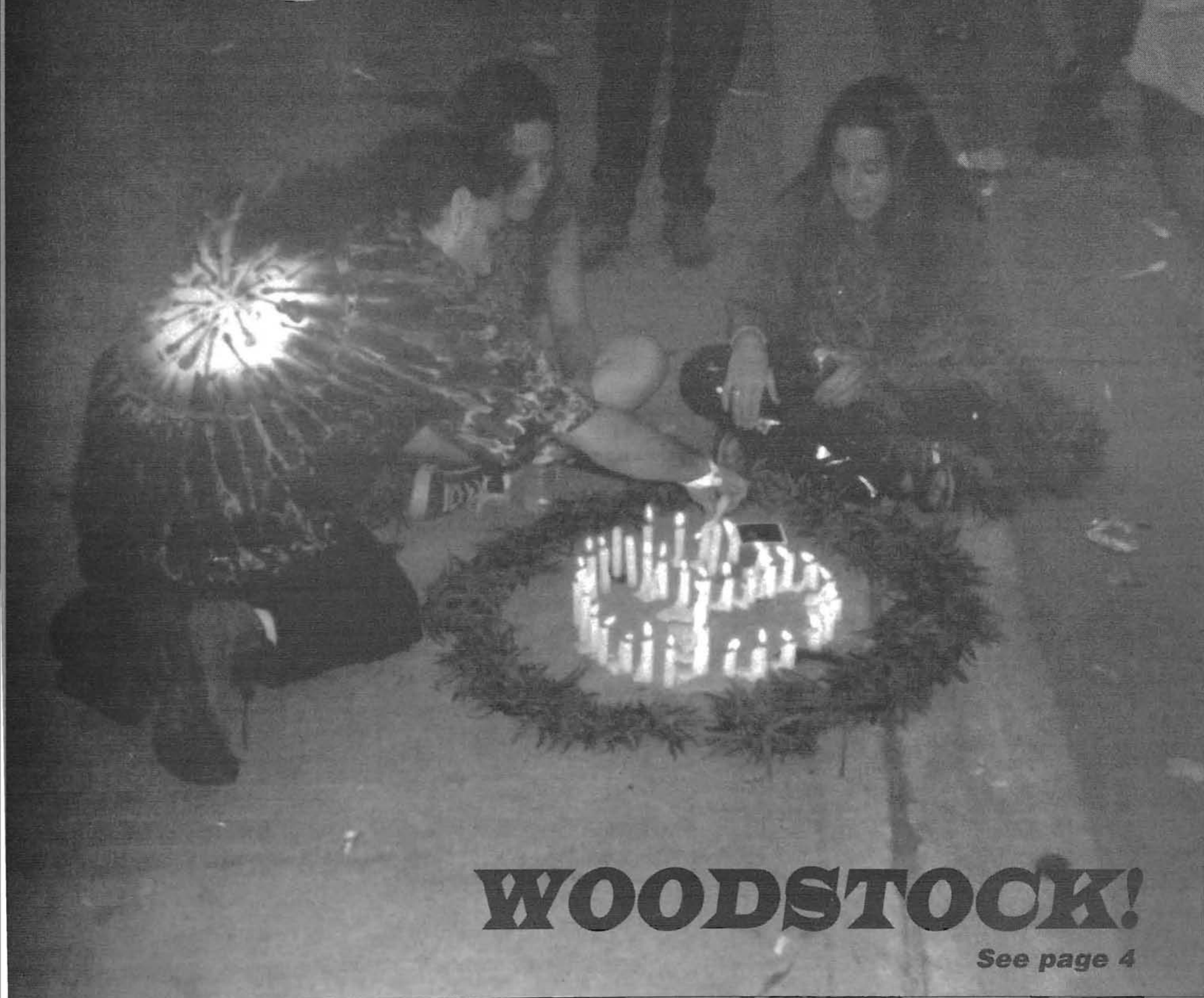


Arts & Entertainment



WOODSTOCK!

See page 4

In this issue:



National as well as local reviews!
Get the scoop on local acts such as Celery, St. Lunatics, Da Gatekeepaz. National acts such as Death Row Presents Chronic 2000 also are reviewed.

See page 3



Reviews of new movies
Get the latest news on Hollywood's hottest new releases including 'Mickey Blue Eyes' starring Hugh Grant.

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Gatekeepaz release fabulous single

Da Gatekeepaz
2 G's & 4-Ever
Rap

Despite having a hot single Da Gatekeepaz first EP leaves much to be desired.

The main problem is the drawn out phone messages. The shout-out tracks are nice. They show that the group has the respect of many well-respected names in the rap scene. After the first listen I could care less about the two tracks that cluttered up the disc.

One of the brighter moments on the disc is on the last track. MENTALITY does a minute long freestyle that seems to end too soon. More from this young mc

was needed.

The single "Ghetto Phabulous" is very good, and that is probably putting it lightly. While it is the highlight of the disc, it gets played out by the end of the CD. There are three versions of the song, and the beat is used for MENTALITY's freestyle. Too much of a phabulous thing can become bad.

The other track on the disc, "Next Up," is a classic MC track with each taking their turns on the mic. There is no real form to the song, but with quality MC's their talent is enough to stand alone.

A full length album will show whether the group will last. The single was great but a follow up is greatly needed.

KEN DUNKIN

Lunatics blow up in '99

St. Lunatics
Rap

There hasn't been a major rap act that claims St. Louis as its home town, but the St. Lunatics could be the first.

The Lunatics have found great radio success in '99. Their singles have been in steady rotation on The Beat and Magic 105 for good reason. The catchy beats and tight flow have listeners' heads bobbin.

It began with their single "Gimmie What U Got" which hit the airwaves in '98. The single pushed the group up to one of the city's finest—based on one track. Their first self-titled EP proves the single was no fluke.

The seven track disc has five songs and two remixes. In all a great disc by the current St. Louis hip-hop champions.

KEN DUNKIN



The St. Lunatics hang out in front of The Tivolie Theater is the University City Loop.

