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What you need to know about ZYBAN

The most common side effects with ZYBAN include dry mouth and difficulty sleeping. There are other risks associated with the use of ZYBAN, so it is important to talk to your health care professional to see whether ZYBAN is right for you. There

is a risk of seizure in certain patients (see "Important Warning" section in Information for the Patient on following page). You should not take ZYBAN if you have a seizure disorder; are already taking WELLBUTRIN®, WELLBUTRIN SR®, or any other medicines that contain bupropion HCl; have or have had an eating disorder; or are currently taking or have recently taken a monoamine oxidase (MAO) inhibitor. It is important to let your health care professional know about any other prescription or over-the-counter medications you are taking. ZYBAN is not recommended for women who are pregnant or breast-feeding.

ZYBAN and the ZYBAN Advantage Plan™, a free counseling and personalized support program, are part of an overall plan recommended by your health care professional to help you quit smoking.

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NICOTINE-FREE

ZYBAN™

bupropion HCl sustained-release
tablets 150 mg

Tekst 12

Pop CDs

Astrid *Boy For You* (Nude 10CD) Once of Brit band Goya Dress, the Shetland-born Astrid launches her solo career with an album that aspires to the classic song-writing of Joni Mitchell and Carole King. She's not there yet, partly because she can't pull off the King-style vocal acrobatics she clearly aspires to. Still, with US producer Malcolm Burn onside, the album offers an above-average mix of languid ballads and abrasive pop with a strong female slant.

Purescence *Only Forever* (Island CID8064/524 478-2) Though they cite fellow Mancunians Stone Roses as an influence, Purescence's stratospheric guitars and yearning vocals owe more to REM and U2. In singer Paul Mudriczinki, they have a high-altitude falsetto, but the mixture of his vocal earnestness and panoramic rock works best on the comparatively simple singles, 'This Feeling' and 'It Doesn't Matter Anymore'.

The Supernaturals *A Tune A Day* (Food CD26) A couple of years ago, the Glaswegian band surfed the Britpop boom with a slew of quirky singles. This second album offers more of the same – romantic ditties enacted against a backdrop of domestic trivia. In the present climate of gloom-pervading British rock, it already sounds anachronistic.

James Myerson *The Listen Project* (Columbia 487889 2) Myerson represents the USA's bridgehead into drum'n'bass and shows an impressive appreciation of the Brit-born form. *The Listen Project* is ambient and glossy but more urgent than most of its ilk. Anyone wondering how a millennial *Tubular Bells* might sound should check the eight minutes of 'Crucial', where distorted bells ring from the ether. Classy.

NEIL SPENCER

Film

Current releases

The films listed below have been reviewed in recent issues of *Time Out*, and are still on their first run in the West End and local cinemas. Venues are given at the end of each review.

Film Certificates: **U** – suitable for all ages; **PG** – parental guidance advised; **12** – no-one under age 12 admitted; **15** – no-one under age 15 admitted; **18** – no-one under age 18 admitted.

Angel Dust (nc) (Sogo Ishii, 1994, Japan) Kaho Minami, Takeshi Wakamatsu, Etsushi Toyokawa. 116 mins. Subtitles.

Ishii's nightmarish psycho-thriller offers an uncanny pre-echo of 1995's Aum Shinrikyo metro gas attack, which it predates by a year. At 6pm each Monday a killer strikes on the Yamanote line of the Tokyo metro, silently injecting his female victim. An expert in abnormal criminal cases, Ms Suma (Minami), is brought in to try to enter his mind. The trail leads to a 'Psychorium' of rumoured reverse brain-washing run by her ex-lover and university colleague Dr Aki (Wakamatsu)... Disorientating, hallucinatory and mesmeric, this beautifully acted, superbly shot movie casts an idiosyncratic spell. True to Ishii's recent work, it displays an almost millennial fascination with currents of modern urban paranoia and schizophrenia. At heart it's a mystery as unsolvable as Bertolucci's 'Spider's Stratagem', but here the maze is not temporal but the dark labyrinthine byways of the disturbed modern mind. (Wally Hammond)
WE: Rep: ICA Cinema 2

The Apple (PG) (Samira Makhmalbaf, 1998, Iran/Fr) Massoumeh Naderi, Zahra Naderi, Ghorbanali Naderi. 86 mins. Subtitles.

