

MUSIC

Juno soundtrack: better than the movie?

With it's recent capture of number one on the Billboard charts, many wonder if the album could quite possibly be better than the film that is nominated for best picture of the year...

By Ryan P. Gallagher
music editor
rpg5004@psu.edu

A little over a month ago, the indie film *Juno* appeared out of nowhere, blowing critics away while leaving audiences unsure as to how to feel towards the strangely comical film that revolves around a young girl's pregnancy. The film received mixed reviews, as no one seemed to agree if the film should actually receive a nomination for Best Picture for the upcoming Golden Globes. However, in this past week, all attention on the film has been put on hold due to the fact that the soundtrack has topped Alicia Keys on the charts and is currently the best selling album in the country.

A surprise to say the least, as Americans have become accustomed to pop albums ruling the charts, the truth of this reality is that this is a compilation of brilliant tunes all contributing to the film's ultimate meaning. Buddy Holly, Sonic Youth, the Velvet Underground, the Kinks,

Mott the Hoople, the Moldy Peaches, Belle and Sebastian and many more artists all contribute an original that gives this film its respectable originality that sets it apart from the others. In addition to the mentioned artists, Michael Cera and Ellen Page cover a Moldy Peaches song, which also adds wonders to the film, primarily because they are the two actors that the story revolves around.

If you've seen the film, you undoubtedly noticed the strange, raw, almost childlike tunes that underscore the film through its entirety. A few songs were easily recognizable, however the majority of the film consisted of rare, indie tracks in which many listeners, I would imagine, had never even heard of until their viewing of *Juno*.

It does not sound like your typical soundtrack so get over it. In fact, it doesn't really sound like anything but *Juno*.

When I think of the movie, in addition to the good story, brilliant dialogue, and the subtle, hilarious comedic acting, I think of the music that brings the entire film together. When I listen to this soundtrack, even though I can easily relate to the songs written by the masterminds of the world of music, I overlook these thoughts and my mind immediately broadcasts *Juno* straight into my eyes. It's not that I'm obsessed with the film (even thought it is damn good), it's just that the collection of music selected for this soundtrack is like nothing you've ever imagined and it will actually make you appreciate the film even more.

If you didn't enjoy the movie *Juno*, I apologize, but don't take it out on the music. Give the soundtrack a try. Sample it, steal it, buy it, whatever, just give this brilliantly obscure mix of songs a listen and I will be a happy man.



PHOTO CONTRIBUTED

Top Five Musicians I would like to get into a bar fight with

By Andrew McLachlan

5. Ashley Parker Angel
4. Uncle Kracker
3. Aaron Carter
2. Eminem
1. Kid Rock

Album Review of the Week

Matt Costa's latest work proves that he has grown tremendously as a musician, rewarding his audiences with a fresh batch of tunes on his new album Unfamiliar Faces..

By Andrew McLachlan
co editor-in-chief
asm5006@psu.edu



PHOTO CONTRIBUTED

Above: Matt Costa releases his latest album entitled *Unfamiliar Faces*

Matt Costa could be compared to New York Giants quarterback Eli Manning. He will always be in the shadows of his superior and good friend Jack Johnson, but he seems to have a Super Bowl worthy performance with his new album *Unfamiliar Faces*.

Being under Brushfire Records, Johnson's recording company, and touring with Johnson in the past, Costa is associated with the music superstar. While Johnson's fourth album *Sleep through the Static* hits stores in a few days, Costa's *Unfamiliar Faces* not only got the leg up on sales, but has an album that can compete with Johnson's.

The first track off of *Unfamiliar Faces*, "Mr. Pitiful", shows the evolution of Costa from his last album, 2005's *Songs We Sing*. While *Songs We Sing* received rave reviews, the sound from *Unfamiliar Faces* is a fresh, new mix of catchy upbeat tunes to the slower ballads. "Mr. Pitiful" is a catchy, upbeat song that features the piano, which was used sparingly in *Songs We Sing*.

Batting second on the album is *Lilacs*, a song that is reminiscent to Costa's earlier work, but with a new attitude to it. In *Songs We Sing*, it seemed that

Costa's had it all with great music, inspiring lyrics, and a voice that rivals the best, but it was lacking something to consider it an excellent album. With *Unfamiliar Faces*, Costa found the missing ingredient and it is just the right spice.

Two of the best songs off the albums are the third track "Never Looking Back" and the fifth track "Vienna". "Never Looking Back", to me, is reminiscent on how Costa emerged from the shadows of Johnson and is now making a name for himself, on his own. The tune sounds like a song Neil Young would do. Costa then goes bluesy with "Vienna". Within five songs on the album, Costa shows that he can do it all. In Vienna, all this listener wants to do is find a martini and enjoy every second of the song.

Another excellent song on the album is the ninth track, "Trying to Lose my Mind". In this song, Costa keeps up with his unpredictable sound with an original upbeat number.

Even though Johnson's new album will more than likely sell better than Costa's *Unfamiliar Faces*, it is still going to be tough for Johnson to outperform this album. Costa's new and improved sound will keep his name in my ipod.

ATTENTION STUDENTS 18 YEARS OF AGE AND OLDER

Your participation is requested to complete an email survey sent to randomly selected students

Subject line of email will state:
"Effects of Alcohol on Sexual Assault"

PURPOSE: Investigate college students' perception of the effects of alcohol on sexual assault, rape myths, and alcohol use

Completely Voluntary and Confidential

RISK/ BENEFITS: There are no known risks or direct benefits from participating in this survey. Success of this research study may provide a new foundation for sexual assault prevention programs.

COMPENSATION: There is no monetary compensation for your participation in this study; nor will there be a monetary cost to you for your participation.

Right to Withdraw: Those receiving the survey are under no obligation to participate in this study and are free to withdraw consent to participate at any time. There is no penalty for withdrawing.

This project has been approved by the Penn State Office for Research Protections.

For further information, please contact
Patty Pasky McMahon, PhD(c), MSN, CRNP
Director, Health and Wellness Center, Penn State Behrend
Doctoral Student at Duquesne University School of Nursing
@ 814-898-6317 or papi@psu.edu

The Behrend Beacon is looking for creative writers to give their opinion on any type of music that interests them. If you have a pre-view, review, or feature piece on music of any genre that you would like to have published, please e-mail rpg5004@psu.edu.

Top Ten Musicians, dead or alive, that I would like to have a drink with..

By Ryan P. Gallagher

- | | |
|------------------|------------------|
| 10. Ted Nugent | 5. Ben Folds |
| 9. Neil Young | 4. Conor Oberst |
| 8. Rivers Cuomo | 3. Frank Sinatra |
| 7. Elliott Smith | 2. Bob Dylan |
| 6. Ben Gibbard | 1. Ryan Adams |

Weekly Musical Trivia for the Behrend Beacon

Tom Hanks wrote and directed the film *That Thing You Do* in the mid 90s. Who wrote the theme song for this movie, which is coincidentally titled "That Thing You Do"?

- | | |
|---------------------|-----------------|
| A. Howard Shore | C. Tom Hanks |
| B. Adam Schlesinger | D. Danny Elfman |