

Marley sparks the rebirth of reggae

by Robb Frederick
Entertainment Editor

When Ziggy Marley bounced onto the spectrum of commercial American music with last year's *Conscious Party*, the young reggae figurehead faced several colossal challenges.

As the eldest son of Bob Marley, unquestionably the most successful performer in the history of Jamaica, Ziggy was confronted with the pressure of maintaining the family's tradition of excellence. Although the familiarity of the family name helped him gain essential exposure, Ziggy was also enveloped by the cloud of expectations which accompanied the successor of the third-world's most heard spokesman.

The sorrowful state of reggae music also presented an obstacle to Ziggy's success. After the elder Marley's death, few musicians contributed worthwhile material to the reggae movement, and the distinct style of Jamaican music was drained of its life as well.

Conscious Party quickly proved, however, that Ziggy Marley was indeed deserving of the long-vacant reggae throne. Commercial success through songs like "Tomorrow People" and "Tumblin' Down" brought the characteristic beat of reggae back to the airwaves. A lengthy tour with INXS, followed by several acclaimed solo dates, proved that although the spirit of Bob Marley continued through his son, Ziggy's message was his alone.

Ziggy and the Melody Makers (brother Stephen, sister Cedella and back-up vocalist Sharon Prendergast) have contained to preach the reggae sound on *One Bright Day*, with only partial success.

The light, bouncy feel of the Melody Makers remains constant throughout *One Bright Day*, as do the band's political undertones. But while the subject matter on *Conscious Party* approached the world's difficulties in a universal manner, *One Bright Day's* commentaries, when they appear, revolve entirely around Jamaica and South Africa.

The majority of *One Bright Day*, however, presents carefree praises of youth and the power of dance. Marley occasionally preaches for world peace and the spreading of love, but he offers no suggestions to help in his crusade.

While the meaning behind Marley's music may lack

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substance, the sound itself is a softened but otherwise classic reggae. An elaborate percussion section provide the traditional ska beat which characterizes the sound of reggae.

The vocal arrangements on *One Bright Day* are much more elaborate than the past work of the Melody Makers. The female backing singers are utilized to give a solid balance to Ziggy's vocal tracks, and Stephen Marley is permitted a few of his own vocal opportunities, including the driving groove section on the first single "Look Who's Dancing."

Although *One Bright Day* lacks the youthful vitality which brought success to its predecessor, the release is still respectable, particularly for a performer as young as Marley. The music presented by Ziggy and the Melody Makers not only proves that Marley is an established individual with a bright musical future, it also continues the rejuvenation on an otherwise non-existent culture of reggae music.

Travolta redeems himself in *Look Who's Talking*

by Joe Williams
Collegian Staff Writer

Look who's talking is a cute movie. Not so cute it makes you nauseous, just cute enough to make you like it and maybe not care about its flaws.

The performances are enjoyable and make up for the thin script.

Kirstie Alley plays Mollie, a CPA who's in love with her client Alfred, played by George Segal.

Mollie gets pregnant by Alfred who claims he can't leave his wife cause she's bulemic.

Mollie gives birth to Mikey (voice by Bruce Willis) and decides to find him a father.

One of the best performances in the movie comes from (surprise, surprise) John Travolta.

Travolta plays James, a smart-ass New York cab driver who meets up with Mollie while she's in labor.

Travolta gets to show off his comic talent throughout this film, which may be a turning point in his career. He may now

be able to live down his *Saturday Night Fever* image and redeem himself for the box office bombs *Perfect* and *Staying Alive*.

Alley does well, as usual, but there is not much material here to distinguish this character from her "Cheers" character, Rebecca Howell.

draw, but after listening to his lines you'd think it was written especially for him.

Olympia Dukakis, however must have been picked only for box office appeal. She has very little to do in this film, and her performance is very similar to that in *Moonstruck*. She deserves more than this part offers.

George Segal can be humorous when given the chance.

Anything good should always leave you wanting more, but you leave *Look Who's Talking* knowing the script could and should have offered a lot more.

Writer/director, Amy Heckerling should have worked on the script longer to further develop the characters.

The film is interspersed with many music video montages and dream sequences. Some are funny, but some just stretch out the movie to its full 93 minutes.

Overall, the devices used by Heckerling and the performances help to make the film enjoyable.

The film may be a turning point for Travolta's career. He may now be able to live down his "Saturday Night Fever" image


The film starts with hundreds of talking sperm, including Willis, swimming towards an egg.

Willis is funny. At first you suspect that he was chosen for this film solely for box office

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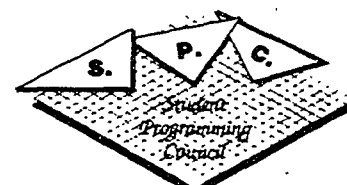
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