

Right to Remain Silent is no stranger to style



Perfect Stranger

Perfect Stranger finds fame in Nashville music scene

By David Taylor
THE BATTALION

Perfect Stranger
You Have The Right To Remain Silent
Curb Records
*** 1/2 (out of five)

In the world of country music, "young" is the buzz-word. For many bands this trend means making music for the crossover to mainstream pop.

Not for Perfect Stranger. Perfect Stranger's first Curb Records release, *You Have The Right To Remain Silent*, reveals the band's honkytonk roots. A simple glance at the band reveals the authenticity of its home-town attitude.

Although it's the latest Texas act to break onto the Nashville scene, Perfect Stranger has spent years playing at Texas honkytonk bars while honing its skills.

Not surprisingly, the band lists George Strait and Brooks

and Dunn as two of their prime musical influences. After years in Southwest area clubs, Perfect Stranger has had the chance to cover just about everyone's style. As a result, the band was able to pick and choose what type of country it preferred and develop its own style - and it worked.

Lead singer Steve Murray's classic country voice blends well with Perfect Stranger's traditional sound to give the band a lot of potential.

The band's first single, "You Have The Right To Remain Silent," has been gaining popularity around the country, and Perfect Stranger appeared on Music City Tonight last month to perform the single.

Perfect Stranger scraped funds together to release its work on a Pacific Records album, *It's Up To You*. When Curb Records heard the band's work, it promptly signed Perfect Stranger. In fact, the studio was so impressed

that the whole deal only took about four days to put together.

The result was a success. Perfect Stranger's club experience shows in the dance-oriented quality of most of the songs on *You Have The Right To Remain Silent*. The album includes a waltz and several country swing-style cuts.

"It's Up To You," "Ridin' The Rodeo," "I Ain't Never" and "Even The Jukebox Can't Forget" are all strong, up-tempo songs that seem tailor-made for dance clubs. Two strong ballads are also featured, including the title track and "I'm A Stranger Here Myself."

One of Perfect Stranger's strengths is its live performance. Lead-guitarist Richard Raine's rap version of "The Beverly Hillbillies" is a crowd-pleaser.

Whether in person or over the air waves, this band is ready to take center stage in the country music scene.

Jackson's ego swells with pompous *HIStory*



AMY UPTMOR
COLUMNIST

One afternoon, as I lay around watching MTV out of sheer boredom, a commercial came on that disturbed me quite a bit. It wasn't about violence, drugs or condoms - it was about Michael Jackson's new album and video, *HIStory*.

As I watched the throngs of screaming fans throwing themselves at this man, I started to wonder why exactly Michael Jackson is the "king of pop." What were the requirements for winning this prestigious honor, and am I the only one that wants a recount?

I don't know many people - none, to be exact - who are even the slightest bit excited about being bombarded by more Michael Jackson videos on MTV all summer long. Then again, I know few people above the age of eight who are remotely excited about anything on MTV.

The only reason the *HIStory* hype is getting any attention whatsoever on MTV can be attributed to one reason - money.

But seriously, Michael Jackson gets entirely too much credit. By saying he's the "king of pop," we are saying this man reigns supreme over every other top-40 male. Granted, top-40 males are nothing to get excited about to begin with (Michael's in close competition with Jon Secada for this honor), but there must be someone out there that is more influential than this freak.

I don't deny for a second that I own the *Thriller* album, but

See JACKSON, Page 4

Congo fizzles fast despite expensive effects

By Jay Robbins
THE BATTALION

Congo
Starring Laura Linney, Dylan Walsh, Ernie Hudson and Tim Curry
Directed by Frank Marshall
Rated PG-13
Showing at Hollywood 16 and Schulman 6
** (out of five)

Congo begins with a bang - and that's it.

The action opens in the Virunga rain forest in Zaire. Two corporate scientists discover a source of industrial-grade diamonds that can make possible a "communications laser," which is light years ahead of current technology.

Just after they notify their Houston headquarters of the find, an unseen attacker kills the men and their guides in a gripping scene.

TraviCom Communications sends Dr. Karen Ross

(Laura Linney), a former CIA operative and field expert, to find out what happened to the first team and stake a claim to the diamonds.

But she doesn't have time to set up an expedition of her own through the proper government channels.

Enter Dr. Peter Elliot (Dylan Walsh). Elliot is a primatologist who has taught sign language to a gorilla named Amy captured in the same region as the diamond find.

Amy, an amazing lifelike puppet crafted by Stan Winston, suffers from nightmares that Elliot believes are caused by her captivity. Elliot makes the painful decision to return Amy to the wild.

Herkermer Homolka (Tim Curry), a Romanian "philanthropist" really out to find a treasure, sets up an expedition to take Amy back to Zaire, but runs out of cash before he can pay to fuel the plane. Ross and her unlimited TraviCom expense account bail out the expedition, getting a ride into Africa in the bargain, and the plot finally takes off.

The expedition arrives in Africa to be met by a safari guide named Monroe Kelly (Ernie Hudson), the only in-

teresting character and the single example of good acting in the film. Except for the interesting play between Kelly and the tribesmen the group meets, the rest of the show is hardly watchable.

This much-hyped movie, based on a mediocre novel by Michael Crichton (*Jurassic Park*), fails to build either momentum or suspense. J.P. Shanley's screenplay fails to even live up to the shallow standards set by the book, which at least featured some semblance of originality and suspense.

Congo's apparently high-dollar budget shows through in the wonderful cinematography and some special effects like the gorillas. Yet other scenes seem cheap and staged because of unconvincing acting and the predictable plot.

Congo needs to be sent back to the beginning of the moviemaking process and start over from screenplay to theme music. The greatest disappointment of the film lies in its failure to fulfill its potential.

With a story that features priceless diamonds, wild animals, high-tech lasers and mysterious deaths, no movie should be so one-dimensional.

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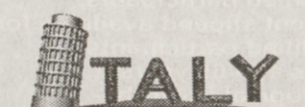
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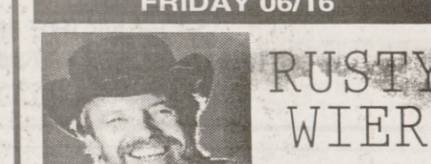
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