

Culture

CAMPUS CULTURE



MUSIC

A dwindling voice

NATHAM CARTER

Recent music trends show a definite loss of vocal emphasis. If you've heard late 50s or early 60s rock and roll, guitars were prominent but not dominant; strong emphasis was still placed on vocals.

Since then and even more frequently nowadays, we are seeing a huge wave of "band" music. By that, I mean all members of a band focusing their talents to the best of their abilities, essentially making the best of the music. In my opinion, the vocals "fall" with these decisions, or aren't as prominent as they once were.

sions, or aren't as prominent as they once were. The truth is there's a higger that let for wree modification and the technological mixtures of vocal soundings because the artist inherently distorts their voice to make a new and original sound. An example of this would be T-Pain's career, as well as several other recent hip-hop artists and the slightly lesser known Modest Mouse or Tom Waits. It isn't that these artists aren't good at what they do. They are just cre ating a new trend of voice modification. Simply put, the band no longer looks to emphasize the singer, but downplays him or her in most cases. Folk and "Indie," what I listen to most, are great genres that are showcasing this. Low-fi recording is one way that I can think of off-hand that seems to be coming up a lot. The Mountain Goats built the majority of their rather prolific, early recording career on low-fi sound, most notably with the album All Hail West Texas. That album sounds a lot like if you combined a CB radio with their vocalist John Darnielle's pattern of amazing lyrics.

belief of declining vocals considering the singer, Sam Beam, is the main focus of that music. It shows on their album Shepherd's Dog, released in 2007, which marked their gradual shift to a style that's less "folky" and more "indie" in its focus on voice.

However, even with this trend in "band as a whole" movement, the instruments are becoming great windows into the lives of their players.

Dead Confederate, who I'm calling a modernday Nirvana, has a grunge-folk song called Wrecking Ball. It has simple day-in-the-life lyrics with a ballad-type chorus. In my opinion, it shows the true heart of Hardy Morris from his Seattle upbringing to the project he started Thirf battles Nirvana's shadow. The simple blue arrangement in a song that grinds so originally at points is a work of genius.

Contrarily, you have artists that are strictly instrumental, as in Andy McKee. McKee works to bind acoustic slaps with well-timed picking to create an amazing and relaxing sound, where you are literally left with the name of the song for guidance. Since he has titles like When She Cries and For My Father, his audience receives the notion of hardship. Yet the majority of his songs end on peaceful tones. The point I'm getting at is that music is expanding. In the "mainstream" sense, music is slacking, creating simple words and power chords that bands like Hinder, Nickelback, and Three Days Grace pounce all over and throw rather unfairly into the teenage ears of their listeners. However, when music is devoured by truth and stands with real meaning, I am forced to look at folk and indie. They stand as the most personal genres and whether they utilize types of voice modification or not, they are carving a new niche and I feel everyone should be a part of it.

BOONDOCK SAINTS 2: TRASHIER THAN FIRST

DAN KINEM

It took 10 years for a sequel to Boondock Saints to get made, and it only took me six minutes to nearly want to gauge my eyes out and slice my ears off.

It may very well have the single worst opening to a film in the history of cinema: gratuitous ass-shots, terribly stilted acting, a forceful attempt at writing badass dialogue, and incredibly meety music.

Boondock Saints 22 Ill Saints Der may be the trashiest movie ever filmed.

This is the new Bret Michaels solo album of film. This is the Buckcherry of film. Anyone who could like a movie like this might as well be wearing a t-shirt sporting a large rooster labeled "I love my cock" and a sign on their forehead that reads "I think I'm a badass, want to see my sweet tribal tattoo?"

world would be a much better place.

This takes place eight years after the first abomination ended. In this time the characters have become more generic, terribly acted and plain boring.

MOVIE REVIEW

took me six my eyes out ingle worst of cinema: ilted acting, badass diatsic. Dar may be solo album of film. Any-

If the documentary Overnight, which revealed the director Duffy to be a drunken self-congratulatory hack and semi-mentally retarded buffoon, didn't scare away any production company from financing this, actually watching the first film should have.

Fleet Foxes, recently in the folk spotlight, create what has come to be called a "gentle wooze" in their harmonic folk, which sounds rather slow and rigid in a loose composition.

Iron and Wine, on the other hand, battles this

MOVERED

The "characters" are painfully over-thetop to the point of annoying ridiculousness. If random dick jokes and f-bombs are what makes good characters nowadays, then director screenwriter Troy Duffy is the new Shakespeare.

