

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**Video Games**

Totally Angelica

**TICKER FEATURES**

June 23, 2000

**Features**

**Summer Cruises at the Seaport**

"Set sail for a cruise on the East River"

By Jessica Robinehn
Senior Staff Writer

Prepare to set sail at the South Street Seaport every Tuesday, Thursday, Friday and Saturday night with the Seaport Cruises. Tuesday nights you cruise to Iowa Vine, Wednesdays are oldies dance tunes brought to you by Jimmie Johnson. Thursdays is cool jazz night; Fridays and Saturdays feature party cruises with club tunes. On Wednesday nights join Jimmie for a 2-hour cruise along the East River. This cruise specializes in oldies dance music from the 70's. This past Wednesday, renowned vocalist Evelyn "Champagne" King entertained the crowd. As a married woman for nine years, she says "I'll rock the boat so that the 70's seas album. Although this was her first time on the Jaimie 105 Seaport cruise, she says "I'll rock the boat so that the 70's will live on."

She performed some of her hit songs and the crowd rocking as people danced to her tunes.

King has 11 albums out and has been in show business for 23 years. Her latest album, released in 1995, was called "I'll Keep A Light On" which was her over­

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Chicken Run: Poultry in Motion

By Pooh

Take some clay, mold it into a group of chickens and a couple of humans, get some good actors to lend their vocal talents, film it, and then sit back and watch the audience laugh.

Chicken Run is a clay animation movie about chickens imprisoned on a farm who dream of escaping to the freedom that lies beyond the wire fence that surrounds them. Escape attempts are repeatedly thwarted by the farm's owners, a hapless husband and his cruel wife. Ginger, the leader of the luckless chickens, stumbles upon Rocky the rooster who she recruits to help them escape. Attempts are repeatedly thwarted by the farm's owners, a hapless husband and his cruel wife. Ginger, the leader of the luckless chickens, stumbles upon Rocky the rooster who she recruits to help them escape. The animators' attention to detail will draw you back to the film again just to see what you missed the first time. The climactic car chase is by far the best thing this predictable movie has to offer. There are solid performances from the rest of the ensemble (including Giovanni Ribisi and Robert Davi), but there are no surprises.

For all of you who love car chase scenes or cars period, you might want to check this movie out!
Do You Like To Write?

VARIOUS ARTISTS
Music from and Inspired by
MISSION: IMPOSSIBLE 2
Hollywood Records

By Kin Ping Koo

If Paula Cole weren't so lost in her soul-diva pretensions and shared her ample talents, she might have put out an album like Chantal Kreviazuk's Colour Moving and Still. Kreviazuk is another fine import from Canada, where her 1997 debut Under These Rocks and Stones went double platinum, but didn't create much of a stir in the U.S. Most American audiences became acquainted with her through her contributions to Aramgabhodah and Dawson's Creek soundtracks, the latter one being especially appropriate, since Kreviazuk's music, like that of most other singer-songwriters appearing on teenage/something-drama soundtracks, can easily be dismissed as "Adult Contemporary." (Too forgive me for using such obscure terms.) Of course, if you decide to embrace this record solely because of an overly broad music industry label, you will miss out on one hell of a piece of our candy.

Kreviazuk played a fee gig at the Fourteenth Street branch of the Virgin Megastore a short while back, accompanied only by her piano. Needless to say, the woman has an incredible set of pipes, however, her music goes over much better with full band accompaniment, which nicely complements her powerful delivery. Much of the credit has to go to producer Jay Bostrom, who co-wrote the music to the upbeat Before We Die and is responsible for the epic electronic loop on Until We Die. Indeed, these songs would have suffered greatly if it weren't for the masterful, sensuous simplicity (but only upon the first listen) instrumental arrangements, which do have a strange presence but are subtle enough not to ruin the record.

Of course, even the best product cannot salvage a record where the songs are awful. Fortunately, Kreviazuk's songwriting is a fitting match for Joy's production skills. The aforementioned Until We Die has a cool, midnight theme and probably is the best song on the album. The蟊rous Before We Die is reminiscent of a semi-inked Alanis Morissette: "Where were you when they took my west? And how are you, are you feeling blue?"" wrote Kreviazuk over a steady, propelling midtempo beat. Dear Life is pretty upbeat, but Before We Die, (at least music wise, the lyrics are a tad stuffy) and you have to appreciate a record that encompasses many different moods, without ever seeming inconsistent. Be warned, though: COLOUR MOVING AND STILL is very much a Lillith fan. If sensible female singer-songwriters on soul-searching trips make you want to go postal, stay away from this one. The album could have done without Eve, a loss of innocence tale which is the musical equivalent of a CBS Sunday night made-for-TV family drama (I know every album has to have one. Maybe we all wrote complaints to our local congressmembers regarding this matter...But this is really my only lament, and hey, 9 out of 10 ain't bad.

Don Henley
INSIDE JOB
Warner Bros.