Celery stalks their way to the top

Celery
The Valsalva Maneuver
Punk/Ska

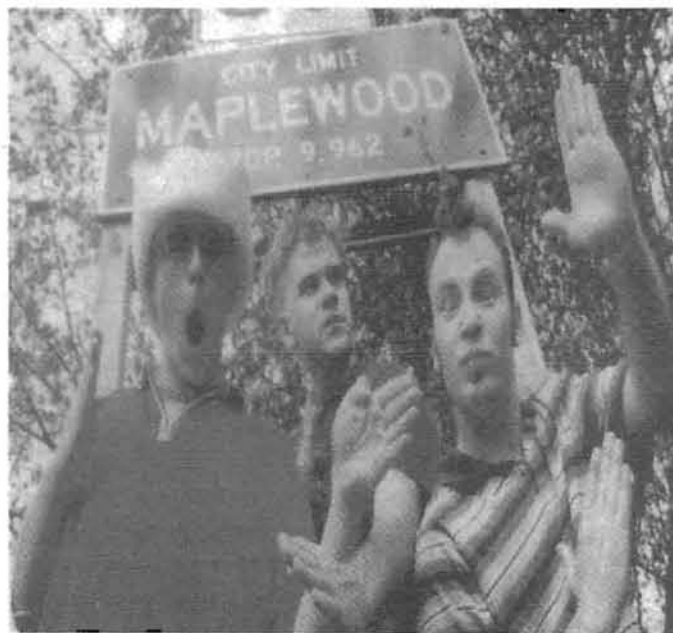
Celery is one of the weirdest bands to see in concert. In the past the band has thrown celery stalks at the crowd and encouraged the fans to throw it back at them.

Their concert theme sums up what Celery is all about, fun and craziness. No one will ever say that the guys in the group are normal. Their song titles prove that more than anything. With songs titled "Giant Ball of Twine," "Knife Boy," and "What's the Needle for?" no one will ever say the guys are your average group.

While they are off the wall, they still put together a very solid disc. The entire disc is filled with catchy music. Lead singer Phil Browne has come a long way since the group came on the local scene several years ago. He shows how far he has come on the very hookish track "Contribute." The song is the best on the disc and is almost too catchy. It is one of those songs that will get stuck in your head for hours after hearing the track.

Celery has made great strides, and one can only hope to see how far they go after this disc. This disc will be hard to top. But having seen them grow as much as they have in recent years it will be tough to guess what they will do.

KEN DUNKIN



Celery

No hits on Chronic 2000

Suge Knight Represents
Chronic 2000

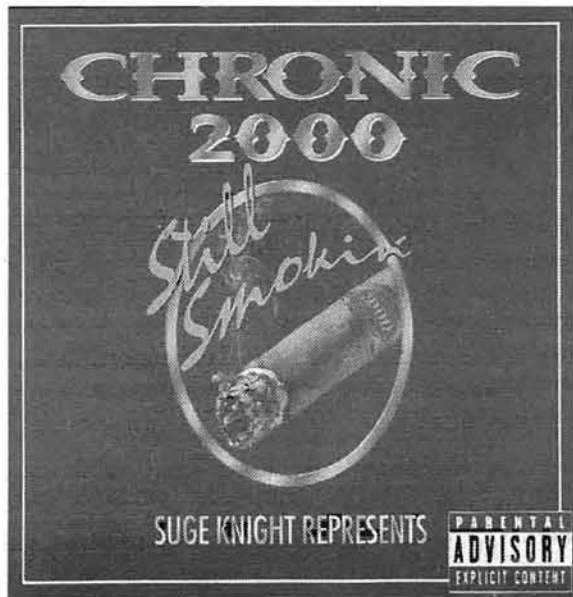
Lately it has become the hip thing to diss Death Row Records and for good reason. Their compilation "Chronic 2000" is garbage.

Death Row was once the top rap label. They had Snoop Dogg, Dr. Dre, Tupac, and The Dogg Pound. Now only The Dogg Pound remains with a bunch of mutts as labelmates.

The label is filled with imitators and washed up acts. They have the Snoop Dogg

imitator, Top Dog. Not only did he imitate Snoop's rapping style almost to a tee, but he also copied off of his name. Milkbone, who hasn't released anything in 5 years, does a diss track aimed at Eminem. While the track can get funny at times, the source isn't too creditable. The title itself is a play on Dr. Dre's debut album. The only saving grace for the disc is the appearance of two Tupac tracks and a track with Scarface. While the three tracks are good, they don't make up for the other deficiencies in the disc. Thigs are different for the once mega-label. The beats don't bounce, the lyrics don't pop, and the presentation is weak. Death Row is dead.

KEN DUNKIN



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Tom Green, jerk at large

Do you like Tom Green? You know, the tall skinny guy (yes, even skinnier than me) on MTV with a show named after him. Even if you do not have MTV, you have at least heard of him. He has pretty much saturated the media in the last 4 or 5 months. "Rolling Stone" has written a couple of articles on him, and he has been on numerous talk shows, most notably "The Late Show with David Letterman." Still don't know? He's the obnoxious guy on the Pepsi-One commercials.

Anyway, you know who I am talking about. That isn't the important part. Well, none of it is important, but I want to know how this guy can reach such popularity. I hate rude people, especially in public situations, as most people do.

So this jerk thinks he can base a show entirely out of being rude to people...his parents, total strangers, people on his show, etc., etc. OK, that much I can grasp. Howard Stern

and even Rush Limbaugh were made famous for the very same thing. Our Canadian friend Tom Green takes it further, though.

He invades people in their everyday events like no radio personality can. Howard Stern cannot interrupt a kids' soccer game by acting like an English soccer hooligan. That is just rude!

Why then, amongst all this proof of Mr. Green's lack of character, do I love the show? Not just me, though, ratings show that A LOT of people watch his show. Maybe it's because Tom does his show with such an innocence that it makes it seem as if

he isn't trying to hurt or disturb anyone at all. While I am pretty sure he isn't trying to hurt anyone, disturbing them is his job. Any time a person dumps 50 dollars in pennies on a bar, you can expect the bartender to be fairly disturbed, to say the least.

Worse yet, he gets away with it! At least half the nation actively hates Howard Stern, and everyone has forgotten Rush Limbaugh (thankfully), but no one I talk to seems to even dislike Tom Green.

Is our society at fault? This sort of anti-social behavior should leave a bad taste in our collective mouth. I am sure that any faculty or parent reading this would hate Tom Green, but us whippersnappin' punks seem to find him funny. Impersonating a handicapped old man on a powered cart while crashing into shelves at the grocery store is not a way to win any popularity contests. Why can he get away with it? Is it the camera, the look of

complete naiveté on his face, or us?

I think there is a little Tom Green in all of us, the desire to laugh at ourselves, to laugh at others, and do it all without one mean-spirited bone in our bodies. Even after being bludgeoned by a carnival game attendant for repeatedly squirting her with water, they make up and hug.

