

Yanni's latest doesn't dare to be too different

By Timm Doolen
The Battalion

Yanni
"Dare to Dream"
Private Music

New-age pioneer Yanni has released his latest installment in his keyboard stylings, and while it may "Dare to Dream," it doesn't dare to be too different. On the other hand, it has an irresistible charm that seems to grow on you.

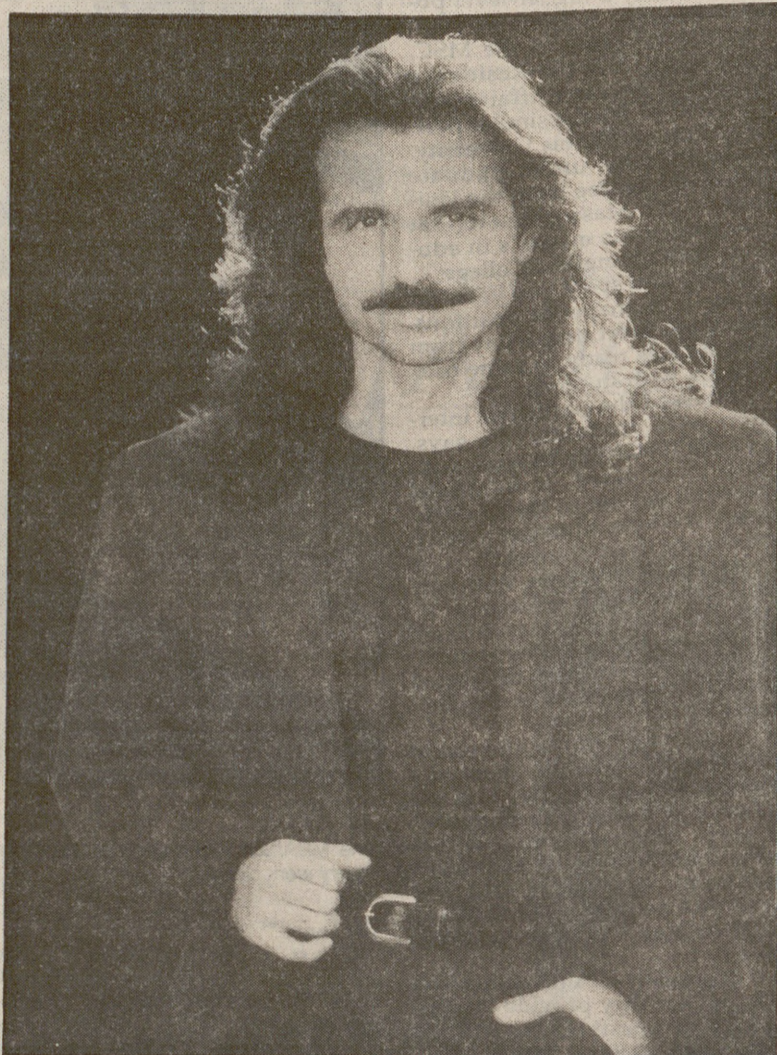
Greek-born Yanni has put out pleasant, new-age, keyboard music for almost a decade, including ground-breaking albums like 1986's "Keys to Imagination." In recent years, he has refined his musical style, experimenting with new instruments and even dabbling with limited vocals on some songs.

He tries this again on the song "Aria," which is loosely taken from a French opera "Lakme" by Leo Delibes. "Aria," which in opera means song is the most interesting song on the album.

Other songs, such as "Once Upon a Time" and "A Love for Life" signal less creative imagination from the keyboardist. The music is nice to listen to, but nothing reaches out and grabs you like on his earlier albums.

The songs where he uses the piano generally work better than his completely synthesized pieces. And the two songs where he includes acoustic violin, especially the catchy "Nice to meet You," show Yanni at the peak of his songwriting talent.

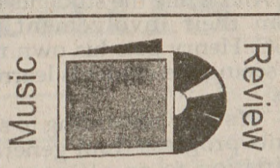
The slower songs don't work as well - "Face in the Photograph" and "So Long My



Friend" are virtually indistinguishable from a handful of songs from earlier albums.

