

SEE DEEZ MUSIC REVIEWS



Reviewed By: The Gooseman
Artist/Group: Iron Maiden
Album Title: Brave New World
Label: Portrait/Columbia
Release Date: 5/30/2000
Genre: Heavy Metal

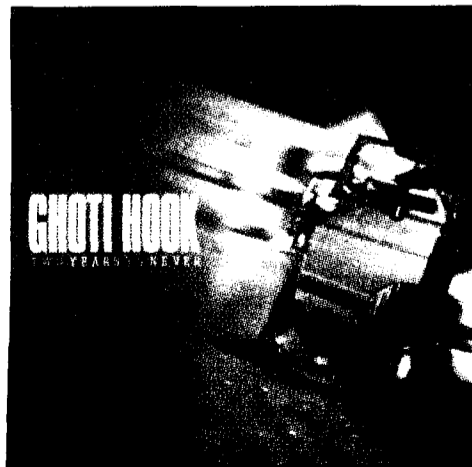
Overall Rating: ****

Bruce Dickinson and Adrian Smith have finally returned to the band that made them famous. Brave New World's sound harkens back to Maiden's earlier times with Dickinson as lead vocal. As is standard with Maiden, the songs are long, the guitar solos are loud, and the lyrics question people's perceptions of reality.

"THE SONGS ARE LONG, THE GUITAR SOLOS ARE LOUD"

Undeniably, Brave New World is one of Maiden's finest albums. With the original line-up from the '80s back together, along with Jack Gers who was brought in to the band in the early '90s, Iron Maiden has re-invented itself for the new millennium. They've never sounded better.

For Fans Of: '80s Iron Maiden



Reviewed By: D. J. Shuga
Artist/Group: Ghoti Hook
Album Title: Two Years To Never
Label: Tooth and Nail
Release Date: 2000
Genre: Christian Rock, but better

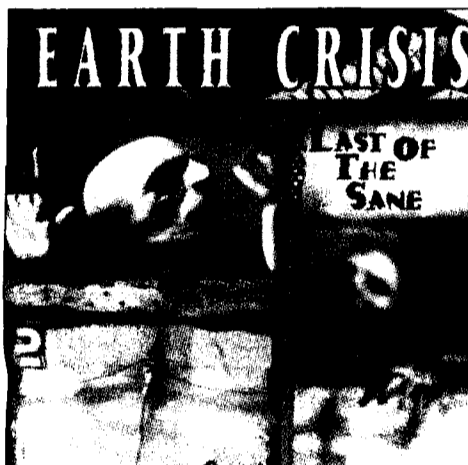
Overall Rating:***

Ghoti Hook is strong on the scene. Not their first attempt, this album explores

"BORROW OR STEAL IT, DON'T BUY IT"

some new themes musically as well as lyrically. The serious lyrics explore the depth of emotion, but because of their faith in Jesus, the songs end in victory!

For Fans Of: FFH, Michael W. Smith, Audio Adrenaline, News Boys



Reviewed By: Dirty
Artist/Group: Earth Crisis
Album Title: Last Of The Sane
Label: Victory
Release Date: 1/23/01
Genre: Hardcore

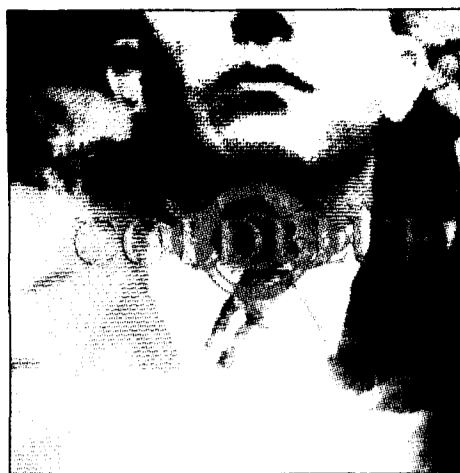
Overall Rating: *****

Not even one year after releasing one of 2000's best hardcore records ("Slither," June 20, 2000), Earth Crisis will have another great album, "Last Of The Sane," on the shelves January 23rd. This is E.C.'s

"FROM SLAYER TO LED ZEPPLIN AND THE DEAD KENNEDYS TO THE ROLLING STONES"

seventh release on Victory, not counting one release on Roadrunner Records. This is a cover album with four bonus tracks of their own, previously released material. The bands covered on the album range from Slayer to Led Zepplin and The Dead Kennedys to the Rolling Stones. Killer album from these vets.

For Fans Of: N.I.V., All Out War, Integrity



Reviewed By: Tyler Durden
Artist/Group: The Hope Conspiracy
Album Title: Cold Blue
Label: Equal Vision
Release Date: It's Out
Genre: Hardcore

Overall Rating: ****

I've always been a fan of bands who keep it real with the fans. Bands who are just fans who got lucky enough to be signed. The Hope Conspiracy is one of those

bands. Obviously influenced by modern hardcore bands, Hope Conspiracy still

"FANS WHO GOT LUCKY ENOUGH TO BE SIGNED"

manages to come across with an original sound. They have managed to put out one of the year's best albums while still working day jobs. If you want a great new hardcore album, from a bunch of hardworking musicians, definitely pick this one up.

For Fans Of: Snapcase, Earth Crisis

Ratings Key

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

Cheap Seats & Sticky Floors film reviews

By Matt Mosley
Capital Times Staff Writer

Traffic

Fall 2000 was definitely the season of the drug films. We started off with the Darren Aronofsky's amazingly crafted and brilliant anti-drug masterpiece, *Requiem For a Dream*, and ended this season with Steven Soderbergh's rugged, drug war opus, *Traffic*. *Traffic* is a brave and socially important film that will knock loudly on the doors of anyone who has ears that can hear and eyes that can see.



Michael Douglas heads the ensemble cast including Don Cheadle, Luis Guzman, Benicio Del Toro, Catherine Zeta Jones, and Dennis Quaid who are trying to find their way through the thick brush that we call the drug world. Plain and simple, *Traffic* is a film about people and how they are affected by drugs. We see the drug world from every angle, from the politician, to the police, to the drug czars, all the way down to the lowly teenager strung out on crack.

What we end up with after the credits role and the lights come up is a message that should be echoing down the halls of Congress and in the living rooms of every home: that the war on drugs is as hopeless as the little boat in *The Perfect Storm*.

What really makes *Traffic* stand up and run is the direction of the great Steven Soderbergh. The man who has been poking his way along in the shadows of independent film since his break out in 1989 with *Sex, Lies, and Videotape* has finally hit the main stream this year. Thanks to a great performance by Julia Roberts in *Erin Brockovich*. Each of his films has a unique feel and look, from the dreaminess of

Out of Sight to the jaggedness of *The Limey*. Soderbergh is a man of true cinematic genius, and never has it been more prevalent than in *Traffic*. His gritty, handheld, "jump-cutty" style which he uses so ferociously is in his own way fighting the war on drugs. He is the truth teller in a film that is built around secrets. Everyone

is hiding something, whether it's the obvious, as in hiding from the police, or whether it be subtle, as in staking out a suspect in a van. That's what the drug war is: a secret society that

only the members know how to play. Soderbergh brings this to life by using a shaky camera and an over-exposed film stock. *Traffic* is reality, and it's raw and uncompromising. In short, it's the truth.