Tom Green is our lovable jerk, making up with his parents after they threaten to sue him, and stealing his co-host's clothes, dumping them out of an airplane and then welcoming him back to the show with open arms, never hesitating once. We love our Tom Green, the jerk that he is.



RANT & ROLL
CORY BLACKWOOD

Filter falls short on new disc

Filter
Title of record

Some bands ride in on the coattails of their originators. Just try to count the Pearl Jam or Nirvana rip-offs. It is almost comical. Filter has been accused more than once of riding in on the Nine Inch Nails wave of fame, which seems logical since the two founding members are former Nine Inch Nails musicians.

It isn't as if Richard Patrick and Brian Liesegang have a right to the NIN sound. They were only musicians with "Trent" on tour. The accusations of Filter's originality stopped when other, less inventive bands began popping up (local "heroes" Gravity Kills, anyone?), and Filter jumped from being criticized to criticizing.

And to be perfectly honest, Filter isn't ripping off NIN, or anyone else. Their first album, "Short Bus," wasn't great, but it was good, and their live show was hard to beat.

Their highly anticipated second effort, "Title of Record," just hit the shelves last week. "Title" strays from the industrial flavor of Filter's debut and goes for a more rock feel. This time around, however, Richard Patrick had to create the angst alone, as Brian Liesegang left the band to pursue a solo career.

Brian's absence is sadly missed on the album, as sparse industrial keyboards seem contrived without him. The album isn't bad, but by no means is it memorable. "Title" plays like a rock/industrial album, but one without any real flavor or heart. This makes it out to sound like a bad album, which it isn't. Fans of Stabbing Westward and Gravity Kills will likely eat it up, and many Filter fans will find it great. As a Filter fan, I was disappointed. Filter has more potential than this.

Maybe if the new Nine Inch Nails album came out quicker, these bands would have new material to work from, and they wouldn't have to resort to their own devices so much.

CORY BLACKWOOD

Sevendust more than one hit wonder

Sevendust
TVT Records

When a band's second album comes out, there is always the fear of the sophomore slump. Many bands, especially nowadays, only have about one good album of material in their collective heads. After that, they go the way of VHI's "Where are They Now?" Sevendust is not in this category.

Sevendust's first album was great, but sales caught on slow. After extensive touring, their name finally got out, and the Atlanta band had "made it" in the metal scene with a gold record to show. They even eventually became the masthead band for their record label, TVT Records. In this new metal genre, inhabited by the likes of the Deftones, Limp Bizkit, Korn, Soulfly, Incubus, and countless others, Sevendust stands tall. Any band in a category with this much up and coming talent has great pressure to not fizzle out with a mediocre second album.

Sevendust released "Home," an album

that blows away their first. While Limp Bizkit went more towards rap and strayed from metal a bit, Sevendust went all out metal. Somehow, "Home" is heavier than their self-titled first effort, avoiding the DJ scratchings of nearly every other new metal band and focusing on the guitars and dual vocals.

The Fear Factory-esque intro on the first song gives the listener an idea of what is in store. Granted, lead singer Lajon

Witherspoon had a tendency on the first album to flaunt his voice, and possibly overpower the song, but that is kept to an extreme minimum on "Home." The only sing-song tune is of course the current single, "Denial."

"Bender" hits as hard as any Soulfly song and is coupled with the amazing vocals of Chino Moreno of Deftones fame.

Sevendust has been credited with having a

career-making performance at Woodstock '99, and after having seen them open for Powerman 5000 a couple years back at the minuscule Hi-Pointe, I am not surprised in the least. For a band that tours pretty much endlessly, there is no excuse for missing Sevendust in concert, especially now with these gems to catch live.

CORY BLACKWOOD

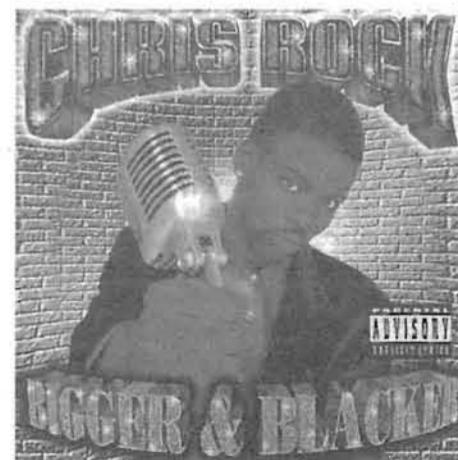
Chris Rock is back, but second time not always a charm

Chris Rock
Bigger & Blacker
Comedy

Chris Rock may be one of the funniest comedians out right now. His newest disc "Bigger & Blacker" doesn't really show how talented Rock can be.

The disc showcases some of Rock's best skits of the past few years. He takes shots at the Trench Coat Mafia: "they said they didn't have any friends? There were six of them. I didn't have six friends in high school. I don't have six friends now!"

There are several worthwhile guest appearances on the disc. Biz Markie sings the lead on a hilarious "Snow Flake" track. Just hearing the Clown Prince of Rap sing with the help of Rock is enough to make a mime laugh. Ol Dirty Bastard does a duet with Rock on "Me & ODB." The insane ODB finds his niche on the weird song. Surprisingly, the track works and is a shining



moment on the disc.

For all the great things on the disc, it falls short of matching the feel of his debut disc. While it may not show how great Rock can be, "Bigger & Blacker" is still a funny disc.

KEN DUNKIN

Woodstock 1999: three days of music, greed, and rioting



Above: The long road to Woodstock. Cars were parked for miles on the highway waiting to get into parking lots.

Below: Fans cheer as yet another act takes the main stage.

Right: Mr. Friend for Life stood in the same spot for hours during Woodstock 99. He often drew a crowd along with many donations.

Far Right: After being cheered on several would-be rioters attacked a television satellite truck.



BY KEN DUNKIN
senior editor

What started out as fun quickly turned into a disaster area. Woodstock 99 was one for the memory books.

From the moment fans walked into the Woodstock mini-city they were put in awe. The stages were large and colorful. So large in fact they could be seen clearly from miles away.

The crowd was just as entertaining as the bands. People from all over the world were in attendance. The English, Japanese, Italians, and even Tibetan Monks were all at Woodstock 1999. It was truly a world event.

Complaints raged throughout the show. Food and merchandise were too expensive. The portable toilets were stopped up and refuse was pouring onto the ground. The 'mud people' proved they lacked any

sort of smarts as they played in the mix of dirt and overflow.