Yanni has lost the drive of "The North Shore of Matsushima" from "Keys," and has toned down the fine quality of piano

playing on gems like 1988's "Chameleon Days." But if you want Yanni as you know and love him, this album is perfect. Those unfamiliar with his work will find this a pretty good introduction to his music.



Music  Reviews

M.C. 900 Ft. Jesus mixes rap, psychedelia

By Kevin Robinson
The Battalion

M.C. 900 Ft. Jesus
"Welcome to My Dream"
Nettwerk/ I.R.S.

"It's 3:00 A.M. I reach over and turn on the radio. It coughs up a noise that reminds me of a soundtrack from a bad dream." These lyrics from the latest album by M.C. 900 Ft. Jesus fairly well describe the atmosphere that pervades the band's music. The Dallas-based group has, until now, released only a few singles and an incredibly well received independent album.

Mark Griffin, the force behind M.C. 900 Ft. Jesus has managed to do something absolutely new, using a framework of rap and hip-hop.

While a lazy comparison might be Nine Inch Nails meets Digital Underground meets some midnight '50s jazz quartet, the songs that Griffin wrote for "Welcome to My Dream" deserve better than mindless analogies. This album isn't rap, isn't psychedelia, isn't jazz, and it isn't industrial. Somehow Griffin has taken a little of the best elements of all four and come up with music completely original.

The album begins with "Falling Elevators," the song that contains the lyrics quoted above. The seven minute piece is a surrealistic landscape of hip-hop scratches, moody keyboards, industrial noises, and low, brooding sax that sweeps.

The next two tracks, "Killer Inside Me" and "Adventures In Failure," showcase Griffin's rap

talents. "Welcome to My Dream" also contains the group's current hit, "The City Sleeps." The lyrics are from the point of view of an arsonist, lighting fires that "push back the night, taking me higher." With the exception of some acid house numbers and "What Time Is Love?" by the KLF, there really hasn't been a song that blends sheer atmosphere and rap vocals so well.

"Welcome to My Dream" just might be the beginning of a new industrial-rap hybrid. The album's catchy, original, and trippy as all hell.

And the name? Griffin says he was inspired by Dallas televangelist, Robert Tilton who claims he saw a 900 Ft. Jesus walking across Texas. "Welcome to My Dream" indeed.

Cochrane's solo effort differs from Red Rider

By Chris Eklof
The Battalion

Tom Cochrane
"Mad Mad World"
Capitol

With the release of his first solo album, "Mad Mad World," Tom Cochrane takes a step beyond the lunatic fringe.

Cochrane's greatest success came as the lead singer of Canadian band Red Rider. "Lunatic Fringe," released 11 years ago, remains an album-rock radio staple to this day and the song's success still hangs over Cochrane's head.

The release of "Mad Mad World" marks the end of a five-year hiatus and gives Cochrane the chance to dispel the ghosts of his past.

"Mad Mad World" was released last August in Canada and recently knocked Michael Jackson from the top of the Canadian Pop Album Charts. The question now is how well the album will do in America.

The album's first song, "Life Is A Highway," ought to do well with its bouncy, light rock style. It has a bit of a funk edge and features a blues har-

monica weaving in and out of the song. Cochrane sounds just like Tom Petty on "Washed Away" when his voice gets a bit of a nasal twang. The slow-moving songs have this effect on Cochrane's voice.

Ballads like this represent only one end of the musical spectrum on the album.

The two ends of the musical spectrum on the album are not that far apart. The guitars take a prominent place on songs like "Crazy," but Cochrane still leans more towards acoustic or light rhythm guitars for most of the songs.

"Get Back Up" is straight-ahead rock song that takes no prisoners. The guitars tear through the air like knives ripping through flesh. This is definitely the hardest song on the album and it displays much of Cochrane and his band's musical talents.

Most of the songs on "Mad Mad World" lie somewhere in the middle-of-the-road between ballads and light rock. It is a non-offensive style that will not shock anyone and will probably sell some records, too.

This album certainly will not come close to the success of "Lunatic Fringe." Cochrane does, however, take a big step out from the shadows of Red Rider.

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