

MUSIC/MOVIE

music charts

WXYC

- Madder Rose**
sweet voiced pop
- Digable Planets**
jazzy hip hop
- Fatala**
West African percussion
- Kronos Quartet**
neo-classical string quartet
- Now Bomb Turks**
punk rock
- Calypso Carnival 1936-1941**
archival recordings
- The Goats**
political rap
- Musrat Fateh**
Pakistani folk music
- James Booker**
New Orleans pianist
- Graeme Jefferies**
New Zealand lo-fi songmeister

Singles

- Snow**
Informer
- Silk**
Freak Me
- Dr. Dre**
Nuthin' But A "G" Thang
- Whitney Houston**
I Have Nothing
- Jade**
Don't Walk Away
- Ugly Kid Joe**
Cat's In the Hat
- Spin Doctors**
Two Princes
- Vanessa Williams and Brian Mc Knight**
Love Is
- Arrested Development**
Mr. Wendal
- Bon Jovi**
Bed of Roses

—Billboard

Aspiring artists release musical erections

Tongue Tied

Open Me

original production by UNC students

Writer's Note: Since the "Tongue Tied" soundtrack is guided by Marlin the DJ, I have allowed Marlin the DJ to guide this article, with quotes from the soundtrack mixed in here.

"Consider the notion of invisible airwaves flowing through the land and pouring the music out of a small metallic box directly into your brain ..."

Perhaps you've never really thought about the magic of sound travelling to your ears before, but Marlin the DJ has. Marlin (Trenton McDevitt), just one of the wild and wacky characters of *Tongue Tied*, the student-produced film and the soundtrack, invites you into his erotic world.

"It's an audio hard-on," said junior Jason Boyd, creator of *Tongue Tied*, referring to the nine-song soundtrack. "We wanted it to be a journey, and Marlin is the captain of the journey," Boyd said.

"Let's see ... what am I going to do to you? ..."

"We wanted to add a whole new dimension with the [cassette] insert," Boyd said, "in addition to what was already there in the show and the music."

Indeed, one glance at the cassette cover was enough to arouse my curiosity as to what this soundtrack would be like. "Open Me," it said. A tongue is thrust out, almost touching a smiling girl's forehead.

Hmmmm ...
Inside, dreamy and sleazy quotes from

album

KRISTI TURNBAUGH

the show's characters fall under the song titles. Marta, one of the show's stars, asks: "Have you ever been drunk or high? Then you know what it's like to be with me." Marlin says: "When you're in the pink, remember that everything you say or do — can come back to you."

Boyd said that the insert is to be read cover to cover along with the tape.

"You're speeding downhill and you hear yourself screaming and you don't know whether to stop or go faster. Do you wanna go faster? I should say you do."

Boyd said he originally thought of having one song to accompany the 30-minute show *Tongue Tied*, which debuted April 8 at Hanes Art Center. (Boyd has called the show "a cross between *Twin Peaks* and *Northern Exposure*.")

But after he proposed the idea to composer Drew Ludlow, "it just snowballed," Ludlow said.

Ludlow, a 1992 UNC graduate, composed seven of the nine songs on the soundtrack. He's been composing for about five years, and he said he composed for *Tongue Tied* "for experience and fun of it."

His songs are a combo of pop, techno, acoustic and new age, Ludlow said.

"There's something for everyone," said Ludlow, who cites Depeche Mode, Yanni, George Winston, 808 State and *Entertainment Tonight's* own John Tesh ("He's awesome," Ludlow assured) as influences.

Tongue Tied vocalists include Ludlow, former Lorelei Melanie Wade, Katie Kasben and Betsy Oliphant.

Boyd wrote all the lyrics, except for the two tunes Charnes Chiu and the



Blackjacks contributed, which are the only guitar-driven tunes on the tape.

"Remember, you invited me into your body. So now lie back and enjoy..."

The press release states that the soundtrack "is designed to be listened to while sitting alone in the dark. It is an exploration of sexual fantasies ..."

I don't even like techno usually, but the songs are mesmerizing and soothing. I pictured them being played in dance clubs, not at home on the stereo.

In fact, one of Ludlow's instrumentals, "Gemini" is being marketed and played in New York dance clubs. "Gemini" and "Dakota" were in heavy rotation at WXYC for a few months, Boyd said, and "ResErection" and "In the Pink" have been played as well.

"You're starting to feel drowsy ... Time slows down and does somersaults in your mind ... The huge vastness of space is just about to break and let in

wonderful dreams ..."

