



ANGELIKA

AUG | SEP 2001

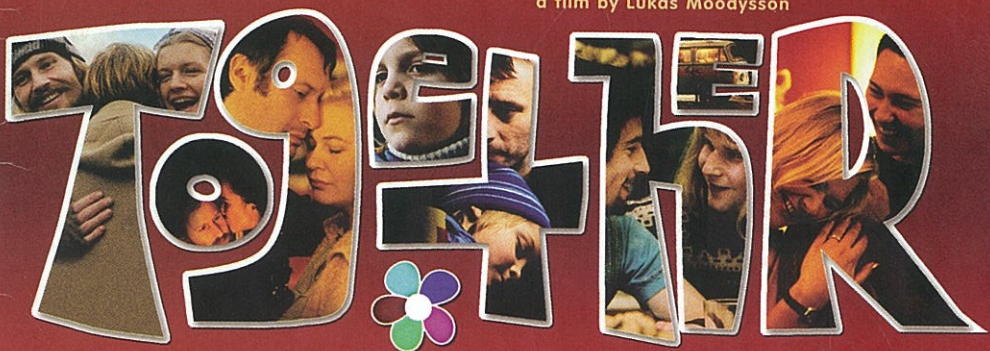
angelikafilmmcenter.com

IN FOCUS

- one house
- one revolutionary
- two open straight marriages
- three gay people (maybe four)
- three children
- two carnivores
- and eight vegetarians

there's only one way they're going to make it...

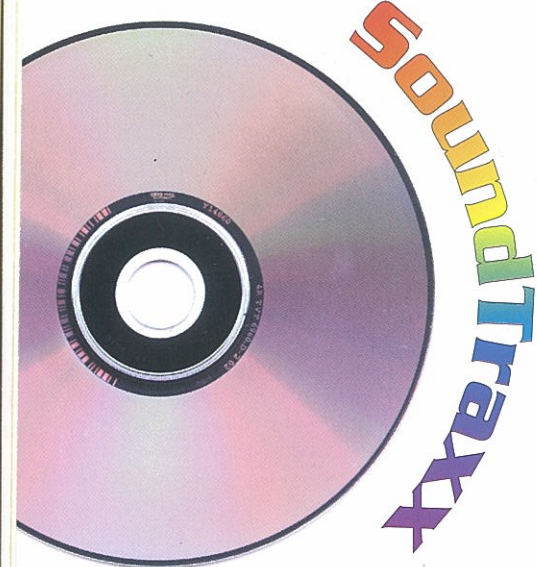
a film by Lukas Moodysson



IFC FILMS IN ASSOCIATION WITH MEMPHIS FILM
 PRESENTS A LUKAS MOODYSSON AND TOGETHER
 BY TAMOR HERMANN AND MAGGIE VYOSTRAND
 STARRING METTE MÖLLER
 AND CARL JOHAN DE GEER
 PRODUCED BY ANNA ANTHONY AND KERAMIT SMITH
 EXECUTIVE PRODUCERS GULF BRANTAS
 PRODUCED BY PETER AALBAEK JENSEN
 DIRECTED BY LUKAS MOODYSSON
 2001 RELEASE
 DICK HAAS 2002



Coming to theatres August 2001 together-thefilm.com



Hedwig and the Angry Inch
Original Motion Picture Soundtrack
Hybrid Recordings

Hedwig and the Angry Inch is based upon the lofty precept that "to be free, you must give up a little part of yourself." In transsexual Hedwig's case, the little part happens to be his *schwanz*. For hetero-rockers jonesing for a kinky thrill, what must be given up is the assumption that show tunes blow. The soundtrack recorded for the motion picture version of the original stage play, which opened at the Jane Street Theater in 1998 to hosannas of rare rapture (it was touted as The Most Exciting Rock Score Ever Written For The Theater) is a collection of ballsy rock tunes with the shambolic impact of an 11-foot drag queen falling down a flight of stairs in full KISS regalia.

The fact that songs like "Wig In A Box" (a song to a wig), "Midnight Radio" (obligatory torch song) and "Exquisite Corpse" (pure Johnny

Rotten-ness) are tough, touching, gut-bustingly funny and *don't* sound like *Bat Out Of Hell* or amyl nitrate, speaks highly of the bounteous talent of songwriter Stephen Trask. In addition to penning the score, Trask portrays Angry Inch guitarist Skszp in the film, performed the songs for the original stage recording with his punk band, Cheater, and provided the vocals for the film's Tommy Gnosis character. He also produced the movie soundtrack—though in this last capacity he may have over-extended himself.

Big budget studio production—which is to the subject of a genitally mutilated German drag queen and her band playing strip mall Red Lobsters what a jumbo jet is to an ice cream truck—robs the *Hedwig* movie soundtrack of the hard-knock charm and rock 'n' roll marrow of the play. The brothel piano, tambourines and shabby drums that gave the original stage recording the rocking, cheap-seats feel of live performance are put in order here to ho-hum effect. On cuts like "Tear Me Down" the production seems more appropriate to a Black Crowes record than a hybrid freak (cabaret/drama/rock show) like *Hedwig*.

"Nailed," "Freaks" and "In Your Arms Tonight," three new songs written specifically for the movie, bear the alternative rock idol Bob Mould (Hüsker Dü, Sugar)'s distinctive guitar maelstrom, but are essentially nondescript pop songs that seem inorganic to the rest of the score, which Trask and *Hedwig* star/author John Cameron Mitchell hammered out over the last seven years in New York dumps and dives. In addition to sounding like he's sung the original numbers way too many times, Mitchell performs the new songs on the soundtrack as if they are painfully out of his range.

In keeping with the film's central theme of people seeking their other halves, the movie soundtrack comes off more as a production in search of a rock act than the other way around. As a rock musical *Hedwig* is far, far out. As a rock album it's no *Ziggy Stardust*.

—Staceyzewczyk