

★★★★

JUDGEMENT NIGHT
Music From the Motion Picture

(Sony)

A grand gesture and one of the most impressive collections of names ever to appear on a soundtrack, *Judgment Night* is simply one the greatest soundtracks ever released. The rap/rock hybrid has been infrequently played with, but surprisingly it's never really caught on. As *Judgment Night* demonstrates, the combo can be incredibly exciting. The lack of melody that mars rap is still apparent, but at its best the form gets by on gut-level impact and these guitars and flesh and blood drummers up the ante. A revelation... they don't come often, y'know.

★★★★ 1/2

COME ON FEEL THE LEMONHEADS
The Lemonheads

(Warner)

Endearingly tuneful, happy vibes and general senselessness -- call 'em the Ramones of slacker rock. Evan Dando is a total bozo, though "Big Gay Heart" is a nice answer to "Achy Breaky." Worst line (I've ever heard): "If I was a booger would you blow your nose / Where would you keep it / Would you eat it."

RECORD RATINGS

- ★★★★★ CLASSIC
- ★★★★ EXCELLENT
- ★★★ GOOD
- ★★ FAIR
- ★ POOR

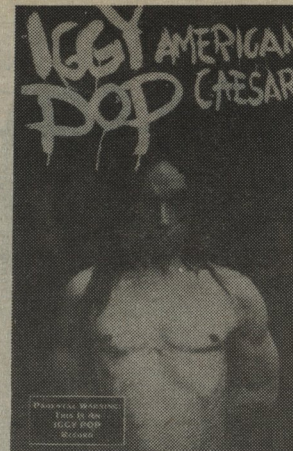


★★

BELIEVE IN ME
Duff McKagan

(MCA)

Yay, more G'n'R by-product. Duff McKagan's first solo venture, *Believe in Me*, is constantly teetering on the brink of banality -- I guess imagination isn't the stock in trade of someone who'd title songs "I Love You" or, better yet, "Fuck You" -- but an interesting collection of cameos (Slash, Jeff Beck, Lenny Kravitz), some fine moments (the title track) and a superficial resemblance to Guns'n'Roses will undoubtedly satisfy the band's billion fans. I've heard rumors that Guns'n'Roses' collection of punk covers could be released by year's end. Deducted a half a star for featuring Skid Row's Sebastian Bach.



★★★

AMERICAN CAESAR
Iggy Pop

(Virgin)

For such an off-beat guy, Iggy Pop's recent music has been awful normal. Since deciding he wants to be a social commentator, Iggy's music has ranged from moderately entertaining to much less so. He still thinks he's a smart guy, but *American Caesar* is his oddest and most rocking release in many moons. His new band really rocks on cuts like "Wild America," "Sickness" and "Perforation Problems" and his version of "Louie Louie" is one of the best ever. And I mean that. His balladry is as dull as ever, his voice doesn't match the energy of his band and "Caesar" is a seven-minute art-wank.

Film

THE AGE OF INNOCENCE

Starring Daniel Day-Lewis, Michelle Pfeiffer, Winona Ryder
Directed by Martin Scorsese

Martin Scorsese is not known for his restraint. Generally depicting the squalid lives of society's underbelly in films like *Mean Streets*, *Taxi Driver* and *Good Fellas*, Scorsese has managed to find many of the same themes in the most unlikely of places: Edith Wharton's Nineteenth century novel, *The Age of Innocence*.

In the film, Newland Archer (Daniel Day-Lewis) obsesses over the unattainable Ellen Olenka (Michelle Pfeiffer), his gateway to a life without illusions. Instead, Newland marries the loveable but vacant May Welland, (Winona Ryder), while still lusting after Ellen. Without gratuitous sex and violence, Scorsese portrays both intense sensuality (the film

features one of the steamiest glove-removing scenes I've ever seen) and the overpowering corruption of his other films. The performances are superior: Daniel Day-Lewis is a truly magnetic screen presence, fully capturing the intense inner turmoil of the character; Michelle Pfeiffer gives the performance of her career; and Winona Ryder, after being miscast in Francis Ford Coppolla's *Dracula* and *Night on Earth*, easily conveys the innocence of her character. Scorsese's direction is lusciously artful and the cinematography and production design are immaculate. You can skip the Oscars this year, this is Best Picture.

KIRBY FERGUSON