Based on a true story – the participants play themselves – Samira Makhmalbaf's marvellous film tells of two innocent girls, Massoumeh and Zahra Naderi, suddenly let loose in the world after neighbours inform the authorities of their having been locked up for 12 years by their impoverished, elderly father and blind, insecure mother. The admirably simple narrative offers a touching, often comic account of their release and their various encounters with strangers on the streets of Tehran; at the same time, for all its charm, cuteness is offset by the the unsentimental portrait of family life. A witty, gentle but often surprisingly acerbic little movie that slowly but surely works its way towards a quite devastating final shot, which underlines the need for an open heart and mind. (Geoff Andrew)
WE: Metro, Renoir; Locals

Blade (18) (Stephen Norrington, 1998, US) Wesley Snipes, Stephen Dorff, Kris Kristofferson. 120 mins.

An ill-fated attempt to redefine cutting-edge horror, Norrington's updated take on vampire lore squanders its innovations, impressive visual effects and clever updatings on a series of disjointed set-pieces that never achieve any coherence or cumulative power. (Nigel Floyd)
WE: Warner Village West End

Buffalo '66 (15) (Vincent Gallo, 1997, Can/US) Gallo, Christina Ricci, Ben Gazzara, Mickey Rourke, Rosanna Arquette. 118 mins.
An eccentric, provocative comedy which laces a poignant love story with both a sombre, washed-out naturalism and surreal musical vignettes. Throwing out the standard repetitions of shot/reverse shot, director Gallo brings his unique film grammar to the screen, a beguiling *mélange* of formal tropes and apparently impetuous conceits. The film follows one Billy Brown (Gallo) out of prison and back to his hometown, Buffalo. There he kidnaps a girl, Layla (Ricci), and entreats her to play his loving wife for his parents' benefit. A brave, honest, stimulating film, 'Buffalo '66' reaches parts other movies don't even know exist. (TC)
WE: ABC Swiss Centre, Clapham PH; Rep: Lux

Bulworth (18) (Warren Beatty, 1998, US) Beatty, Oliver Platt, Don Cheadle, Paul Sorvino, Halle Berry. 108 mins. **See Preview Column**
WE: Clapham PH, Curzon Soho, Greenwich, Notting Hill Coronet, Odeon Kensington, Ritz, Screen (Baker St, Green), Tricycle Cinema, UCI Whiteleys, Virgin Haymarket, Warner Village West End; Locals

Buttoners ('Knoflíkari') (nc) (Petr Zelenka, 1997, Czech Republic) Jiri Kodet, Borivoj Navrátil, Rudolf Hrusínský. 100 mins. Subtitles.
Zelenka's delightfully droll feature comprises six stories: the first, set in Japan, takes place just before the bomb is dropped on Hiroshima, while the rest, set in and around Prague, are set 50 years later to the day. At first, while each tale is funny and involving in itself, it's a little difficult to discern a common theme to the various situations and characters. But gradually, as the film becomes increasingly eccentric and hilarious, Zelenka's intentions become clear. Performed, written and directed throughout with admirably deadpan understatement, the film finally adds up to a subtle, astute essay on the roles played by chance and destiny, responsibility and redemption in a modern world which prides itself on its rationality and efficiency, but which is in fact driven by absurd ambition, jealousy, guilt, obsession and lunacy. The result is consistently surprising and satisfies both intellectually and emotionally. Sly, subtle and quite exhilaratingly fresh. (GA)
WE: ICA Cinema 1

Class Trip ('La Classe de Neige') (Claude Miller, 1998, Fr) Clement Van Den Bergh, Lokman Nalcakan, Emmanuelle Bercot, François Roy. 96 mins. Subtitles. **See Preview**
WE: ABC Shaftesbury Ave; Rep: Ciné Lumière

