

'Vice' video on vinyl

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By now everyone has probably seen, or at least heard of the television series *Miami Vice*. It has been praised for the quality of its production, its superb photography, and perhaps most of all, the quality of its music.

Called "the most expensive rock video on prime-time T.V.", *Miami Vice* has a 'sound' all its own. Trying to capture this sound on vinyl was probably the biggest problem producers of this album had to face, however, they appear to have solved the problem fairly well.

Not unexpectedly, the album opens with the staccato rhythm of the "Original Miami Vice Theme", written by thirty-seven year old Czechoslovakian composer Jan Hammer. Hammer, who has worked with the Mahivishnu Orchestra, the rock group Journey, and Mick Jagger, does all the show's instrumental backing.

mer's work; I feel it is at least as important as the "top forty" cuts in forming the sound of the series. I was pleased to see

that nearly half of the album was devoted to Hammer's works.

We see Hammer's flexibility on "Flashback", which blends piano, synthesizer, and flute melodies into a haunting, far-eastern sound. Two other instrumentals are typical of Hammer's work - songs reminiscent of vintage Tangerine Dream soundtrack recordings.

'I am impressed with Hammer's work ...in the series.'

Many of the remaining songs are familiar singles by already popular artists, two of which - *Smuggler's Blues* and *You Belong to the City* are sung by ex-Eagle Glen Frey, who acted as a smuggler on one Miami Vice episode.

Tonight by Genesis drummer, Phil Collins, and Tina Turner's *Better Be Good To Me*. These tunes worked well on the show, and they work well on this album.

On the other hand, a few of the songs do not work. *Miami Vice* is a Hammer instrumental which is merely an extended version of the original theme. *Vice*, a rap song by Grandmaster Melle Mel, is too long and too repetitive.

Chaka Khan's *Own the Nighe* might be a good song on its own, but it does not go well with the more mellow Glenn Frey and Phil Collins tunes which surround it. I feel these songs are wasting space which could be better filled by other songs from the show - such as George Thorogood's *Road to the Bond* or Red Rider's *Lunatic Fringe*, for example.

This album could have been better, but it could scarcely have been worse. I am not saying its a bad album, but with the quantity and quality of music the producers had to choose from, the album had it made. It would have been difficult for this album not to sound good, and, on the whole, it sounds great.

I am impressed with Ham-

Also included are *In the Air*

Your Corner

Continued from last week.

Dripslift struck out in the direction that Abdula was last seen going in and withing three hours he had come up on Myrtle and Achmed in their standoff. Dripslift had no prejudices against one-legged turtles because there weren't any where he came from. Dripslift picked the note off of Myrtle's back and read Varkoff's demands.

Dripslift rushed to the castle but when he saw the size of Varkoff's castle he realized that he couldn't do it by himself. He knew that he wasn't strong enough to break through the walls and his personality was too flat to charm his way past the guards.

Dripslift returned to the forest to think and he was hit by sheer inspiration, an acorn really. Dripslift had heard that from little acorns mighty oak trees grow so he planted the acorn and waited.

Two days later nothing had happened and Dripslift realized that the acorn must have come from somewhere. He looked up and saw that he was in a forest of oak trees. Oak trees in this area were famous, known as the killer oak leaves, they had tackled major problems and always vanquished their opponents.

Dripslift convinced them to join him. Some of the oak leaves distracted the guards while a few others slipped Dripslift under the door. Dripslift snuck around the castle until he found the dungeon rooms. He saw the prince lying on the floor in a cell with marshmallow on the bars. Dripslift slipped through the bars and revived the prince for the journey home.

Dripslift, not knowing about the marshmallow being toxic, started to pull the bars apart. The bars had been weakened by the marshmallow and it didn't take long to make an opening big enough for the prince. What Dripslift did not notice was the corrosive effect of the marshmallow on his corrugated person.

Upon returning to the village, Dripslift was a celebrated hero. He continued to corrode and was now beyond help. There was very little of him left when a miracle happened.

The town doctor came up with an antidote that stopped Dripslift's corrosion. Dripslift was very grateful to the doctor so he decided to end out his days as a coaster for the doctor's drinks.



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