

THIS TIME YOUR GOD IS DEAD

DAVID SYLVIAN

ENTERTAINMENT WEEKLY

LET US PREY



VI JAZZ RAW VI JAZZ



ANGEL HEART (Sound Track)

Trevor Jones (Featuring Courtney Pine) (Island Records)

It had to rate as one of last year's best movies: a mixture of ultra-grit chandler, pagan voodoo nonsense and classic Faust that was set in such cinematographic splendour that I frequently found myself in the last two rows - even though I had originally sat somewhere near to the front of the auditorium.

Such was the quality of the film that I remember very little about the soundtrack except that it must have featured a lot of Orleans blues because at one point a veteran guitarist of the genre is asphyxiated by having his dismembered penis stuffed down his throat (...Eh? Ed.). But wait, wasn't there that really spine-tingling piece of throbbing synclavier when Johnny/Harry was taking the old iron elevator ride to stylized hell....?

Indeed there was. This is a bloody brilliant album which is

an essential acquisition to anybody that likes turning a darkened room into a scene right out of their favourite flick. My original assumption was right - the Angel Heart soundtrack is a well 'ard mixture of goodtime scratchy R n'B blues tunes very deftly mixed in with Trevor Jones arrangements of the most SCARIEST pieces of synclavier (synthesiser) y'all have ever heard. As if this was not enough of a treat, enter Courtney Pine, Britain's massive talent, on the saxophone, who improvises throughout on the theme 'Girl of My Dreams' (the pivotal song of the whole story). Courtney slides around over the setting arrangements like butter melting on a dog's head. The welding of traditional blues into actual film score is particularly effective.

One minute LaVerne Baker is knocking us on the floor with the stately 'Soul on Fire' when... WHOA, here comes that throbbing synth out of nowhere, breaking open a portal for a Hadean chorus to go gallivanting through your bedroom. Do not listen to this: a) at dusk b) alone.

Another trick employed here is to include sruppets and sound effects from the film to either bridge separate pieces or, as intensely annoying, to punctuate songs right in the middle of an enjoyable vintage recording of a song; such as 'Honeyman Blues' for example.

That's only a minor gripe though, because this is an album that will haunt you for a long time to come - and that's even if you haven't seen the movie. Praise indeed for a soundtrack.

STEFAN GREER

This movie is exactly what would be expected of an Eddie Murphy comedy routine. The use of excessive profanity and ability to poke fun at people are, of course, expected trademarks. Here, though, Murphy's relentless breakneck delivery never seems too malicious or prejudiced; indeed, it should be noted that it is black male stereotypes that come in for most of the comic abuse. Eddie Murphy once

said, "If something is funny, it is not tasteless." Murphy's true genius, though, is his ability to produce uncannily realistic impressions. . . in the context of hilarious improvised situations. He uses his eyes, face and voice to portray the exact type of person we want for a situation. A good example of this is his portrayal of an Italian male who has just come from a Rocky movie. It is easy to relate to the situation and

Murphy's characterization is perfect. One major problem for me was an obvious similarity to 'Delerious' - the previous stand-up epic - and a disappointing ending. All in all, "Raw" is funny and an example of just how good a comedian Eddy Murphy is. It is worth a peek.

BEAR ROBINSON



Hey Mickey you're so fine. Mr. Rourke ponders the significance of approximately 700 butts. Inset Courtney Pine (Top) and Trevor Jones.