

MARCH 1993

**THE
PUP STAR
CAREER
FITNESS
TEST**

YOUNG HOLLYWOOD

BRAD PITT

"Young Hollywood...
what a nightmare"

TOP TEN

young performances:
RIVER, CHRISTIAN,
JAMES, JODIE, LUKAS,
NIC, KENNETH
AND MORE

MORRISSEY, STIPE, REZNOR

and other rockers on the
movies that move them

U.S. \$1.95 CAN. \$2.50
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**We asked a bunch of today's hottest
young musicians about what
movies have had an impact
on the music they play**

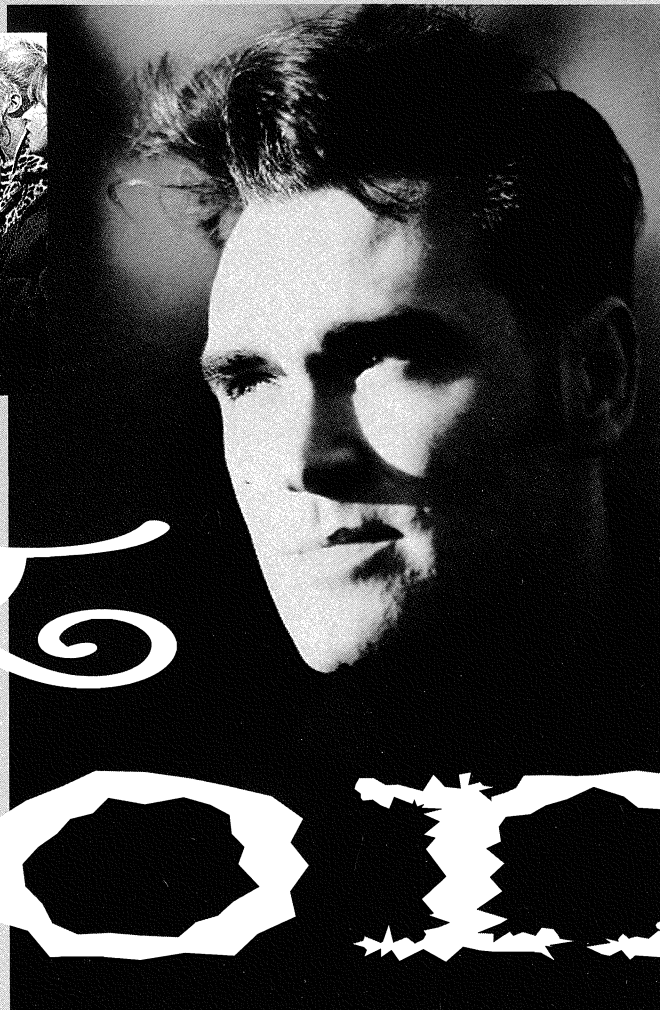
SOUNKID



michael newell/onyx

by lauren spencer





k.d. lang (left) on *The Sound of Music*: "Julie Andrews was my first role model." Morrissey (above, right) on *The Leather Boys*: "... a relentless obsession with British films of the '40s, '50s and '60s."

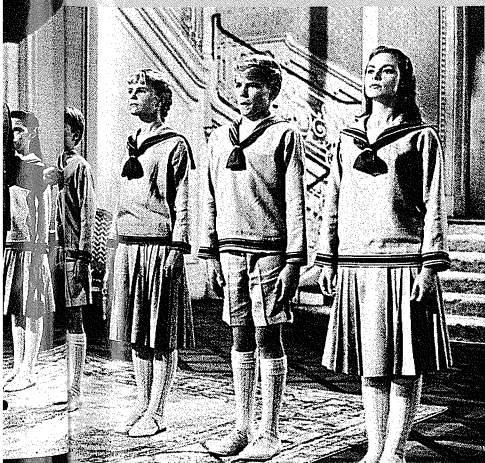
MORRISSEY "My relentless obsession with British films of the '40s, '50s and '60s has had an overwhelming influence on everything I've ever written. The list of favorites could be endless: *The Killing of Sister George* (1969), *It Always Rains on Sunday* (1947), *Poor Cow* (1967), *The Leather Boys* (1963), *Yield to the Night* (1956), *Flame in the Streets* (1961), *Spring and Port Wine* (1970), *Woman in a Dressing Gown* (1957), *The October Man* (1947), *Turn the Key Softly* (1953), *An Inspector Calls* (1954), *We Are the Lambeth Boys* (1959), *Victim* (1961), *Charlie Bubbles* (1968), *The Family Way* (1966), *A Kind of Loving* (1962), *To Sir with Love* (1967), *Oliver Twist* (1948), *Billy Liar* (1963), *Dance Hall* (1950), *The Ladykillers* (1955). Modern films do not inspire me at all. I refuse to watch anything post-1971 because every story had been told by then."