The Dream Life of Angels (18) (Erick Zonca, 1998, Fr) Elodie Bouchez, Natacha Régnier, Grégoire Colin, Jo Prestia. 113 mins. Subtitles.
Zonca's hugely assured and impressive first feature starts out looking as if it's simply going to be a well observed, witty slice of gritty realism, a female buddy-movie about two 20-year-olds – drifter Isa (Bouchez) and seamstress Marie (Régnier) – who meet when the former turns up virtually penniless in Lille. But as it proceeds, the movie, initially light, funny, and energetic, enters darker territory. The result is an unassertive, quietly magnificent movie that grips like a vice. (GA)
WE: ABC Swiss Centre

Elizabeth (15) (Shekhar Kapur, 1998, GB)
Cate Blanchett, Richard Attenborough, Joseph Fiennes, Chris Eccleston. 120 mins.
When young, skittish Elizabeth (Blanchett), succeeds, one can well understand the misgivings of the court. Cecil (Attenborough) would have her marry a foreign prince to shore up the country's parlous state, but the new queen prefers the company of Lord Dudley (Fiennes). Elizabeth's pragmatic Protestantism makes her the target for numerous Catholic intrigues. Kapur is a bold, intuitive director with a taste for melodrama and an aversion towards the staid... hence the eclectic and electric cast. 'Elizabeth' plays fast and loose with history but creates a sweeping portrait of her early life and times. (TC)
WE: ABC Pantion St, Curzon Minema, Odeon Mezzanine; Rep: Watermans; Locals

Enemy of the State (15) (Tony Scott, 1998, US) Will Smith, Gene Hackman, Jon Voight, Jason Lee, Ian Hart. 128 mins.
Pronounce the end of the nation state at your peril - it could be listening. Fort Mead, Maryland is home to the National Security Agency (NSA), a workforce with 18 underground acres of computers capable of tapping two million phone calls per hour. The MacGuffin is carefully spelled out: precluding his opposition to the Telecommunications Security and Privacy Bill, a senior senator is bumped off by rogue NSA agents. Ironically caught in the act on CCTV, they track the evidence to attorney Will Smith, who rapidly finds his public identity smeared, his house and person bugged, and his life on the lam. Add Smith's innocent-with-a-lip and a host of indie fresh faces, and you have the Bruckheimer formula. Loud, lavish, seemingly efficient; over-large, over-long, over-plotted. Safe and sorry. (NB)
WE: ABC Tottenham Ct Rd, Greenwich, Notling Hill Coronet, Odeon (Camden Town, Kensington, Marble Arch, Swiss Cottage, West End), Ritzy, UCI Whiteleys, Virgin (Chelsea, Fulham Rd); Locals

Everest (David Breashears, 1997, US)
Documentary presented in 2-D IMAX. 43 mins.
Visually splendid vertiginous venture.
WE: Pepsi IMAX Theatre

Hamam: The Turkish Bath (nc) (Ferzan Ozpetek, 1997, It/Turk/Sp) Alessandro Gassman. Subtitles.
Rome interior designer Francesco leaves his fading marriage to Marta behind when he travels to Istanbul to assess the inheritance left by his aunt, an old-fashioned Turkish bath (or 'hamam'). Lodging with the establishment's kindly retainers, he soon falls under the spell of this alien city, strikes up a relationship with their son Mehmet, and then decides to restore the place to its former glory. Writer-director Ozpetek shows genuine assurance in conveying the relaxed rhythm of life in the Turkish capital, while the camerawork and ethnic-influenced soundtrack all add to the mysterious allure of a city whose backstreets beckon with the promise of the forbidden. (TJ)
WE: ABC Piccadilly; Rep: Riverside; Locals

Hilary and Jackie (15) (Anand Tucker, 1998, GB/US) Emily Watson, Rachel Griffiths, David Morrisey. 121 mins. **See Preview**
WE: Barbican, Clapham PH, Chelsea, Curzon Mayfair, Curzon Soho, Greenwich, Odeon (Kensington, Swiss Cottage), Renoir, Ritzy, Screen/Hill