The overall effect of the soundtrack is supposed to be "like a curve," Boyd said, "to make you drift off."

With the help of headphones, the soundtrack did lull me into a dreamy state. Not what you'd expect from the guy who's produced noisemakers Polvo and Superchunk: Jerry Kee at Duck Kee Studios in Raleigh.

The crystal clear production on "Tongue Tied" was especially important, Boyd said, to produce that ultimate "audio hard-on."

Which brings Boyd to say that people have accused "Tongue Tied" of being, well ... perverted. Boyd smiles as he tells me the reason behind that: "Perversion is in the mind of the beholder."

The "Tongue Tied" soundtrack can be purchased while the tapes last at Schoolkids' Records in Chapel Hill or from "Tongue Tied" cast and crew members.

Director proves he isn't afraid to show the world as it truly is

Bad Lieutenant

directed by Abel Ferrara

Harvey Keitel

.....

Bad Lieutenant's reputation, its star and its NC-17 rating precede the movie. There's nothing like a little controversy to make anti-establishment, disenfranchised baby busters want to buy any banned book, get any banned tape or see any risqué, underground movie. Just ask 2LiveCrew, Madonna or the makers of *Last Temptation of Christ*.

The problem is that the audience soon realizes they're being treated as consumers rather than art connoisseurs and dollar signs instead of human beings interested in something different. They stop trying to be hip and end up watching *Indecent Proposal* along with the rest of us. So when something that really is demanding or artistic comes along, it slips through the cracks. I hope that doesn't happen to *Bad Lieutenant*.

Abel Ferrara's new movie is a wonderful break from the staple fare of Oscar reruns currently doing the circuit. It's a big, tough, mother of a movie just

movie

ALEX FREW MCMILLAN

like its star, Harvey Keitel (*Reservoir Dogs*, *Point of No Return*, *Taxi Driver*). Its NC-17 rating, though, means its potential audience is cut by an estimated 50 percent (many movie theaters refuse to show NC-17 movies), so Chapel Hill's art cinemas are one of the few places this film will be released.

While *Bad Lieutenant* probably won't totally rearrange your life, it asks some interesting questions to ponder over a beer in the Hardback afterwards (pretend you're in Paris drinking strong coffee and absinthe). So it's definitely worth five bucks. One word of advice: this is one of those movies that should have a "Don't see this on a first date" sign outside the theater.

Bad Lieutenant doesn't embrace the same form of realistic hyperviolence that *Reservoir Dogs* does. The violence is more emotional than physical, but always looming in the background as Keitel's NYPD character goes on his drug, alcohol, sex and money-driven spree.

The movie is like a cinematic rap song, brooding and full of pent-up aggression, and the lieutenant's inner

battle is utterly in keeping with the battle that goes on in the soundtrack, between a rapper's version of a Led Zeppelin song and a country love ballad.

The lieutenant (he is never named) is in a position of authority but blurs the line between good and bad. He ignores crimes, does as much coke as anyone and generally makes an ogre of himself. Just about the only no-no he doesn't get into is sharing his needles with his drug connection (played by co-writer Zoe Lund). But when he's faced with an utterly degraded crime in which a nun is raped on an alter with a crucifix, his Catholic faith begins to resurface and he begins a hefty duel with himself.

His urges tell him to find the rapists and wreak his own form of "real justice," but when the nun (former model Frankie Thorn) tells him she forgives them in an effort to "turn bitter semen into fertile seed," he begins to worry about his own depravity, weakness and inability to forgive.

His battle to forgive not only the rapists but also himself is played out before the dramatic backdrop of the World Series. The lieutenant shows his perverse need for self-destruction as he bets more than \$100,000 to a deadly bookie, against his own advice and on the Los Angeles Dodgers instead of his own New York Mets. The Mets, 3-0 down in the series, attempt an unprec-



Wandering through a deserted alley is a great way to lose your mind

edented comeback from a situation just as hopeless as the lieutenant's.

Bad Lieutenant is as interesting stylistically as it is content-wise. Ferrara (*King of New York*, *Ms. 45*) chooses virtually a stream-of-consciousness approach that has the camera wobbling wildly as the lieutenant begins to get paranoid and high on crack, and the scene shifts in

and out of focus as he loses and regains his senses.

Some scenes, such as that of Keitel shooting up or his abuse of two teenage girls in front of whom he masturbates, go on so long it's tough to stomach. But you've got to admire Ferrara for not being afraid to show the world as it really is, not as it should be.