"*The Sound of Music* was my initiation as a singer; Julie Andrews was the first role model I remember having. But during the early stages of my musical career I was a Werner Herzog fanatic! I'm not really sure how that affected the country music I was doing at the time, but I'm sure it did. My song 'Ingenué' was influenced very much by the wonderfully tragic romance of Patrice Leconte's *The Hairdresser's Husband*."

K.D. LANG

"I'm probably at least as inspired as a musician by movies, paintings, writing and basketball (yes, it is an art!) as I am by other music and musicians. The brain cannot separate inspirational vibes. Fuck blockbuster Bruce Willis/Richard Gere/Julia Roberts/Van Damme American views of sex and violence. Go to film festivals or the cool old movie houses or check out indie and for-

JEFF AMENT, PEARL JAM



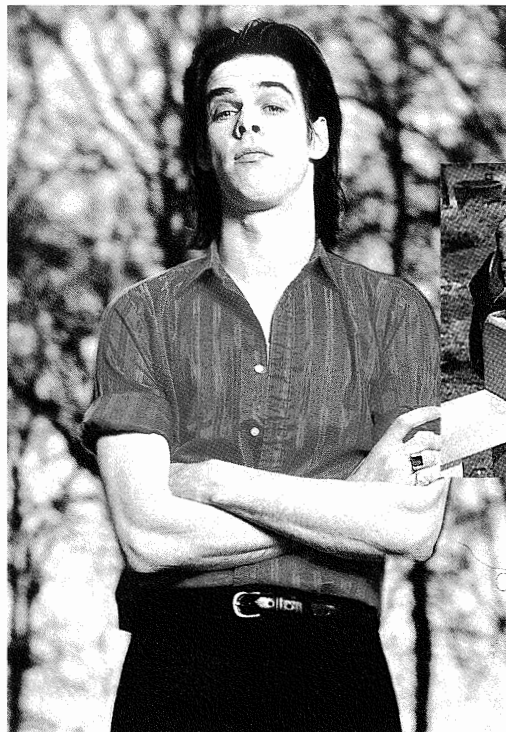
eign films. Peter Greenaway: *Drowning By Numbers*, *A Zed & Two Noughts*, *The Draughtsman's Contract*, *The Cook*, *The Thief*, *His Wife & Her Lover*, *The Belly of an Architect*. Greenaway's a stud Englishman who makes movies as epic as anything by Coppola or Ridley Scott for minimal ducats, with amazing dialogue, beautiful sets and powerful, driving music by Michael Nyman, who I think is the heavy-metal Philip Glass. Other cool stuff: Patrice Leconte's *Monsieur Hire* and *The Hairdresser's Husband*, a new indie movie called *Clearcut*, with Graham Greene, *The Return of Martin Guerre*, *The Four Hundred Blows*, Wim Wenders's *Wings of Desire* and *Paris, Texas*, any Truffaut, *Jean de Florette* and *Manon of the Spring*."

"Well, I liked *Scarface*—the De Palma one—and *Badlands* because of how uselessly violent they were, and Orson Welles's *Touch of Evil* because everybody keeps

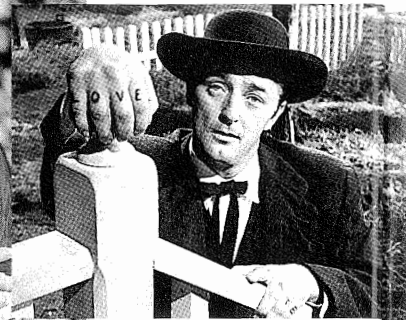
NICK CAVE, NICK CAVE AND THE BAD SEEDS

speaking at the same time as everybody else, and the Japanese film *Onibaba*, because of the music and the swaying reeds. I love the Australian film *Wake in Fright* because it's just so nightmarish and Hector Babenco's *Pixote* because of what a great little actor the hero was. I also like *Prince of the City*, *Black Narcissus*, *Once Upon a Time in America*, *The Night of the Hunter* and *The Hunchback of Notre Dame* with Charles Laughton—all of these were inspirations to me for all the reasons I mentioned above."

