

**MUSIC**



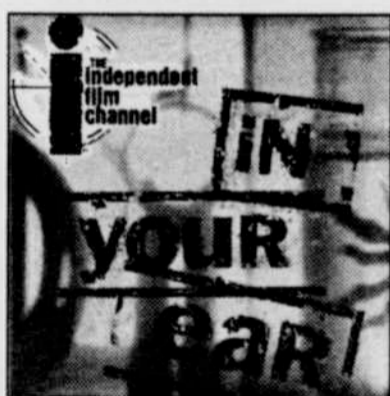
**DANCE WITH ANGELS**  
Various artists • Centaur Entertainment

This latest release from Centaur is the seventh in a line of dance compilations devoted to promoting AIDS awareness. *Dance with Angels* includes an unlikely group of celebrated artists and musicians such as Gloria Estefan, Sting, Aretha Franklin, Janet Jackson and Barry Manilow, among other notables.

Highlights include Madonna's "Frozen (Club Mix)," a gorgeous song at any tempo; as well as Taylor Dayne's cover of "Whatever You Want," formerly popularized by Tina Turner. But not every song works in the dance format. "Kiss the Rain" by Billie Myers suffers from the musical facelift, and Cyndi Lauper's rendition of Marvin Gaye's "What's Going On" may leave listeners asking the same question. Centaur also chose to include "The Song That Won't Go Away"—the love theme from *Titanic* by Déjà Vu. Other current covers include "You're Still the One" and "How Do I Live."

As memory serves, several of these songs are nearly identical to those in the *Global Pride* collection, only more enjoyable. No question, I'd put my money on this one any day. Plus, 100 percent of the profits from *Dance with Angels* benefits AIDS charities.

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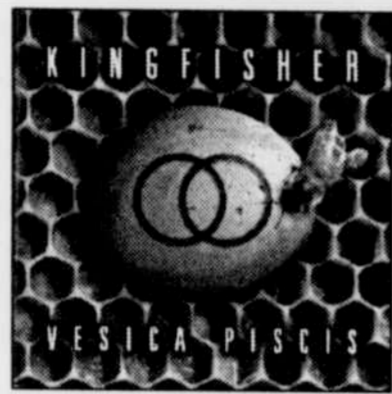
**IN YOUR EAR**  
Various artists • IMI Trax/Hybrid Recordings

This is a real treat. The Independent Film Channel has culled the best songs from films it presents on its cable station. Volume 1 is the first in a series of six planned albums.

As a whole, this first release reminds me of that old T-Rex song "Bang a Gong"—"you're dirty sweet, clad in black don't look back and I love you." There is a veil of darkness and intrigue cast over this collection, perhaps a reflection of the musicians featured or the films themselves.

It includes musical pioneers John Lurie, Victoria Williams, Tom Waits and the Pogues. Due to numerous requests, the previously unreleased "Post Mortem Bar" by Zane Campbell is included from the 1990 film *Longtime Companion*. Particularly good are Sam Phillips' "Raised on Promises," from *Ruby in Paradise*; Mila Drumke's "Someone," from the lesbian flick *Go Fish*; and Morphine's "Sheila," from *Spanking the Monkey*. The highlight is the title track to Todd Solondz's *Welcome to the Dollhouse*.

As someone who appreciates a great film soundtrack—such as the *Trainspotting*, *Basquait* and *All Over Me* discs—this is definitely one of the better collections. Whether you're a movie buff or appreciate subtle drama with your music, this is a divine package. So make sure to open your ears—there are five more volumes to come.



**VESICA PISCIS**  
*Kingfisher* • First Light Music

**K**ingfisher's first national release is an aural mystery. Classic and sad, flute- and xylophone-heavy, it attempts religiosity, but turned me into an atheist. Drawn from Greek myths and lucid-dream images, it's as philosophical as recent Sting solo projects, only more New Agey. His voice is soft and plaintive, like a soulful Duncan Sheik.

I was left empty, thrown into this strange, sad land of depressing music. This music picked the same feelings as the film *The Red Balloon*, which I was forced to watch in elementary school. This is music to paint by—Picasso during the Blue Period. The intent may have been peaceful, lush melodic landscapes, but all I got was shivers and the urge to play the Pixies.



**RADIO QUIET**  
Cris Williamson and Tret Fure • Wolf Moon Records

**T**he title track on *Radio Quiet* begins with a few soft piano bars and then breaks into an uplifting melody, carrying a positive feeling throughout the album. After a combined 30-plus years of making music, Williamson and Fure have had time to hone their craft. This is their third effort as a duo and it speaks of their love for life and for each other.

Throughout the decades, they have garnered praise from the likes of Bonnie Raitt, Patty Larkin and Janis Ian—all talented musicians in their own right. The inspiration for Williamson and Fure's latest release came from various sources: travels to Australia and Belize, the work of Joseph Conrad, Edward Hopper's painting *Nighthawk*, and their own personal losses. Their voices combine to create one beautiful sound; these women are not dwelling on the past of their sorrows, but have turned those experiences into a powerful storytelling loom. One of the best examples on the album is "Tomboy Girl," a joyous and finely melodic praise of female adolescence.

If you missed this dynamic duo when they rolled through town last month, don't fret. They are scheduled to play Emerald City Arts in Seattle on June 19, completing a 28-city, three-country spring tour.

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