It's been eleven years since this former Eagles released his Grammy-winning THE END OF THE INNOCENCE. Henley takes a melodic path on this studio album, one that's especially in line with You Take Home. He and his backing band certainly work well on "Workin'," a song which talks about dirty business. "Welcome to the land of flame and fizz. Where you will learn that packaging is all that heaven is. Ah, company man, Eight for me, one for you. Business as usual." The lyrics are pretty stupid.

However, to fair I must say I largely hate hard rock. On a lighter note, those who love blaring guitars and the wild screams of men could enjoy this music, especially those who already like Korn or Rage Against the Machine.

Do you think you might be able to

... quite well coming from him. As for the rest of the CD, it's just very, very soft. Not the type of CD I'd listen to, but maybe while I'm trying to fall asleep, it'll do the job (and I mean that in a good way).

By JEFFREY BELSKY

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The Jayhawks

SMILE

By Henry Vysotsky

First, a little history lesson. Quick — what's the first thing that comes to mind when you hear "early and mid-eighties?" Is it Grunge? Many people (especially young urbaniasts) may not be aware of this, but there was an underground music scene which was gaining some serious momentum at the time, known as Alternative Country, or "No Depression," a term coined by Uncle Tupelo, the most significant band in this genre, when they released an album of the same name. Uncle Tupelo combined a musing, fuzzed-out rock guitar sound with the rootsy honesty of country music, occasionally throwing banjos and violins into the mix; this became the basic formula used by the many alt-country bands that followed. In 1994 Uncle Tupelo broke up, and from its ethos rose Son Volt, led by Jay Farrar, and Jeff Tweedy's Wilco. Both bands initially met with relatively big success and lots of critical acclaim, and things were looking good for the numerous like-minded bands... until the scene kind of died, which happened right around the time Grunge practically crucified as well and the bubblegum boy bands mucked up the airwaves. Perhaps the changing pop culture tastes were to blame; perhaps it was because the No Depression bands were too rock for country fans and too country for rock purists. As it stands today, the term No Depression is no longer in use and the few alt-country bands that still matter aren't seeing any platinum sales.

The Jayhawks were one of the more crucial and successful alt-country bands. They have been around since 1985, making music that was more Pop than anything else, despite their unrelenting rock energy and unmistakable country twang." Hollywood Town Hall, The Jayhawks' 1991 DEF AMERICAN RECORDS debut produced by George Drakoulis (The Black Crowes), made many an influential music critic's "best albums of the '90s" list, and 1995's TOMORROW THE GREEN GRASS, an unbelievably awesome collection of songs, received many a rave review. Unfortunately, singer/guitarist/songwriter Mark Olson quit the band right after the Tomorrow tour, leaving Gary Louris, the other half of the band's nucleus, at the helm. Louris, a fine singer and talented guitarist, chose to eschew most of the band's old twang (and originality) for a more rocked-up sound on 1997's Sound of Lies. Now comes SMILE, the Jayhawks' fifth album, and the next chapter in the band's continuing descent into insignificance. Olson must have been the band's true genius. Every song on TOMORROW was beautiful and heartbreaking with its tendril on the string; here, the tunes are mostly repetitive and easily forgettable. Perhaps Louris believes that his band's new, harder rock sound will bring it a bigger audience and sell a ton of records. The more likely scenario is that it will alienate the old fans while failing to appeal to new, prospective ones. The title track is pure cheese, destined to become an elevator classic; that is, unless a pesky little lyric prevents that from happening. (Are they singing "Cheer up, cheer up" or "Shit up, shit up"? For some reason it's hard to decipher.) I'm Gonna Make You Love Me, the album's first single, is simple, melodic and upbeat, with predictable lyrics, but Tom Petty does this sort of thing better. The album's production is way too clean and polished to make the band actually sound edgy, and too many tracks here employ choruses consisting of only one line, sung over and over. Kinda makes you wonder, Where have all the posts gone?

SMILE is not a total waste, though. What Led Me To This Town and Broken Harpoons are so... as Paul Weller once put it, sadly beautiful, that I start to reminisce about the old days, when The Jayhawks were one of the greatest fucking bands in the world, every time I listened to them. But since these songs serve as a painful reminder of those days, they are too sad and for repeated listening, The Jayhawks albums will always have a place in my home; unfortunately, in SMILE's case, it will be as a beer coaster.

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Richard Ashcroft is an alternative artist with a sound remotely similar to the likes of REM. However, his songs come off as sounding terribly morbid and have an almost eerie quality to them as if they could be used in a scary/mystery movie. His new CD, Alone with Everybody, will be released on June 27th. I for one would not buy this CD unless I wanted some music to drive me into a depression. I found that most of the songs on this CD, such as New York, had an interesting enough sound to keep me listening. On the other hand, Brave New World just has a depressing sound to it. I would not recommend this CD to most people but considering this is his debut album in the States who knows how things will progress.

---

A'Tees

THE ABBA GENERATION

MCA/Stockholm Records

By Kin Ping Koo

Oh no, not more teeny boppers! Don't worry. These kids are cool. Although this is a group that is also hoping to ride the wave of fame on their looks, since that's the only reason why the two apparently mute males seem to be in this group, this album is fun fun fun! Mama Mia and Gimme! Gimme! Gimme! Gimme! are sure to get your booty shaking. Their take on classic Abba hits like Take a Chance on Me, a song that the likes of Erosure has taken a stab at, is whimsical, as is much of this high energy album. If you're planning a party, be sure to get this CD.

