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Intolerable soundtrack loses

By Josh Krauter
 Staff writer

A film's soundtrack can be a carefully selected, cohesive collection of songs that helps a movie tell its story.

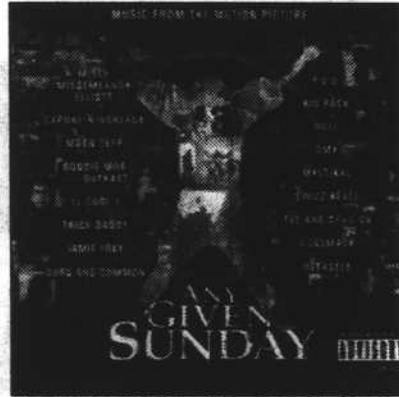
If the director is involved in the selection of the music, the songs can add to the quality of the flick, creating texture and mood to give the film, and the soundtrack album, a distinctive feel.

But most of the time, a soundtrack is a cynical marketing tool, little more than a slapdash grouping of songs and artists that have little to do with each other or the film, except that they are popular at the time.

The soundtrack to Oliver Stone's "Any Given Sunday" is latter type. The album is colossal in its badness. It's full of awful songs by awful groups (and a few awful songs by talented groups). It is way too long and acts as little more than an advertisement for the film.

Jamie Foxx contributes two versions of a tune called "Any Given Sunday;" another is called "Sole Sunday" and includes film dialogue. The phrase "any given Sunday" is recited in nearly every song.

Inside the CD booklet are pictures of the cast, action shots from the film and the ridiculously pretentious catch phrase, "Life is a contact sport." There is



little in the CD booklet about the actual music. But that's OK, because the music doesn't matter.

There are literally only two tolerable moments on the whole album: the vastly overrated Missy "Misdemeanor" Elliot's first good song, "Who You Gonna Call," and a mildly interesting hip-hop track from Goodie Mob and the usually excellent Outkast, "Sole Sunday."

The rest of the disc is a vast wasteland. The usually more reliable LL Cool J and Hole provide their two worst songs, ever.

Not to think of it, LL hasn't released a good album in 10 years, and Courtney Love is more concerned with appearing on talk shows and bad-mouthing her former musician friends

REVIEW

ANY GIVEN SUNDAY SOUNDTRACK

ARTISTS: VARIOUS ARTIST
LABEL: WARNER SUNSET/ ATLANTIC RECORDS
GRADE: F
FIVE WORDS: SOUNDTRACK SUCKS OUT BRAIN, SOUL

than playing her admittedly good music. LL's Master P imitation, "Shut 'Em Down," and Hole's industrial-metal atrocity, "Be a Man," set the tone for the rest of the album. Weak hip-hop rubs up against bad metal and keeps rubbing until the listener can't take it anymore.

Is there any difference between the limited rhyming skills of Mystikal's "Jump" or Trick Daddy's "Shut Up" (sample lyric: "Ooh, Ahh, What's up, Shut up")? Or between the lunkhead metal boredom of Godsmack's "Why" and Overseer's "Stompbox?" Not especially.

Kid Rock, who captures the heart of the album by combining bad rap and bad metal, sums everything up with his anthem, "Fuck That." That's exactly what I said when the album ended.

Goofy Globes survive criticism

BEVERLY HILLS, Calif. (AP) — For most of the past 57 years, the Golden Globes were ridiculed, reviled, castigated and dismissed as a movie industry joke.

Yet on Sunday night at the Beverly Hilton, the awards show managed to attract the biggest stars in film and television for another outpouring of awards.

Recently, the Golden Globes have become cherished because of the often surprising happenings in an atmosphere less structured and more relaxed — akin to an older Hollywood.

Like the early Academy Awards, the Golden Globes are presented at a sit-down dinner where the drinks flow freely.

The speeches were often off-the-wall and the reactions startling.

Jack Nicholson has accepted an award by mooning — though not with his pants down — his fellow nominees.

Robin Williams has showed his joy at a win by grabbing his crotch.

Mike Connors has expressed his feelings about losing the award by hurling dinner rolls at the winner. Christine Lahti once was announced winner when she happened to be in the bathroom.

Nothing so wacky happened Sunday night.

At least three of the winners made fun of the warning on the TelePrompTer to "Please wrap up" when their acceptances got too windy. After two winners included their drivers in their litany of thanks, it became a running gag, with Dennis Quaid cracking, "Every actor knows the importance of a good Teamster driver."

But that was as zany as it got.

In fact, some lament that the Golden Globes even have become gentrified into a three-hour marathon on network television, with endless accep-

tance speeches.

Why do actors and filmmakers even turn out in their finery for awards that are voted on by the Hollywood Foreign Press Association, 80 foreign correspondents, some with questionable credentials?

Timing is a factor. The Golden Globes are the first major awards, and they have often portended the Oscars. If nominated actors and directors fail to appear, it might indicate their lack of interest and so might sway Academy voters negatively. Winners could trumpet their awards in newspapers and television ads and thus influence voting.

It's possible the Golden Globes have prevailed because Hollywood loves a survivor.

In 1996, it began a multimillion-dollar contract with NBC. It now has a new headquarters in West Hollywood and can donate hundreds of thousands of dollars to industry charities.

Women filmmakers fill Sundance

PARK CITY, Utah (AP) — Heather Graham gets to karate-kick her male co-star across a room. Director Mary Harron pulls the strings on a male psychopath running loose with a chain saw.

Golden Globe winner Janet McTeer fights an academic glass ceiling in the early 1900s.

Better days are here for female filmmakers, at least on the independent movie circuit. The lineup of 113 feature films at the Sundance Film Festival through next weekend includes a record 29 pictures directed by women.

"I'm thrilled at what's happening on a personal basis as a woman and as a fan

"Anyone who thinks these are a bunch of chick flicks is really making a mistake."

Geoffrey Gilmore
 Sundance Film Festival co-director

of these films," said Liz Manne, who co-founded film distributor Fine Line Features and now is executive vice president of programming and marketing for the Sundance channel. "The originality we're seeing from these women is remarkable."

Festival co-director Geoffrey Gilmore said, "Anyone who thinks these are a bunch of chick flicks is really making a mistake."

Among the field:

■ "American Psycho," Harron's brutish, bloody adaptation of Bret Easton Ellis' novel about a 1980s Wall Streeter whose hobby is serial murder by ax, pistol, chain saw or nail gun.

■ Sofia Coppola's "The Virgin Suicides," a dark, comic tale of a group of spirited sisters in a repressive family.

■ Gurinder Chadha's "What's Cooking?," a skillfully layered love song to Los Angeles told through the turmoil of four ethnically diverse families as they prepare for Thanksgiving. The movie was the premiere feature for the festival's opening night last week.

"If you could open a dictionary to the word 'director' 40 years ago, and it had a picture, you would probably see some white guy with a beret and boots," said Lisa Krueger, director of "Committed," which stars Graham as a jilted wife on a bold quest to stitch her life back together.

"Now the picture looks like 500 different people, men and women."

Even with film schools turning out more female graduates and more women moving into studio management, female directors say they generally have a harder time than their male counterparts finding money to make their movies.

Financial success ultimately dictates whether a director will be able to continue to make movies and graduate from low-budget independent films to costlier productions. With exceptions such as Penny Marshall or Mimi Leder, Hollywood rarely considers female directors for big-budget pictures.

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