"Rock and roll concerts and movies—both take place in dark rooms, don't they? Full of mystery, excitement, sex



Nick Cave, Nick Cave and the Bad Seeds, on *The Night of the Hunter*: "Nightmarish."



even; ready to unfold before your audience-eye. Maybe that's the connection—this business of the darkened room.

Anticipating great secrets, some new vision drifting out of the dark. The soundtrack abruptly cuts to silence in mid-scene, leaving you, the viewer, floating in the silver sea of images, clicking

LEE RANALDO, SONIC YOUTH

frame-by-frame through some misty, distant landscape, falling into the great flickering closeup of a big, brown eye.

"The band leaves the stage, amps feeding back in fabulous chaotic scree—you're sound-surrounded, collecting final-scene sensations, cloud-like, from the flashing strobes. Sex. Yeah. The body held in sway in these dark rooms, halfway between waking and dreaming. Have I seen these pictures before? Has this tune been buried deep within my very head? These experiences now all mine, my dreams, my sights and sounds. That kiss, my kiss. Until the curtains come down.

"My favorite films are *The Wizard of Oz* and Jean-Luc Godard's *Weekend*."

"My favorite movie has to be *To Kill a Mockingbird*, starring Gregory Peck with the score by Elmer Bernstein. I read Harper Lee's novel when I was in sixth grade and while at the time I was

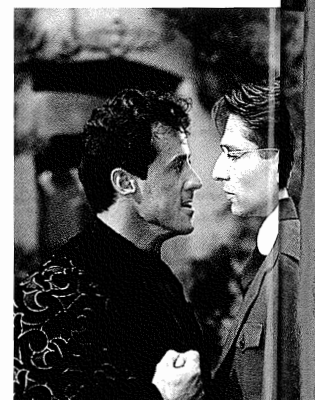
MARY CHAPIN-CARPENTER

living in Tokyo—about as far away from a small rural Southern town as you can get—the voice of Scout, and Bernstein's music, made me weep. I remember trying forever to find a copy of the soundtrack just so I could

Mary Chapin-Carpenter on *To Kill a Mockingbird*: "I saw it again recently and it still makes me cry."



tim reder/onyx; inset: collectors bookstore



Henry Rollins, Rollins Band, on *Oscar*: "... an immense and embarrassingly overshadowing effect on my life and art."

hear the music over and over again, for in listening to it I could hear the voices of Atticus Finch and Scout and see the face of Boo Radley. I saw it again recently and it still makes me cry.”

“A few of my favorite directors are David Cronenberg,

**TRENT REZTOR,
NINE INCH NAILS**

Ken Russell for his cinematography, Derek Jarman, David

Lynch and the Coen brothers, and I really like the Japanese film *Twilight of the Cockroaches*.”

“I love sci-fi/fantasy and horror movies, like the *Alien* movies, the *Mad Max* movies and others like *Night of the Living Dead*, *The Cabinet of Dr. Caligari*, Fritz Lang’s *Metropolis*, *Nosferatu* and *Forbidden Planet*. I like the idea

**VERNON REID,
LIVING COLOUR**

of untold possibilities and the idea of showing the dark underside of clean-cut America,

like in *Blue Velvet* and *The Night of the Hunter*. The song ‘Information Overload’ was influenced by cyberpunk films like *Blade Runner*—it’s the closest movie to describe the sense of being overwhelmed by a technical world. It’s incredibly dense.”

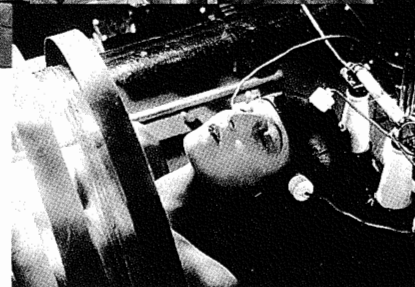
RODDY BOTTUM, FAITH NO MORE

“The movie *Stalker* by Tarkovsky affected me because it’s an important lesson on patience and determination. Tarkovsky always said that his movies aren’t so much a thing to see as they are a place to inhabit. I also love this weird movie called *Shakes the Clown* because it proves that brilliance and success do not go hand in hand.”