With the two main stages being a mile and a half away from each other many got their fill of walking very quickly. Throw in the extremely hot sun and there were quite a few upset people. Eventually the frustrations grew towards violence. It began with the destruction of the outer Woodstock wall. Then two television trucks were mobbed by 10 drunken men.

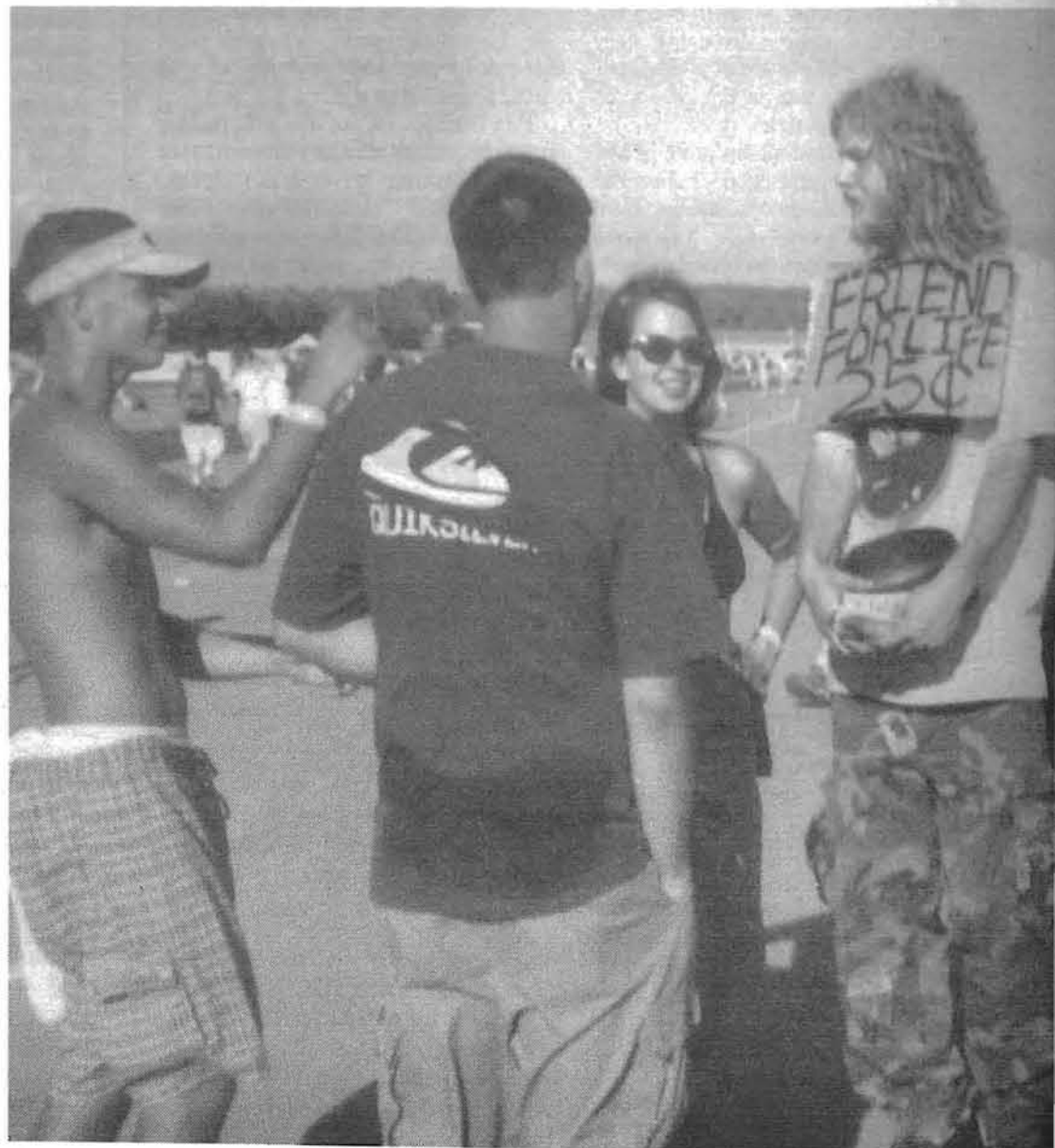
It was then a battle for local fire-departments as fires were started throughout the campgrounds. Concertgoers began starting fires just to see how much they could build it up before the fire-department came and put it out.

By the time the Red Hot Chili Peppers took the stage at 10pm Sunday night there were seven fires on the main stage lawn alone. The promoters made an attempt to get the fires

extinguished. They pulled the Peppers off of the stage and demanded the fans let the fire-trucks put the fire out. The hold-out didn't last long. After five minutes the Peppers came back out finally finishing their set with a tribute to Jimi Hendrix, playing "Let Me Stand Next to Your Fire." There wasn't a more perfect song for the moment.

After the set things began to get out of hand. A poorly produced Hendrix laser show only caused to fans to get more out of hand. It was boring and overhyped and a large contingent of the drunken, drugged, and wound up crowd couldn't take it. They snapped knocking down fences, and knocking over tractor trailers. The complex went up in flames.

For many the last look at Woodstock was from the busses taking them back to their cars. Woodstock looked like a war-zone.



Woodstock '99 band list

Buckcherry

They were one of the few bands that drew a "who" response from the fans. Many didn't know who they were. Despite the lack of notoriety, the band played a nice, hard rocking set that left many of the fans wound up.

George Clinton & Parliament/Funkadelic

Clinton and friends put on the most energetic show of Woodstock 99. There wasn't a group that possessed the stage presence that the long time funk stars had with the crowd. It didn't hurt that they were joined by Digital Underground front man Shock G/Humpty Hump. After the set, fans cheered for 30 minutes for an encore.

Collective Soul

"Soft rockers go hard" could have been their motto. Over their career they have been a mello group, the Y-98 type of guys. For Woodstock they spiced their show up and rocked the crowd, leaving out their soft songs for their solo tour.

DMX

It was questioned before the show how rap would go over with Woodstock 99. DMX answered all questions with one of the biggest crowds of the show. While he put on a great show, he was often so wound up trying to show off for the crowd he would be out of breath and miss several lines of his songs. It didn't matter; DMX isn't always about lyrics—he's about the total package.

