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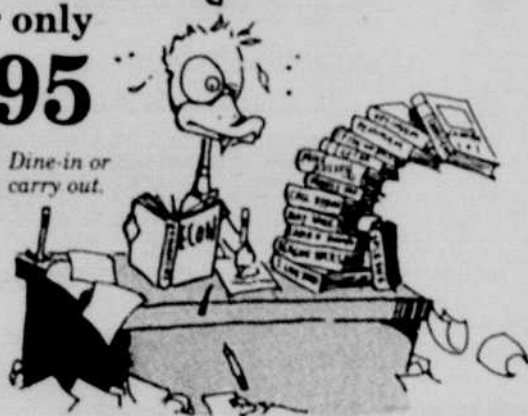
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MUSIC

'Chief' has a hard edge

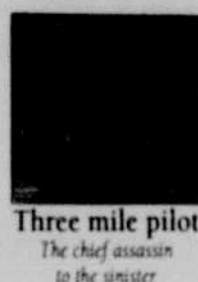
I consider Three Mile Pilot's music funky alternative music, though I do not know in which genre it is actually categorized. Its alternative, hard-edged (but not razor-bladed) vocal sound and musical sense come out on *The chief assassin to the sinister*.

I was originally attracted to this group because its CD cover looked interesting. Believe it or not, I can determine whether a band's music will appeal to me by looking at a cover. So far, I have been successful at predicting the music to which I choose experimentally to listen.

The cover on *The chief assassin to the sinister* depicts U.S. military aircraft designs and details, and on the inside there are designs of bailout procedures from various fighter pilot situations. These illustrations give a sense of metaphorical conflict existing within the lyrics and music. But aside from the sense of content, I have an idea of what areas of music the group explores.

The music has a biting but subtle nip. The musicians use additional instruments, such as a svegl, a midgaard serpent, a war flute and bagpipes, to create a funkiness to the moderately calming groove.

To add a unique taste to this palate of favorites, are the wild, somewhat offbeat lyrics, song titles and their varying punctuation styles. The title song "X-MINER," "chenjesu" and "androsyn guardian" are examples of the artistry and creativity of Three mile pilot. The songs differ in length, instrumental style and



Three mile pilot
*The chief assassin
to the sinister*

★★★

den-ish, loudly intensified sound.

"androsyn guardian" has a musically soothing effect in the first 60 seconds. It sounds like it mixes water droplets with metal pipe taps and then segues into simple guitar and percussion rhythms. The feeling is almost depressing, but the listener must be able to stick with the entire song to get the expressed sentiment or inference.

After the calm comes the potent storm of rhythmic pulsation. For the slightly more than 14 minutes of "androsyn guardian," the mellow movement of water and pipes appears sporadically around the intense interjections of guitar and percussion. This effect makes for a unique, enjoyable sound.

The chief assassin to the sinister is interesting and enjoyable. It contains symbolic meaning and outright lyrics. But it is not necessary to analyze it seriously; it can be appreciated without any profound thought.

—Kim Weiss
Oregon Daily Emerald

CD-ROM

'Myst' fails to please

When I first purchased "Myst," I was duly impressed. The graphics were fantastic. The documentation and 14-minute "Making of Myst" video told me how much work went into the graphic design of the game.

But after two hours of play, the game became boring and frustrating. I work on a 486 DX2-66 with accelerated 32-bit video, dual speed CD-ROM and 16 MB of memory. Even with this I had to put up with the the outmoded static video screens of "Myst." With video game engines such as those from ID Software ("Doom," "Wolfenstein") and WING that produce non-stop fluid graphics, who wants stacks of static "stills" pieced together like the old days of Sierra Online's "Kings Quest" series? How archaic!

And at that, the game itself is not that challenging. After an hour or two you realize the creators are using basic algorithms and codes to



Myst

★★

get in and out of doors, secret compartments and different "ages." In the beginning of the game you are told about all these wonderful creatures and characters on Myst Island. However, in the game, you never meet anyone. You get the impression the island is dead and always has been. There is no risk involved in any move you make, no danger of death (as a matter of fact, you cannot die), no odds to overcome. So what is the point? If you like graphics, minimal soundtrack and sub-average plot — get "Myst." Otherwise try something fun, like Dennis Miller's "That's Geek to Me." Now there's a CD-ROM to spend some cash on. It's a kick.

—Anthony Forney
For the Oregon Daily Emerald

QUICK Takes



'Boys' stars Barrymore

Drew Barrymore stars with Whoopi Goldberg and Mary-Louise Parker in *Boys on the Side*, a comedy-drama about three dissimilar women brought together by fate who find themselves forming a unique and enduring friendship.

Barrymore portrays Holly in the film. Holly is a flirty, flighty, emotional young woman whose poor taste in men leads Jane DeLuca (Goldberg) and Robin Nickerson (Parker) to rescue her from her boyfriend and take her with them on a cross-country trip. But Holly has two surprises for them, after they have all left. She is pregnant and has, without intending to, become a fugitive from justice. Both Jane and Robin have surprises of their own that are soon revealed.

As the three women share their secrets and shed the armor they hide behind, they become what they have been searching for all along — a family.

"This film is about the thing in this world that I care about the most," Barrymore said, "and that is friendship. Three very different women find each other and develop a loyalty to each other that is really rare in the world. Once they realize what they've found, they have to hold on to it, and ultimately, they do."

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