“It’s easy to see from even the most casual glance over my total work span that Sylvester Stallone’s staggering work in *Over the Top* and *Oscar*, not to mention *Rhinestone*, has



Vernon Reid, *Living Colour*, on *Metropolis*: “I like the idea of untold possibilities.”



had an immense and embarrassingly overshadowing effect on my life and my art. It’s hard for me to admit all of this, but you know, it feels good to come right out and say it. I agree with Sly when he said that if Mel Gibson could do Shakespeare, so could he. ‘To be or . . .’”

**HENRY ROLLINS,
ROLLINS BAND**

“The most influential film director in my life is without a doubt David Lynch. I guess what I like about his movies

HENRY BOGDAN, HELMET

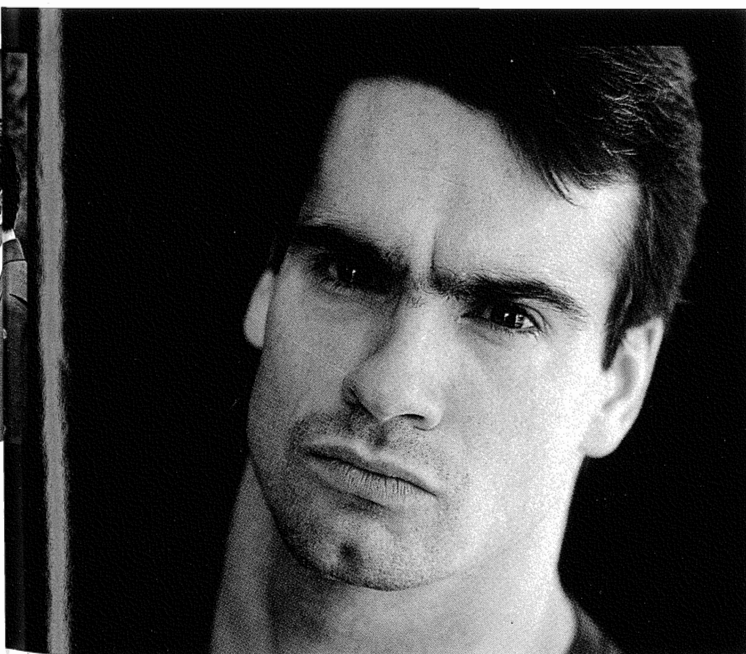
is the sheer

deadpan absurdity. The first time I saw *Eraserhead*, what I loved was that it’s so bizarre but it wasn’t funny. I was disappointed when I went back to see it and it had turned into this cult classic, Friday-midnight movie and everyone was laughing at the scenes. That was a bad experience because I didn’t find it funny. Like the characters in *Blue Velvet*—it seems like I’ve sort of been in those situations before and found that truth really is stranger than fiction.”

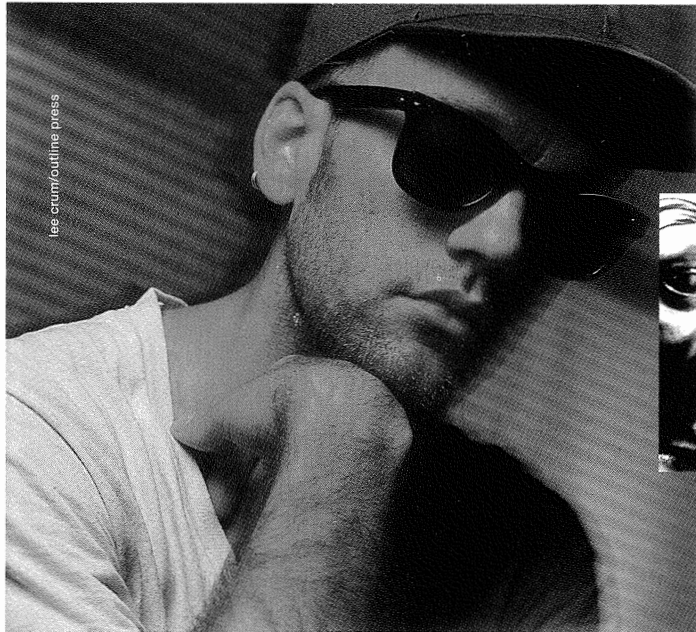
“Asking myself the question, ‘What movies have most affected our music?’ there’s one film that comes to mind: *Dolemite*. Rudy Ray Moore plays Dolemite. Dolemite is his name and fucking up motherfuckers is his game. The soundtrack is all that and more. Dolemite even messes with crooked cops and politicians by beating them down and emptying their bags of drugs on top of them.

