

Until the End of the World

Music From the Motion Picture Soundtrack
(Warner)

By Kirby Ferguson

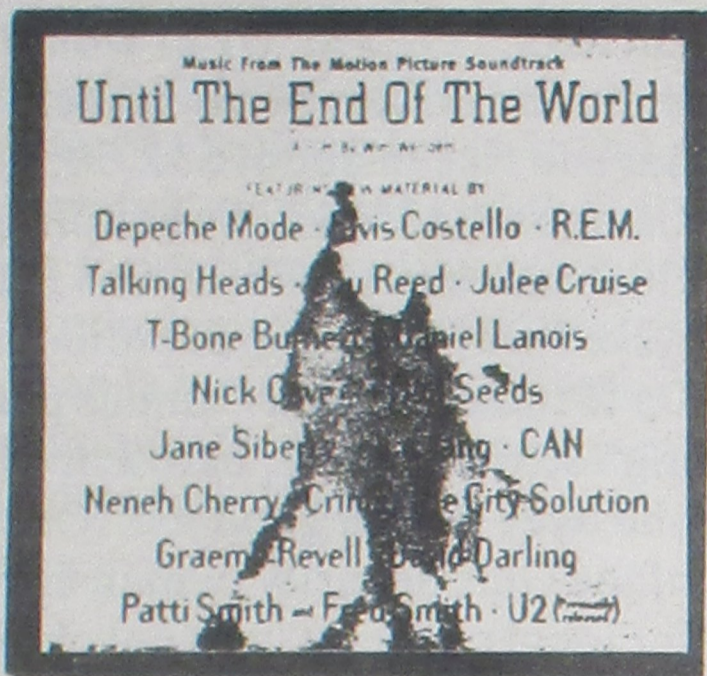
Take a look at these names: U2, R.E.M., Elvis Costello, Lou Reed, Talking Heads, Daniel Lanois... How could the *Until the End of the World* soundtrack not be great? Well, it's not great, but it's fairly good.

The sound is consistently polished and airy, reminiscent of "Wicked Game," Leonard Cohen and *Storyville*. If hip depression is your thing, this one's for you. If you like music with notes and instruments n' things in it, pass on.

Two of the songs here attain the beautiful, ethereal quality the whole album is striving for. Canada's own Jane Siberry walks away with top song honours for her gorgeous "Calling All Angels," which features a surprisingly affecting vocal performance by Siberry (perhaps inspired by the presence of back-up singer K.d. lang) and sadly descending viola. Second best is Julee Cruise's whispered cover of "Summer Kisses, Winter Tears," produced by David Lynch and it sounds it.

Expected Elvis Costello to blow the lid off this feather-weight soundtrack, but even Mr. Passion is pretty subdued here with his eerie, almost Bowie-ish cover of the Kinks' "Days" (an idea that almost sent me dancing a jig). R.E.M.'s "Fretless" is another minor pleasure by a minor band. "Sax and Violins" is the Talking Heads first recorded output in a while. The track sounds like a less tropical outtake from *Naked*. Also hitting the mark is Daniel Lanois' folk/soul "Sleeping in the Devil's Bed," Crime and the City Solution's "The Adversary," and Nick Cave and the Bad Seeds' bizarre, theatrical "(I'll Love You) Till the End of the World."

Appearing in a more or less previously released form are U2's "Until the End of the World," one of the best songs here, but I already have it so it's disquali-



fied, and Lou Reed's "What's Good," a remix featuring *Magic and Loss*' instrumental opener, "Dorita," also a great song, but it's just a remix; when I buy a soundtrack I want new stuff, anything previously released is a waste of time and a rip-off. So what's left... one, two, three, four instrumentals, a Depeche Mode number, who at least sound comfortable being boring (practice makes perfect, I guess), a pretentious, boring piece of foolishness by Patti Smith (believe it or not, the same one from *Horses*) and Fred Smith (who used to be Fred "Sonic" Smith of the MC5 - [sigh] times change...) and throwaways by Neneh Cherry, CAN (not Can, I would assume) and T-Bone Burnett. But hey, that's... ten decent or better songs, most of which are brand new (or at least remixed so you don't feel totally robbed). So if you think the music on David Lynch movies is the coolest stuff on the planet, you'll love this. But if you're just into R.E.M. or Elvis Costello, you can wait for the new albums, where these songs will probably resurface. Soundtracks have a short life span and in general I think are useless. But this one seems... don't you hate reviews where the guy won't come out and say if it's good or horseshit. Yeah, life's rough.

For a listen to the *Until the End of the World* soundtrack, tune in to the Island's only alternative, CIMN, 104.5 FM cable or 700 AM on campus.