Everclear

After coming out in Catholic grade school outfits, Everclear proceeded to put the crowd on their ass. They played every hit and some that maybe should have been hits. They played "The Boys are Back in Town" a Thin Lizzy cover

that appears on the new "Detroit Rock City" disc. The disc version is great, but as was the case with Thin Lizzy's version, nothing beats hearing it live.

Everlast

After his heart-attack Everlast was forced to mellow out. Early in his set it wasn't very evident. He looked like the same MC who was in Ice T's Rhyme Syndicate and House of Pain. He had seemed to go back to his old b-boy style. After a few songs he was back to his mellow form and guitar. The set was almost drawn to a quick ending as Everlast was not happy with the fans throwing glass bottles and shoes at each other. It was obvious that he wasn't enjoying the show or the fans and reluctantly played several songs and left the stage.

The Bruce Hornsby Group

Ten years from now people will wonder why he was at Woodstock. I was wondering it while he was playing.

Ice Cube w/Mack 10

Cube was generic Ice Cube, loud, obnoxious and a great act to see live. Priority label mate Mack 10 appeared with Cube, adding a nice touch and a great mix of styles. The set consisted of Cube's greatest hits and a few lyrics of his favorites from his days with NWA.

Insane Clown Posse

Call them what you will; they have heard it all. The clowns put on a show all of their own every night. Woodstock was no different. Fago squirt guns, cops being bodyslammed through tables—clowns are what an ICP show is all about. They also showed class by throwing \$6000 in the crowd taped to huge rubber balls.

Jamiroquai

Mud people were a non-factor during Woodstock 99. During

Jamiroquai's set they made their presence known as they launched clods of mud at the groups lead singer. Instead of getting mad as Everlast had, the guy simply made a game out of it daring the fans to throw at him. He yelled "missed me" after each missed attempt.

Kid Rock

No one, I repeat no one, rocked the show harder than Kid Rock. Woodstock was a concert filled with superstars. Kid Rock was the brightest. He, along with his short partner Joe C., rocked the crowd and invited them into throwing anything and everything into the air during their set. Towards the end of their time, Rock told everyone to throw bottles, cans, anything they could get their hands onto towards the stage. Within minutes the stage was covered with trash and their set was over.

Limp Bizkit

Often blamed for starting the riots Limp Bizkit's set wasn't as wild as it seemed. Sure it was a regular Bizkit show, but nothing out of the ordinary. Lead singer Fred Durst regularly crowd surfs during their shows. They played songs off of their new disc. Other than that, same old same old from Limp Bizkit, which is still pretty damn good.

Alanis Morissette

In the middle of the chaotic weekend, there had to be a time people could slow down. It was during Alanis' set. With her relaxing and peaceful show, fans had the opportunity to relax which was very nice. Her set wasn't too bad either.

Mike Ness

Ness has taken leave of his regular band, Social Distortion,

see BANDS, page 8



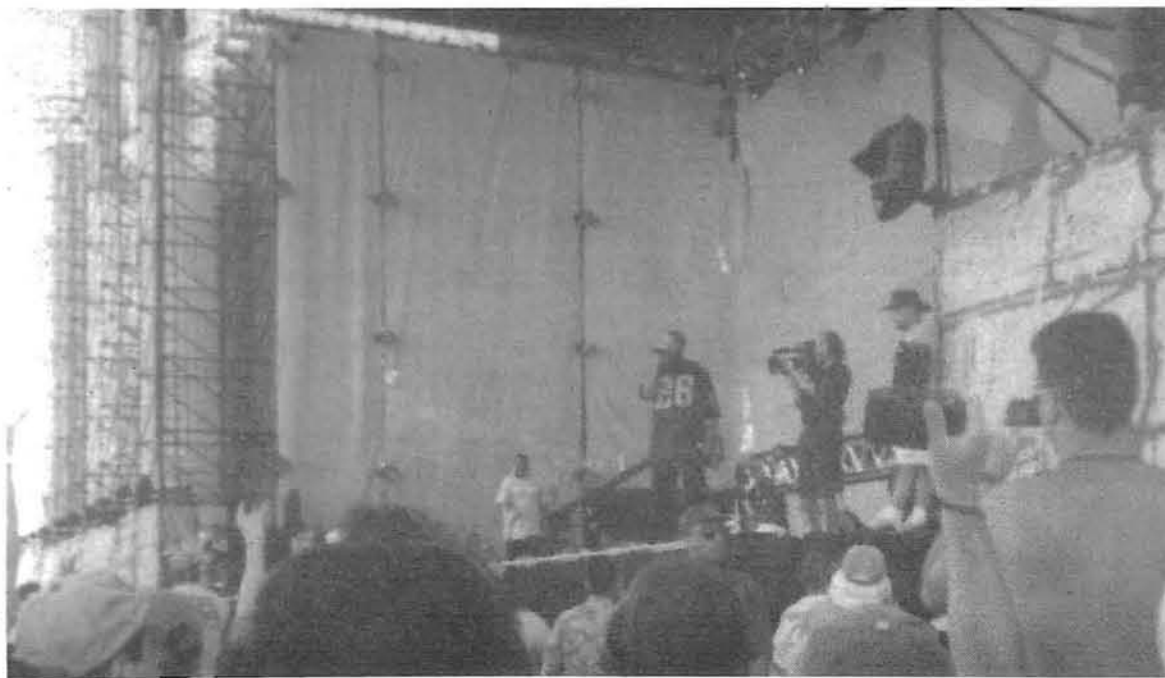
Above: Venders were everywhere at Woodstock 99. Here 'cookies' were being sold for several dollars a piece.

Middle: Two fans take time to rest after playing in the mud pits.

Below: Rapper Ice Cube rocks the second stage along with his good friend Mack 10.