**MICHAEL DIAMOND,
BEASTIE BOYS**

Then he gets on with some rhymes. Dolemite had the clothes, the rides, the ladies (one of the best-shot love scenes in any movie), and the speeches. When the Beastie Boys relocated to Los Angeles to record the *Paul’s Boutique* LP, we had to find a place to live, and selected a house called the G because it had a



chris cuffaro/outline press; inset: sam emerson/hollywood pictures



lee crum/outline press

Michael Stipe, R.E.M., on *Wings of Desire*: "One of my favorite films."



orion pictures

paul natkin/outline press; inset: kobal collection

was—it took me until the record was released before I recognized the great mistake the entire world was making. It's kind of named after her, so it's been hard for me to convince people. I did this interview with *USA Today* and the headline said, 'Ryder Inspires Sweet Song,'

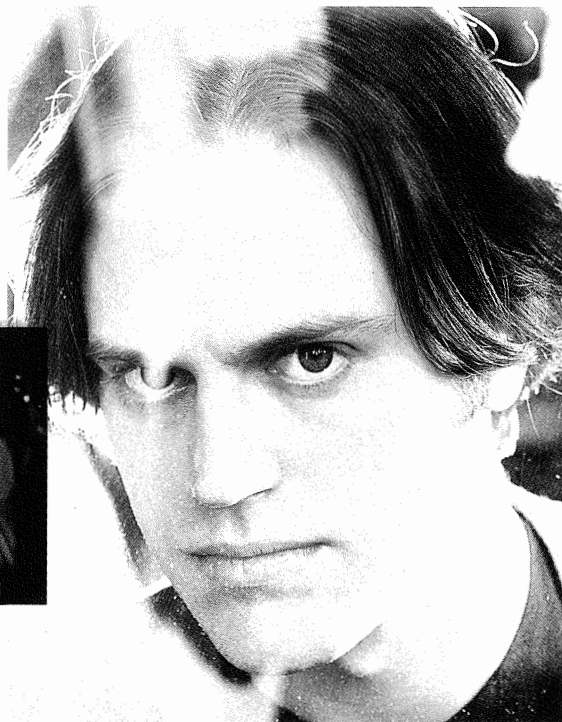
and put a big picture of her next to it. What can I do? I did like *Heathers* a lot, though. And I like milestone movies

MATTHEW SWEET like *Fast Times at Ridgemont High*. I

like older depressing teen movies like *Splendor in the Grass*.

"When I picked the photo of Tuesday Weld for the *Girlfriend* album cover, I'd never seen her in a movie—I just happened to have this photo. I came across it while working on my collection of Jean Seberg stuff—my girlfriend and I started collecting it together. My girlfriend had never seen *Breathless*, so we rented that, and I started wondering what else Seberg had done. We found this out-of-print biography that got us going. I started picking up lobby cards and stills and then I ran into a guy who had a postcard she'd written to her parents in the '50s, so that kind of sucked us into the whole autograph world. We've searched all over New York looking for Seberg movies to rent or buy—a lot of it's hard to find and pretty obscure. I'm looking for *Bonjour Tristesse* now. We've seen *Breathless*, *Paint Your Wagon*, which is terrible—she looks at the end of her rope. *Pendulum*, with George Peppard, is late '60s and has a kind of groovy vibe to it. Of course, there's Seberg in *Airport*, the original *Airport*—we actually have a signed still from that one. We heard that Jodie Foster was going to do a movie of her life and I almost wanted to get ahold of her management and say, 'Listen we have all these articles and signed stuff.'"

frank w. ockenfels 3/outline press; inset: shooting star



"I can't really say that any specific movies have influenced my musicality. I do like horror movies a lot, especially the first *Nightmare on Elm Street* and *Evil Dead*. If any movie had

KIM DEAL, BREEDERS anything to do with my music

career it was when my sister and I were teenagers and she came back from a drive-in after seeing

e.-j. camp/outline press; inset: archive photos

swimming pool that looked like it had been in the movie."

