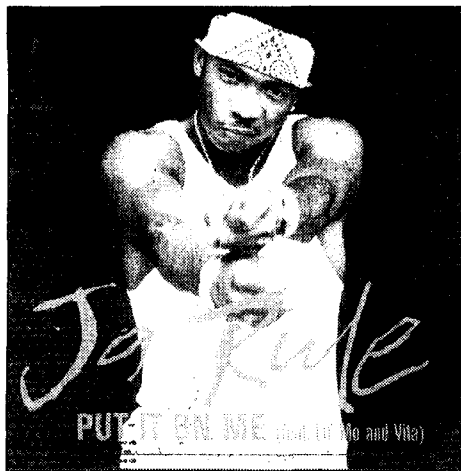


SEE DEEZ: MUSIC REVIEWS



Reviewed by: J Dub  
 Artist/Group: Ja Rule  
 Album Title: Rule 3:36  
 Label: Def Jam  
 Release Date: In Stores  
 Genre: Hip Hop

Overall Rating: \*\*\*

This CD has some smooth beats and phat tracks, such as "Put It on Me" and "Between Me and You." Pick this up for

"PHAT TRACKS"

great lyrics and tight duets, but there is no need to rush.

For fans of: DMX, Murderers Inc.



Reviewed by: DJ Shugar  
 Artist/Group: Squad Five\*O  
 Album Title: Bombs Over Broadway  
 Label: Tooth and Nail  
 Release Date: November 2000  
 Genre: Punk

Overall Rating: \*\*\*

It's everything you imagine when you think of a typical punk band: loud guitars, fast drums, three chords, pierced faces . . .

"GREAT STOCKING STUFFER FOR GRANNY"

the whole package. They're singing about youthful angst, the end of the world, loss and hope in Jesus Christ. If for nothing

else, pick up this album to see the lead singer's eye make-up. Great stocking stuffer for granny.

For fans of: Green Day, Blink 182, Fenix, Tx



Reviewed by: Uncle Sal  
 Artist/Group: Swingin' Utters  
 Album Title: Swingin' Utters  
 Label: Fat Wreck Chords  
 Release Date: Fall 2000  
 Genre: Street Punk

Overall Rating: \*\*\*\*

What can I say? This is street punk at its finest . . . with sometimes trashy and sometimes clean guitars, and sometimes gritty and sometimes harmonious vocals. As for the bass and drums, they produce steady, simple, catchy rhythms that hold the music together. The songs are very diverse, ranging from street punk rock to rockabilly to country to surf rock sound. I

"SOMETIMES TRASHY, SOMETIMES GRITTY"

don't agree with the band's direction, but they are definitely talented musicians with a genuine desire to create music that has meaning and substance. This is unlike those commercial bands, (e.g. Limp Bizkit, Matchbox 20 and Creed) that write what the music industry dictates and in return line their pockets with the greens. Swingin' Utters, along with many other independent-label bands, are still keeping music true and real and from the heart and soul.

For fans of: Strung Out, NoFX, Good Riddance, Lay Wagon, Pulley

Ratings Key

- Horrible \*
- I've Heard Worse \*\*
- Borrow or Steal It. Don't Buy It \*\*\*
- I Would Probably Buy It \*\*\*\*
- Stupendous \*\*\*\*\*

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Film Reels

By Matt Mosley

Capital Times Staff Writer

Since this is the last issue before the start of a new millennium, I thought I would do a small compilation of films produced over the last ten years that I have grown to love. There is no order or rating to this list. If I left out your favorites: *Forrest Gump*, *Dances With Wolves*, *The Green Mile*, or any movie starring Adam Sandler, I don't have any apologies. This is my opinion and my column. Deal with it.

*Boogie Nights* (1997) — This is the perfect film. Paul Thomas Anderson's sprawling expose on the '70s and '80s porn industry has everything: writing that resonates, direction that penetrates and music that stimulates. The brilliant tone changes, the wonderful climax and the thick characterization all say one thing: you are in the hands of a person in love with filmmaking.

*JFK* (1991) — There was nothing before *JFK* and there will be nothing after. The brilliance of the film lies in the editing. The use of different film stocks and the layering of story lines has never worked so effectively. The communication of complex history is handled so impeccably that even the strongest Oliver Stone critic couldn't help but be engaged

by this amazingly-crafted masterpiece.

*The Thin Red Line* (1998) — Terence Mallick's triumphant return to filmmaking picks up right where he left off in 1978 with *Days of Heaven*. This beautiful, lyrical war film about nature, man and God, shows a side of war that has never been seen before. It has the intelligence of *Apocalypse Now* mixed with the power of *Platoon*. In my opinion, it is the greatest war film ever made.

*The Player* (1992) — Robert Altman's slick satire of life in the film business is one of the greatest satires of all time. The voyeuristic direction and film noir photography give the film an edgy and disturbing tone, while the writing and performances lead you through a hilarious behind-the-scenes look at our biggest exploiter-Hollywood. This is hands down Robert Altman's best work to date.

*Bottle Rocket* (1996) — This feature film debut from Wes Anderson (*Rushmore*) is a "rolling in the aisles" comedy starring Luke and Owen Wilson as wanna-be criminals trying to pull off the heist of their lives. The characters are lovable, and the comedic flair is so subtle and fresh that it takes about ten viewings to pick it all up. I only wish that comedy could be this intelligent all the time.