All photos by Ken Dunkin



Tricky works trip-hop masterpiece

Tricky
Juxtapose
Island Records

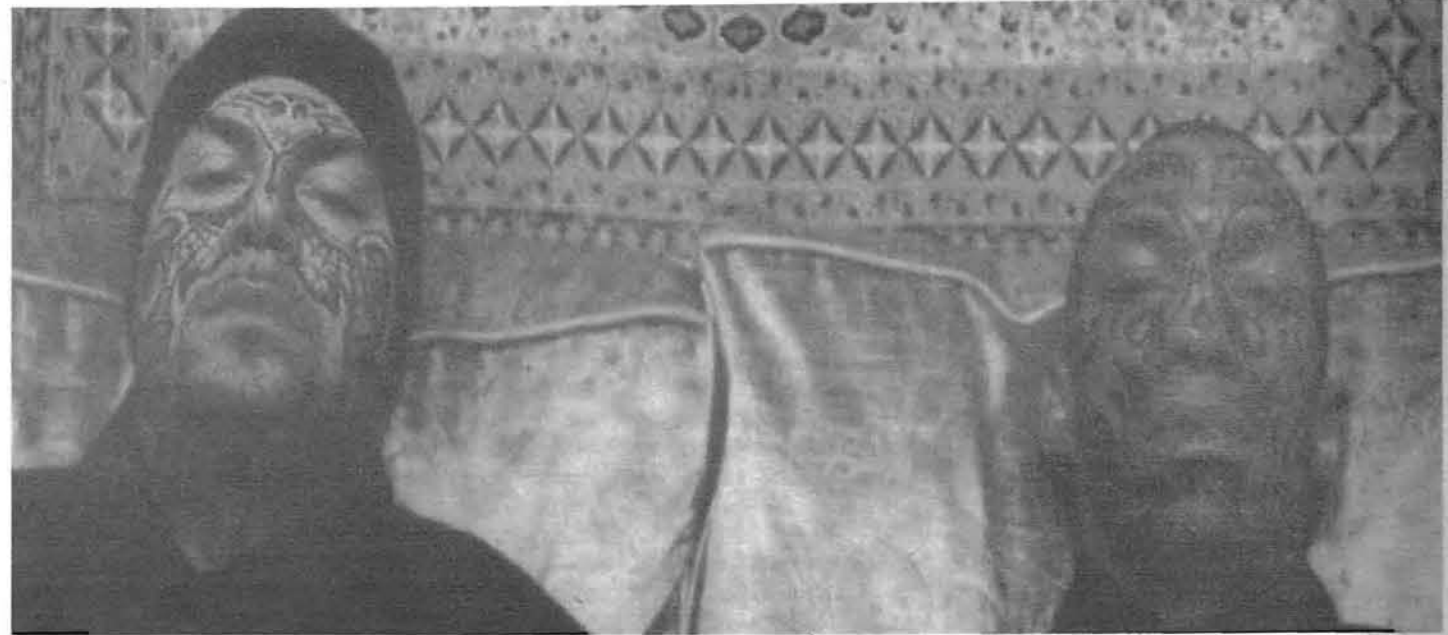
Tricky, the crown-prince of trip-hop, is back, but this time he's got a brand new bag. Tricky has teamed up with DJ Muggs of Cypress Hill fame and Grease, the producer of DMX's albums, and decided to join the genre he has for so long flirted with.

That's right, Tricky is going to try his hand at an all out rap album. Juxtapose takes the best elements of the three musicians' skills, and melds them together into one cohesive album. With Tricky's scratched, scarred, and generally terrifying voice, rap might not seem like a feat he could accomplish as well as the dark whispers he used on Pre-Millennium tension to such levels of intensity.

The rapping on the album is great though, especially when Tricky has the help of DJ Muggs and Kioka. Keep in mind that this is not your typical gangsta rap album. Tricky is above that. The lyrics in this album are just as dark and disturbing as anything he has done in the past, made even more unsettling by the dark shadows of Tricky's voice.

Many critics expressed concern that the London trip-hop mogul would falter without his own music and production, but the hip-hop beats suit him surprisingly well.

Lyrics loop back and forth between reality



Tricky's new disc lives up to all expectations. Tricky (right) recruited Cypress Hill member DJ Muggs (left) to add a hip-hop feel to the disc. Tricky will appear at Mississippi Nights on Sept. 22.

and some hallucinatory state without any warning. References to Luca Brazzi's fate in "The Godfather" pop up alongside Tricky's famous paranoia and borderline God complex.

With DJ Muggs and Grease working the music and beats aspect of the album more, the feel is a bit less nihilistic and foreboding than

the regular Tricky fare. Some honest hip hop beats find their way on the album, and even some danceable tunes are present. These aren't quite to the level of Jay-Z or Busta Rhymes, and they are just skittish enough to remind us that Tricky had input on the music as well.

For those looking for gangsta songs about

big guns and drive bys, don't waste your time. This is far more intelligent and frightening than any simple shooting. Tricky comes to town Sept. 22, at Mississippi Nights so check out one of the most interesting shows to roll through St. Louis in the near future.

CORY BLACKWOOD

Guitar legend returns on all-star driven disc

Santana
Supernatural
Rock

Legends sometimes have a hard time sustaining their presence after many years in the music industry. Carlos Santana has been no different.

After ruling the industry with his magical guitar displays, he fell out of favor with modern fans. After laying low for a few years, Santana went back to the drawing board. Now he's come back, and he's stronger than ever.

While not what the traditional record fans have come to expect from him, this disc is good in its own right. He brought in some of the biggest names in the music industry. Eagle-Eye Cherry, Eric Clapton, Lauryn Hill, Dave Matthews, Rob Thomas, and Everlast are all featured on tracks with the guitar legend.

The mix between what was hot in the 70's and in the 90's works almost like clockwork. "Put Your Lights On," the track featuring Everlast, is one of Supernatural's



best songs. The sweet, smooth guitar of Santana mixes well with Everlast's blues singing.

For traditional Santana fans, there are several tracks that are of his classic style. "Da Le Ya Leo" is filled with guitar solos and has a heavy Latin feel.

While many counted Santana out, he scored the final victory with this winning disc.

KEN DUNKIN

Hugh Grant a mobster?

MICKEY BLUE EYES
(rated PG 13; running time 2 hrs)

This romantic farce stars Hugh Grant as Michael, an Englishman who becomes engaged to Gina (Jeanne Tripplehorn), the daughter of an American mobster (James Caan). Michael's fiancée, Gina, wants him to stay out of the family business, but her family, including her father, think otherwise. Events beyond his control soon embroil Grant's character in the mob's business, of course. Like all farce comedy, misunderstandings of all kinds abound and the Englishman has his hands full sorting it all out. Despite what the previews suggest, Grant doesn't actually become a

mobster, but is only forced to pretend to be "Mickey Blue Eyes from Kansas City" for the benefit of some other mobsters.

This film is a good, if not great comedy, well-paced and amusing in the manner of farce. I must confess that I'm not very fond of farce comedy and viewers who especially like this style might find the film funnier than I did. The story had enough surprises to keep it moving and prevent it from being too predictable and it was resolved in a satisfactory way. However, none of the film was particularly innovative or original, even if it was well-done. Go see this film if you are a great fan of Hugh Grant or love farce, but otherwise, I'd wait for the video.