The Last Days of Disco (15) (Whit Stillman, 1998, US) Chloe Sevigny, Kate Beckinsale, Chris Eigeman, Mackenzie Astin. 112 mins.
Manhattan, the early '80s. College graduates Alice (Sevigny) and Charlotte (Beckinsale) pass their days working as trainee publishing editors, and most of their nights discussing social niceties at a fashionable disco where assistant manager Des (Eigeman) courts the boss's dis-favour by admitting the wrong kind of clientele. There, the girls hang out with a bunch of admen and lawyers; rumour, rivalry and fallings-out are rife, and relationships frequently at risk... The third comedy of manners in Stillman's loose trilogy about the 'doomed bourgeois in love', it's a brittle, sporadically brilliant film, very funny but firmly rooted in social, political, historical and emotional realities. (GA)
WE: ABC Pantion St; Rep: Lux, NFT, Riverside

Little Voice (15) (Mark Herman, 1998, GB)
Jane Horrocks, Michael Caine, Ewan McGregor, Jim Broadbent, Brenda Blethyn. 97 mins.
Even theatre-phobes know that the slim storyline of Jim Cartwright's play 'The Rise and Fall of Little Voice' concerned a shy waif who comes out of her shell only when she sings in the style of her late dad's beloved Garland, Monroe, Bassey *et al*, and that her domineering mum and a canny small-time agent try to turn her into a star. That's about it for plot, which hangs on two questions: is timid LV (Horrocks) up to showcasing her talents in public, and if so, will it destroy her or set her free? Herman's film is a polished, determinedly populist effort whose virtues and flaws are soon apparent. The former include a steady flow of verbal and visual gags, Broadbent and McGregor's supporting turns as a nightclub boss and LV's innocent soulmate, and Caine's complex *tour de force* as the sleazy impresario. On the downside, Blethyn's monstrous mum is embarrassing, Horrocks is irritatingly gormless until she transforms into a diva, and Herman derives as little mileage from most of the underwritten minor characters as he does from the tatty glamour of the Scarborough setting. Still, mostly the film delivers as a lively if finally rather cruel comic fantasy. (GA)
WE: ABC Tottenham Ct Rd, Barbican, Chelsea, Clapham PH, Curzon Mayfair, Greenwich, Odeon (Camden Town, Kensington, Marble Arch, Swiss Cottage, West End), Renoir, Ritzy, Screen/Baker St, Tricycle Cinema, UCI Whiteleys, Virgin Fulham Rd; Rep: Phoenix, Watermans; Locals

'Time Out', January 20, 1999

Tekst 14

MUSIC

by H. Wiley Hitchcock

Brooklyn College of the City University of New York

REFERENCE WORKS

Booth, Mark W. *American Popular Music: A Reference Guide*. Westport, Conn: Greenwood Press, 1983. ISBN: 0-313-21305-4, BPM. \$29,95.

An annotated bibliography with sections on Tin Pan Alley, dance bands, Broadway, Hollywood, and blues, ragtime, jazz, country, and folk music.

Hitchcock, H. Wiley and Sadie Stanley, eds. *The New Grove Dictionary of American Music*. 4 vols. London and New York: Macmillan, 1986. ISBN: 0-943818-36-2. \$495.00 (set).

The first comprehensive, scholarly encyclopedia of American music (of all kinds), with some 5,000 signed entries by almost 1,000 authors. Especially notable for articles on musical genres, composers, lists of works, and bibliographies for virtually every entry.

Horn, David. *The Literature of American Music in Books and Folk Music Collections: A Fully Annotated Bibliography*. Metuchen, N.J.: Scarecrow Press, 1977 (supplemental volume to be published late 1987 or early 1988). ISBN: 0-8108-0996-6. \$32.50.

Despite its British authorship, the best comprehensive (and classified) bibliography of writings about American music, with extremely detailed annotations.

