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Windham Hill ambient collection on right 'Path'

The first release from Windham Hill's ambient collection is a must buy. Featuring experimental artists such as Mark Isham, Tim Story and Garry Hughes, this compilation can only be described as a refreshing change from the traditional musical selection we have to endure in Eugene.

The CD is a haunting trip through a musical landscape littered with vibrant sounds and symphonic combinations.

Path is the first in a series of ambient music collections that Windham Hill is planning to release. The concept for *Path* is



Path
Ambient Collection
★★★★

doing many late-night paper-writing sessions.

The first song of the collection belongs to Mark Isham. Isham is a prolific multi-instrumentalist and composer whose trumpet

music that will surround you and create an atmosphere of relaxation and tranquility. It is a great CD to have in your collection if you are used to

playing has been compared to Miles Davis.

His "Tibet Part II" is an interesting combination of synthesizer and acoustic guitar that begins you on your journey. With its soft trumpet and acoustic guitar it conveys the feeling that you are traveling through a remote region of Tibet.

Many of the other songs are also impressive. From Dean Evenson's "To Tree or Not to Tree" to Garry Hughes' "Ancient Evenings," the compilation takes you to musical landscapes made of earth, fire, air and water. This is truly more a work

of art than a simple music recording.

One warning, though. If your musical tastes run in the thrash/punk/speed metal category and the best thing you can think of doing with a modern classical CD is use it as a frisbee out in front of the library, you might want to save your money for the new release from Metallica and leave this one for those of use who do not even think of starting a paper until 3 a.m.

Have a safe trip.

— **TONY FOX**
Oregon Daily Emerald

Mark Whitfield plays true blues on latest release

Amidst the radiant glow of candlelight, you wait expectantly for that special someone. After you have spent hours making sure everything is perfect, there is a knock on the door. As you proceed to answer it, you realize there is no music... luckily you grab Mark Whitfield's *True Blue*, and pop it into the CD player. The night is a success!

No it's not a sexy remake of Madonna's classic song, it's an original album by an up-and-coming blues artist.

This soft, subtle blend of jazz and blues is the perfect music



True Blue
Mark Whitfield
★★★

for an evening of romance, or even just a quiet night of studying. The album contains a blend of everything from easy listening to instrumentals with an upbeat tempo.

One of the most unique aspects of Mark Whitfield's style is that he uses the guitar to express his musical passion,

instead of other traditional blues instruments.

Whitfield is easily in the same league as many of today's popular artists. For the most part, his music seems to be more in the realm of jazz than, say, Eric Clapton's *From the Cradle* blues album, although it contains many cuts containing a blues theme. "Blues for Baby Boy," "Save Your Love for Me" and "Berkshire Blues" are just some of those songs that obviously stem from personal inspirations.

As a composer, Whitfield delivers a soothing montage of

music filled with an inexplicable, underlying vitality.

Mark Whitfield has no trouble leading various supporting performers, such as Kenny Kirkland, Nicholas Payton and Branford Marsalis, just to name a few.

If you enjoy low-key tunes filled with inspiring guitar riffs, or if you just want some mellow music for a quiet night at home, check out Mark Whitfield's *True Blue*.

— **TOM MITTELSTAEDT**
Oregon Daily Emerald

Bettie Serveert on verge of greatness with 'Lamprey'

Not yet a household name, Bettie Serveert takes a great leap forward to greatness with their latest release *Lamprey*.

Lead vocalist Carol van Dijk sweet talks her way through 11 eclectic pop-alternative cuts and the rest of the band follows along with what can only be described as more than adequately rhythms.

Led by van Dijk's silky smooth vocals, Bettie Serveert swerves in and out of the boundaries of engaging, moody ballads like "21 Days" and "Tell Me Sad" before letting loose on songs



Lamprey
Bettie Serveert
★★★★

like "Re-feel-it" that leave the listener with a strange craving for a dingy, smoke-infested club with a \$2 cover.

While van Dijk steals the show, the rest of Serveert can by no means be taken for granted. Boasting a smart guitar sense, Bettie Serveert comes at you with their

arsenal of club/radio-friendly version of pop.

Herman Bunscoke blends into the background with his camouflage bass maneuverings while Berend Dubbe rat-a-tat-tats his way around van Dijk's magic with a club-savvy that many bands these days seem to ignore. Completed by Peter Visser's versatile guitar licks, *Lamprey* is well on its way to being one of the best releases of the year.

Maybe it's the fact that they are from Europe, but what makes Bettie Serveert and this latest release so appealing is

their intangible ability to connect what's familiar with those aspects of popular music that are sometimes unappealing to the average listener. Serveert doesn't assault the listener with obnoxious lyrics that make sense only to themselves. Rather the combination of honest, to-the-heart songwriting with the backing of an above average band seems to just what the doctor ordered.

— **CHRIS METZ**
Oregon Daily Emerald

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