CATHERINE MARQUIS-HOMEYER



Hugh Grant must join the mob in order to marry in Mickey Blue Eyes.

Motley crew of superstars shine



MYSTERY MEN
(rated PG13; 1 hr 49 min.)

This excellent parody of comic book type movies has the look of the original "Batman" movie but with loads of satirical humor amid the darkly-lit colorful sets and exaggerated costumes and props. The film is funnier and much less dumb than the previews would lead you to expect.

This film makes fun of all the conventions of comic book superheroes and Batman-type comic book movies. The story features a group of superhero wannabees (including Ben Stiller as Mr. Furious) in home-made costumes with dubious powers,

who are attempting to break into the "superhero biz." Unfortunately, all the media attention is being taken by the successful Captain Amazing, a superhero in a product-endorsement festooned costume who smiles for the photographers and travels in a limo with his agent, while worrying more about his career than crime. The group of aspiring heroes is joined by more aspirants (including Janeane Garafalo as the Bowler and Paul Reubens as Spleen) as they set out to confront the mandatory villain, the evil Casanova Frankenstein (could there be a better name!) played by Geoffrey Rush.

The cast is excellent, and the non-stop satire extends beyond spoofing all the conventions of

comic books to include jokes about breaking into showbiz, kids who dream of superpowers, '80s pop psychology, and wannabees of all kinds, whether they aspire to be rock stars, movie stars, or sports heroes. This motley group has its personal conflicts and squabbles but also displays quirky charm, personality, and determination. The result is a movie that's both funny and charming, with the right mix of humor, likable characters, special effects, and story. Therefore, it is an excellent choice for an evening's entertainment. (now playing at St. Charles, Keller, Jamestown and several other theaters.)

CATHERINE MARQUIS-HOMEYER

The seven heroes from the movie 'Mystery Men' fight to save the world from Casanova Frankenstein.

Poor finish dooms 'The 13th Warrior'

THE 13TH WARRIOR
(rated R; 1 hr, 54 min.)

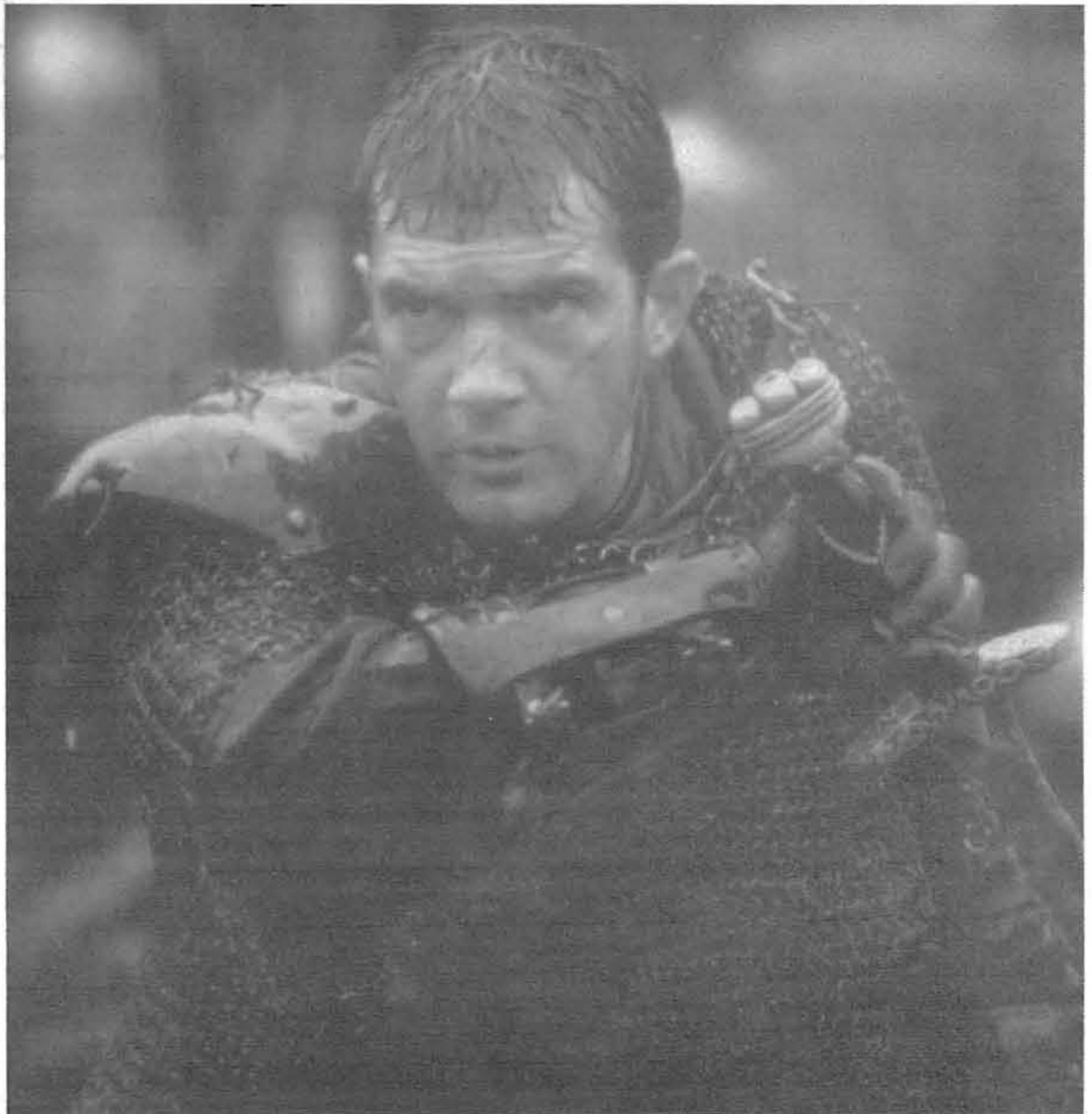
"The 13th Warrior" is an action/adventure film based on Michael Crichton's 1976 book "Eaters of the Dead" with the look of a heroic epic adventure film. It does an excellent job of setting the perfect tone for an epic, with authentic looking details and locations, and glowing, torch-lit photography, producing just the right atmosphere to transport the audience to a mythic time. But while the film gets off to a wonderful start, the story fails to develop, and the film ends up as a mildly interesting action film, much like many others where gore and violence replace plot and characters.