If you wear a backwards white hat and cut-off T-shirts to the gym to work out, and LOVE beer pong then stop reading immediately and go out and see this movie. It is made for you. It was made to rip someone like you off and to make you wish you were as totally "badass" as the lead characters are.

I wish there weren't people like you out there, but sadly there are. If there wasn't an audience out there for a movie like this, the Troy Duffy is more than just a talentless hack, he is a brainwasher corrupting the heads of 16-year-old boys (or 20-somethings that still think they are 16) into thinking saying cool lines before they imagine killing someone is what makes them a real man.

Anyone who cites either this or the first film as "the best movie EVAR" can immediately be written off as a mindless drone without a brain. This isn't entertaining. This isn't funny. This isn't good art. This is mindnumbing drivel that should never have seen the light of day. If a third film ever comes to fruition I will have lost all faith in mankind.

WONDERLAND: NOT SO WONDERFUL

SHANNON EHRIN culture editor

The famous tale of Alice's Adventures in Wonderland has been adapted many times. This year, though, we see a whole new side to Wonderland: Tim Burton's side.

Anyone who is familiar with Tim Burton knows that his imaginative genius clearly sets him apart from other directors and artists, and his movies are more memorable than the numerous blunders that continue to occupy the screen. Unlike some of the other trash, Burton's films have fantastical and dark elements that put viewers in a different world.

People who see his movies and can appreciate them rarely leave the theater disappointed. Those who are disappointed will have just cause to be.

The actors and actresses cast to play or voice Burton's characters are integral to making his productions a success. It is no wonder that Johnny Depp and Helena Bonham Carter continually appear in Burton's films.

Alice In Wonderland is proving to be another success (ticket sales wise) in Burton's long list of successful films. Still holding the No. 1 spot at the box office, Alice appeals to mostly.

everyone, but whether or not it can live up to Burton's other films and the hype that has been built around it is still in question.

Burton's adaptation takes place many years after Alice's first trip to Underland, or as she calls it "Wonderland." Alice (Mia Wasikowska) is grown up and in a stage of her life when she is to become engaged to a horribly needy man with all kinds of problems.

At what is supposed to be a surprise engagement party, Alice spots the White Rabbit (Michael Sheen) hopping through bushes. Confused by his appearance, she tries to chase after him, but quickly loses track and leaves her search.

When proposed to, Alice looks out into an intimidating sea of white that is her mother, sister, and a hundred others, waiting for her response. Instead of answering, she awkwardly excuses herself and runs away, following the White Rabbit down into the rabbit hole.

Once in Underland, Alice learns that she must defeat the Jabberwocky to restore Underland to a better state. After she goes all around Underland and finishes off the Jabberwocky, Alice decides to return to the above world.

Alice in Wonderland is nothing spectacular. No doubt the visual effects live up to all the hype, but the plotline is a bit rushed and anti-climatic. Obviously, Alice would not be killed and good would triumph over evil, but there are no exciting twists and turns. Even though this was an entirely new Alice, albeit with the same characters, you can see where everything is going and how it willturn out in the end.

Wasikowska's acting, along with her British accent was not that convincing, but she looked the part, which is more than I can say for past actresses. I was hoping Wasikowska would finally give live action Alice a good name, considering those same past actresses haven't given any note worthy performances. At times, Alice was just annoying and too paive. She was probably supposed to undergo some sort of enlightenment and change, but the only thing that noticeably changed was her height.

Johnny Depp's interpretation of the Mad Hatter was spot-on. His huge, green eyes were off-putting at first, but he was devoted to keeping Acce safe and she goes and leaves him in Underland.

Meanwhile, the Caterpillar, Absolem (Alan Rickman), is pretty detached from everything, as he usually is, but this time it's not in a good way. His role in this particular film is kind of silly, but Alice wouldn't be the same without the Caterpillar's substance abuse.

The only time that he deserves any attention is at the end when he's preparing himself for the pupe space in his line and helps Alice with sense I guess are reposed to be encouraging words. He gats her to realize the sha is because inparently, reciting her family mentions' names and where she is from whys Alice to realize that she is in his. Alice. When he institut turns into a butter.

When he smally turns into a batt fly, Alice is salling off to China and just flies away from her. The end

Richard Haydn's caterpillar Disney's animated Alice in Wo land) cannot be challenged by make and while he may also been a little on of the loop: while was lively and child interest between letters out of his Rickman is proceed to the loop.

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