Jackson, Richard. *United States Music: Sources of Bibliography and Collective Biography*. 2d. rev. ptg. Brooklyn, N.Y.: Institute for Studies in American Music, 1976. ISBN: 0-914678-00-0. \$5.00 (paper).

An intelligently, shrewdly, and often wittily annotated list of some 100 basic sources, many (such as the *Dictionary of American Biography* and its supplements) never before analyzed in connection with American music.

Krummel, D. W., Jean Geil, Doris J. Dyen, and Deane L. Root, eds. *Resources of American Music History: A Directory of Source Materials from Colonial Times to World War II*. Urbana, Ill.: University of Illinois Press, 1981. ISBN: 0-252-00828-6. \$70.00.

A monumental directory, the result of canvassing libraries, archives, and other repositories of primary source materials of all kinds, in each of the 50 states. Notable for an especially thorough and helpful index.

Oja, Carol J., ed. *American Music Recordings: A Discography of 20th-Century U.S. Composers*. Brooklyn, N.Y.: Institute for Studies in American Music, 1982. ISBN: 0-914678-19-1. \$60.00 (paper).

A definitive guide to recordings through June 1980 of

“classical” music by American composers of this century. (No jazz, folk, or popular music is included.) Listings include release dates, performers, and detailed label information; several helpful indexes are appended.

Rust, Brian. *Jazz Records, 1897-1942*. 4th. ed., rev. New Rochelle, N.Y.: Arlington House, 1978.
The standard work against which other more specialized jazz discographies must be measured.

INTERPRETIVE WORKS

Austin, William. *Susanna, Jeanie, and the Old Folks at Home*. 2d ed. Urbana, Ill.: University of Illinois Press, 1987.

An unusual combination of biography (of Stephen Foster) and history/criticism, exploring the peculiar and profound hold that Foster’s songs have had on the American (and international) consciousness from his time to ours.

Berlin, Edward A. *Ragtime: A Musical and Cultural History*. Berkeley, Cal.: University of California Press, 1980. ISBN: 0-520-03671-9. \$20.95. ISBN: 0-520-05219-6, CAL693. \$7,95 (paper).

A well-documented, comprehensive study (including the first scholarly treatment of the ragtime song tradition), rich in musical analysis and evaluation of other writings on the subject.

Bordman, Gerald. *American Musical Theater: A Chronicle*. New York: Oxford University Press, 1978. ISBN: 0-19-504045-7. \$17.95 (paper).

The best summary yet comprehensive survey year by year and show by show. Includes a valuable index.

Chase, Gilbert. *America’s Music: From the Pilgrims to the Present*. 2d rev. ed. Westport, Conn.: Greenwood Press, 1981. ISBN: 0-313-22391-2, CHAM. \$45.00. 3d ed. forthcoming.

Revised and enlarged version of a seminal 1955 general history of American music that was the first to deal seriously and sympathetically with folk and popular music, jazz, and sacred and concert music.

Collier, James Lincoln. *The Making of Jazz: A Comprehensive History*. New York: Dell, 1978. ISBN: 0-385-28668-6, Delta. \$14.95 (paper).

A broad survey from the pre-jazz foundations of blues and ragtime through the bebop era and slightly beyond, especially strong on the social and cultural context within which the predominantly black musicians of jazz have worked.

Eindexamen Engels vwo 2002-I

havovwo.nl

Epstein, Dena. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War.* Urbana, Ill.: University of Illinois Press, 1977. ISBN: 0-252-00520-1. \$22.50 (out of print). ISBN: 0-252-00875-8. \$10.95 (paper).

A pathbreaking documentary history culminating 25 years of meticulous research on the music of slavery – secular and sacred songs and instrumental tunes – and the instruments and styles of its practice.

Goldman, Richard Frank. *Selected Essays and Reviews, 1948-1968.* Brooklyn, N.Y.: Institute for Studies in American Music, 1980. ISBN: 0-914678-13-2. \$10.00 (paper).