Set in the 10th century, the story is told from the point of view of an upper-class young man from Baghdad (Antonio Banderas), who has been exiled with his assistant (Omar Sharif) and charged with the task of serving as a roving emissary for his homeland. Through a series of events, this emissary finds himself reluctantly accompanying a group of Viking-like Norsemen

without his translator assistant, as they set out on a quest to rescue a fellow Norse ruler from some mysterious and vicious attackers. This initial portion of the film is very well done, creating a wonderful contrast between the urbane, cultured Arab and his rough hewn companions, as they struggle through language and culture barriers on their journey and gain a respect for each other.

From this very promising beginning, the film loses its focus shortly after the group reaches their destination. The characters are introduced but never developed. Only a little is learned about the attackers, and no heroic ideals or beliefs of the Norsemen are expressed. While the film retains its epic look, the lack of character and story development undermines the effect, and it lapses into a mildly entertaining, if somewhat gory, action movie as it limps to its conclusion. The film is all the more disappointing because of its wonderful beginning. Too bad they couldn't follow through on the promise. (opening 8/27/99 at the Des Peres and other theaters)

CATHERINE MARQUIS-HOMEYER



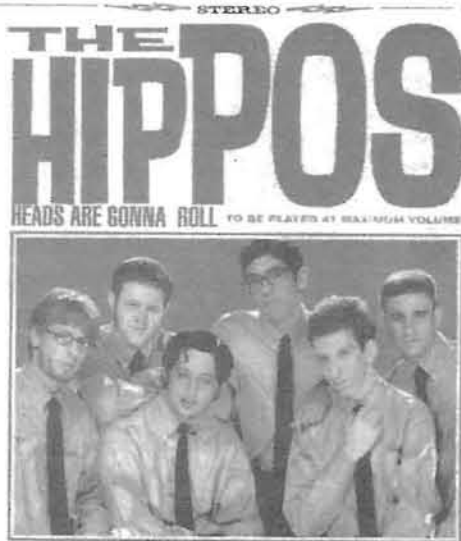
Antonio Banderas plays a upper-class man exiled from his homeland. In the picture he prepares to battle the mysterious creatures of the fog.

Unknown Hippos release solid disc

The Hippos
Heads are Gonna Roll

The Hippos? Who are the Hippos? If you are asking yourself this question, stop. The Hippos are the California ska band that Reel Big Fish won't play shows with because they feel the band's sound is a bit too similar. Everybody knows Reel Big Fish, and if you don't, you're in the closet. The Hippos evoke a ska-punk frenzy with the pop sensibility of a Billboard chart topper, much like their brethren, Reel Big Fish.

Do the Hippos want to play with Reel Big Fish? Could this possibly be the motive behind the new album? The Hippos have taken two years of success from their first third-wave ska album and cross-bred it with the organs and "geek-rock," if you will, of the Rentals and Weezer. The new album is full of impressive ska-punk tunes. The horn section is tight and pushes the music with



every lick, and the organs, which have taken over a majority of the melodies, are a very non-obtrusive addition. The real deal with the Hippos, though, is the great vocal melodies, and the real song writing of Ariel Rechtshaid, the lead singer, guitarist, and front man. To write in a genre usually dominated by nonsensical gibberish lyrics, composing real love songs is quite the task, and it is done nicely. The power behind the lyrics to some of the songs is too much to even begin to explain. However, there is always a good hook to come back to and every song is a sing-a-long.

Highlights include "Lost It," "Struggling," and the radio single "Wasting my Life." There is also a revamp on their old hit, "Far Behind" and a great cover of "Always Something There to Remind Me."

Bottom line, the new Hippos album is good stuff. If you are at all intrigued by Reel Big Fish, Weezer, or the Rentals, "Heads are Gonna Roll" is worth checking out.

PAT McCURREN

Powerman 5000 is best thing since Rob Zombie



Powerman 5000 burst on the music scene several years ago with the strength of their lead singer being Rob Zombie's brother. On their new disc they prove that they deserve to stand on their own.

Powerman 5000
Tonight the Stars Revolt!
Dreamworks Records

Powerman 5000 burst onto the music scene amid accusations of riding in on the coattails of the lead singer's older brother. That's right, Spider, lead singer of PM5K, is the younger brother of Rob Zombie.

Both guys have similarities of course. They cover their liner notes with artwork, tattoos are of utmost importance, and a good stage presence rules above all. All except the music, maybe. Powerman 5000 is not a deep band, but a fun one indeed.

The album is based around a sci-fi tale of cosmic battles, and the sounds fit that

setting pretty well. Deep, otherworldly vocals mixing to Spider's insistent wailing, all backed by lurching guitars and a pounding bass make for music best played at high volume.

Dj Lethal of Limp Bizkit and Marilyn Manson's drummer, Ginger Fish both make appearances on the album, helping further widen the variety of tunes already found on Tonight the Stars Revolt!

Cheesy? Yes. Hokey? Definitely. Worth buying and playing at volumes that risk making your ears bleed? By all means. PM5K has the power to make stupid music sound cool, something not done since, well, older brother Rob Zombie last recorded with White Zombie.

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BANDS, from page 5

for a spell. In that time he has taken a country approach which is a far cry from his hard rocking days from the 80's. Ness was a relative unknown on name recognition alone and his stage show didn't help matters. An average showing should leave Ness pondering if it may be time to return to Social Distortion.

Oleander

At first I wondered why these guys had made the billing. After I saw their live show, I understood. They put on a wild show.

Red Hot Chili Peppers

The Chili Peppers are insane. That being said, it wasn't surprising to anyone that bassist Flea came out naked. Even more so, it wasn't surprising that they played "Let Me Stand Next to Your Fire" while seven large fires blazed on the concert's lawn. Anything else from the Peppers would have been a disappointment.

Rusted Root

During the Rusted Root set there were more people dancing than throughout the rest of the shows combined. Rusted Root has that effect on people. Despite having only a few large hits, they continue to pack shows. Stage two was packed during their set and with good reason, they are one of the best live acts.

Sevendust

The band that played right before the fires started. No coincidence, their hard show put the crowd in a rowdy mood. Playing quite a bit off of their new disc the guys put themselves over with the fans almost instantly.

2 Skinny J's

The J's were the best band in the Upcoming bands tent which featured many unheard of acts. They performed most of the set in Mork costumes (of Mork & Mindy fame) which just shows these guys will do anything to put on a good show. They didn't disappoint.