MICHAEL STIPE, R.E.M. "My favorite films are *Wings of Desire* and anything by John Cassavetes and Orson Welles."

"*Mishima* is a great movie about the Japanese author's tragic suicide. It had a strange sort of contrasting, minimalistic music as the soundtrack, and it seemed really unorthodox to have very plain music in such a dramatic and depressing situation."

MARTY FRIEDMAN, MEGADETH

"I'm a big fan of movies—in a way that I can't really be of records anymore because I know what they are. Movies still hold a little bit of mystique for me. I'll go to a movie every other night—there are never enough movies for me to see . . . The thing is, my song 'Winona' wasn't really about Winona Ryder but everyone thought it



Matthew Sweet on *Airport*: "I have a collection of Jean Seberg stuff—including a signed still from *Airport*."



Dave Mustaine, Megadeth, on *The Deer Hunter*: "That movie seriously disturbed me."

The Song Remains the Same. She was coming down off some acid and she took me into the backyard and it was dark. She told me we had to be in a band. It was the first time I'd even thought of being in a band. I didn't even

realize I had a choice until then."

"The film *The Deer Hunter* really affected me. My last words on our album *Peace Sells . . . but Who's Buying?* are about playing Russian roulette and how awful the gambling can get in war. That movie seriously disturbed me."

DAVE MUSTAINE, MEGADETH

"*Basic Instinct*, *Boyz N the Hood* and especially *King of New York*—that's the one that really influenced the screenplay I just wrote. Films like those and *To Live and Die in L.A.*—they really

YOUNG MC

push the limits and do things that haven't been done before,

Young MC on *Boyz N the Hood*: "It really pushes the limits and does things that haven't been done before."



and that's what I've always tried to do in my work: do things or talk about things that haven't been done before."

"Movies like *Consenting Adults* changed the way I thought about what people will do for money. Subliminally, I think this has come out in a couple of things I've written, like a song called 'Temporarily Unlimited,' about amoral women who are just ruthless. And let's not forget that these characteristics also exist in men."

MONIE LOVE

"When I was 12 years old, my favorite burnout cousin took me to see a double feature of *Rock 'n' Roll High School* (the

Monie Love on *Consenting Adults*: "It changed the way I thought about what people will do for money."



jürgen vollmer/hollywood pictures

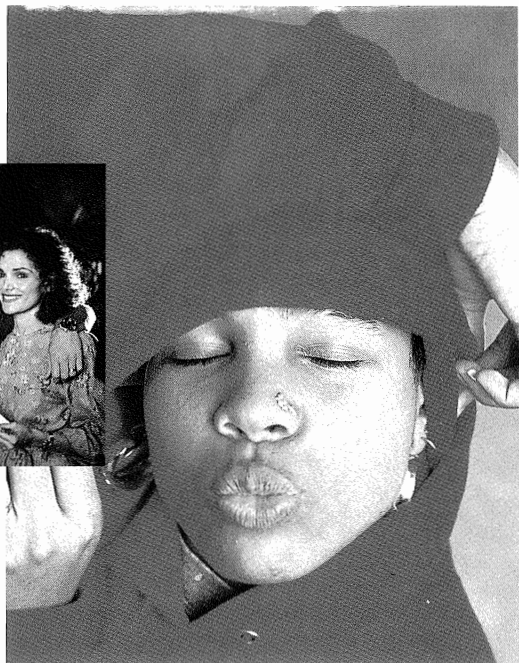
Ramones movie) and *The Kids Are Alright*, starring the Who. This enlightening afternoon of cinema set the course for my inevitable destination: punk rock.

"I'll never forget Dee Dee Ramone in Riff Randell's shower strumming 'I Want You Around' or Pete Townshend smashing his guitar during the 'Top of the Pops' sequence."

WALTER SCHREIFELS, QUICKSAND

"I'm a huge movie nut—last night I watched *Miller's Crossing* again—that movie has the greatest dialogue. I love it when Albert Finney says, 'Take your flunky and dangle.' And there's a whole bunch of things by those nutty guys from Monty Python. I recorded *Monty Python and the Holy Grail* on audio cassette tape and we play it in the van as we drive. We also did that with *Blazing Saddles*—we were listening to it the other day, and when the scene came up when they're all sitting around the campfire farting, we turned it up and the van

ROBIN WILSON, GIN BLOSSOMS



chris carroll/onyx

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