---

Angie Aparo

THE AMERICAN

Arista Records

By Kin Ping Koo

Currently known for his single Spaceship, THE AMERICAN shows that Angie Aparo is more than a one hit wonder. This Atlanta based singer/songwriter has performed at downtown's The Bitter End as well as the Mercury Lounge. The songs are emotional and richly spacious. The music is transcendental. Soft pop rock, this album is a worth a spin, but it won't blow your socks off. "It's a crime to be usual," he says in Beautiful. Guilty you are!

---

Richard Ashcroft

ALONE WITH EVERYBODY

Virgin Records

By Jessica Rubenstein

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Theater

Broadway

Macbeth

By Kim Ping Koo

Curious to see whether or not this play is really cursed, after watching a performance I’ll have to say that this latest production of Macbeth was most certainly plagued. It was played by... the Sandman.

I have never attended a more waresome, and just plain boring, live production. Most of the 2 hour play (without an intermission no less) was held in dim lighting, making it even easier for me to fall asleep. The sporadic flashes of light were none too pleasant either, as I truly felt like one of the Pilate’s enlightened ones each time. Unfortunately, the actors played Macbeth. Macbeth is a powerful character. Grammer does not exude this. Neither does Diane Venora, who plays the supposedly more ambitious Lady Macbeth. The other actors harried no better part, and did not even speak as far as I could be observed to deliver the lines.

Many scenes were just incoherent. One of the more popular scenes in the play is when Lady Macbeth sleep walks and tries to wash her hands. “Out damn spot, out!” In this production, Lady Macbeth walked with a candle in her hand, and therefore mimed washing her hands with only one hand. Needless to say, that detracted from the intensity of the scene.

The only brief moment that broke the monotony came from Seyton, played by Peter Gerety. His comic antics were a welcome respite from the tedious play. It was one of the only times the audience showed signs of life.

This production just came across as low budget and uninspired. Which is probably why it has been cut short from its originally scheduled eight week run. Macbeth’s last show will be on Sunday, June 25th. If you are a die hard Shakespeare fan, or happen to love one of the actors, then hurry to the box office. If not, pass on this one.

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Sunny Day Real Estate

THE RISING TIDE

Time Bomb Recordings

By Henry Vospynt

In 1995, Seattle’s modern rock scene Sunny Day Real Estate broke up. That’s the way it should have stayed, for they should never have released THE RISING TIDE, an alternately heavy and mellow platter of... total mediocrity. But fans work the way it sees fit, asking no one for advice. Ergo, this collection of eleven compositions, now in a record store (and coming soon to a sound CD bin near you).

First, some padding to soften the blow: the growing to SDRs are rather decent musicians. Drummer William Goldsmith and guitarist Dan Hoerner can blow you through a wall with their bone-crushing riffs, or at their dramatist, recall Joy Division on steroids. Singer/guitarist Jeremy Enigk also played bass on the record — proving himself to be a fine bass player. It is not for lack of chops, then, that this record is so uninspiring; the fault, dear Brutis, lies in other matters.

The first problem, one that is noticeable right away, is Enigk’s voice, or more appropriately, his wimpy whiny wail (for fun, try saying this five times fast). The conflict is apparent on heavier tracks, such as Killed By An Angel, where deeper growl would do the songs more justice than Enigk’s castrated yell. His voice goes over better on the dreamy, softballadish songs, also, it fails to evoke the mood necessary to appreciate these songs.

Problem #2 stems from lack of memorable melodies. There are no hooks here, nothing to sing along to, not one song that would lodge itself in your ear canal and lodge itself in your ear canal. Without a song to latch on to, you are left with the audience showing signs of life.

To SDR’s credit, Rain Song, Ocean, and Faces in Dagger are pretty enough to be worth mentioning. For good background music, however, the band would much benefit from a talented lead singer. For, with the exception of Enigk’s voice, the band would make a rather fine backing band for any artist with a charismatic voice and a knack for writing memorable songs, someone like, oh, Dave Grohl. Before SDRs decided to regress, Goldsmith (along with Menderl) comprised the Foo Fighters’ rhythm section. He should have stayed there.

Back again: Minners Commentary Corner

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When I have fears that I may cease to be
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Before my pen has gleaned my scathing brain,
Before high-piled books, in character,
Hold like rich garner the full-ripened grain;
When I behold, upon the night's starred face,
Huge cloudy symbols of a hollow romance,
And think that I may never live to trace
Their shadows, with the magic band of chance!
And when I feel, fair creature of an hour!
That I shall never look upon thee more,
Never have relish in the fairy power
Of unreflecting love—then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

-John Keats (1795-1821)

A Life

Innocence?
In a sense.
In no sense!

Was that it?
Was that it?
Was that it?

That was it.

-Howard Nemerov