Not concerned exclusively with American music (though primarily so) but with 20th-century music in American culture over two decades, this body of criticism is acknowledged to be among the most perceptive and literate to have been produced by an American.

Hamm, Charles. *Yesterdays: Popular Song in America.* New York: W.W. Norton & Co., 1979. ISBN: 0-393-30062-5 (paper). No price.

A panoramic survey from Anglo-American stage songs of the colonial period to the rock and roll of yesterday, especially strong in relating the changing styles of popular song to its cultural, political, and economic contexts.

Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction.* 3d ed. Englewood Cliffs, N.J.: Prentice-Hall, 1988. ISBN: 0-13-608407-9. \$17.00 (paper).

A compact but thorough and well-documented history with many musical examples that introduced the idea of two parallel traditions in American music, the “vernacular” and the “cultivated”.

Lowens, Irving. *Music and Musicians in Early America.* New York: W.W. Norton & Co., 1964. ISBN: 0-393-09743-9, NortonC. \$12.95.

A collection of journal articles on varied topics from the Bay Psalm Book (1640) to the late 18th-century singing-school masters, recognized as especially felicitous in its combination of solid scholarship and graceful writing.

McKay, David P., and Richard Crawford. *William Billings of Boston: Eighteenth-Century Composer.* Princeton, N.J.: Princeton University Press, 1975. ISBN: 0-691-09118-8. \$37.00.

A thorough and readable study of the life and works of the first native-born professional American composer, rich in contextual commentary on musical culture in the colonial and federal eras.

Malone, Bill C. *Country Music U.S.A.* Rev. ed. Austin, Tex.: University of Texas Press, 1985. ISBN: 0-292-71095-X. \$24.95. ISBN: 0-292-71096-8. \$12.95 (paper).

A definitive, well-documented history of the development since about 1920 of hillbilly and country-and-western music, with due attention paid to the important role in that development played by radio and recordings.

Rockwell, John. *All-American Music Composition in the Late Twentieth Century.* New York: Alfred A. Knopf, 1983. ISBN: 0-394-72246-9, Vin. \$6.95 (paper).

A leading critic's view of the latest American music, unparalleled in viewing the scene from the pop and rock arena through the concert hall to the vanguard loft, from opera house to Broadway theater, from discotheque to sound studio. Each of 20 chapters centers on a different composer.

Rossiter, Frank. *Charles Ives and His America.* New York: Liveright/Norton, 1975. ISBN: 0-87140-610-1. \$15.00.

A psychocultural study by a historian, not a musician (though the book includes ample informed discussion of Ives's music), that is at once a biography and a careful account of the gradual change in Ives's fortunes from total rejection to acknowledgement (by most) as a master composer.

Salzman, Eric. *Twentieth-Century Music: An Introduction.* 3d ed. Englewood Cliffs, N.J.: Prentice-Hall, 1988.

A substantial account of American music.

Lees bij de volgende vragen steeds eerst de opgave voordat je de bijbehorende tekst raadpleegt.

■ Tekst 11 Introducing Zyban

- Je wilt iets vinden dat je binnen enkele dagen van het roken afhelpt.
- 1p 40 Is Zyban hiervoor het aangewezen middel?
Antwoord 'ja' of 'nee', en geef een op de tekst gebaseerde verklaring voor je antwoord.

■ Tekst 12 Pop CDs

- 1p 41 Beveelt Neil Spencer zonder voorbehoud een cd aan? Zo ja, schrijf de titel van de cd op. Zo nee, antwoord 'nee'.

■ Tekst 13 Film

- Je wilt naar de film.
- 2p 42 Welke twee films zou je volgens *Time Out* NIET moeten kiezen?

■ Tekst 14 Music

- Voor een werkstuk over Amerikaanse muziek zoek je in de bibliografie naar een boek over de eerste beroepscomponist van Amerikaanse bodem.
- 1p 43 Staat er een dergelijk boek in de bibliografie? Zo ja, schrijf de titel van het boek op. Zo nee, antwoord 'nee'.