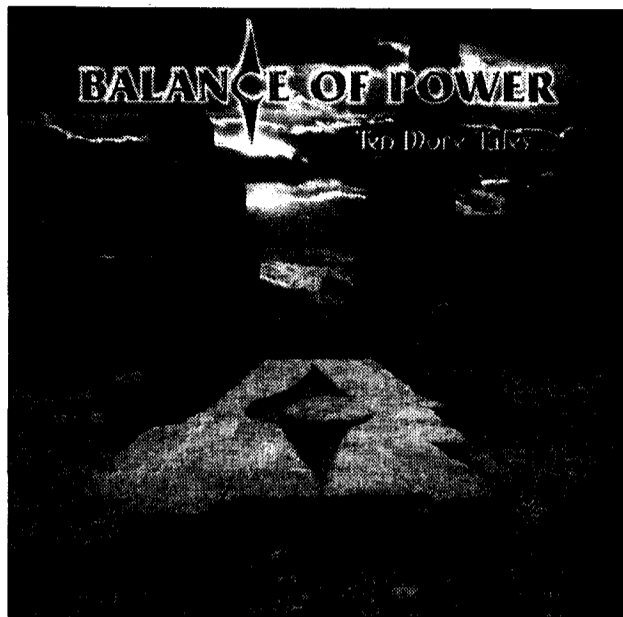


SEE DEEZ  
MUSIC REVIEWS



**Reviewed By:** Mitchman  
**Artist/Group:** Balance of Power  
**Album Title:** Ten More Tales of Grand Illusion  
**Label:** Nightmare Records  
**Release Date:** 1999  
**Genre:** Classic Metal  
**Overall Rating:\*\*\*\*\***  
**Stupendous**

Go figure, this reminds me of Styx for some odd reason. Yes, even the music, but with more power and bite. It's that early to mid-eighties style "classic" rock with hair band vintage ballad-rock overtones, excellent vocal harmonies and classic style guitar riffs. No orchestrations, no grunge, no pop, just plain, fun hard rock with good

solid harmonies. If you don't hear this on the radio, main-stream ain't payin' attention. Clean, solid, tight, very professional. The cover is slick and not overdone either; simple and artistic.

**For Fans of:** Styx, Scorpions, Journey, Whitesnake



**Reviewed By:** Mitchman  
**Artist/Group:** Luca Turilli  
**Album Title:** King of the Nordic Twilight  
**Label:** Limb Music  
**Release Date:** 1999  
**Genre:** Epic Fantasy Metal

**Overall Rating:\*\*\*\***  
**I Would Probably Buy It**

Not too bad, this one starts very operatic with decent vocals, accompanying orchestrations and mixed backing vocals both male and female, then blossoms into full-face fast-paced rock. The guitar is rockin' and the melody is definitely constructed for the epic feel. The lead singer reminds me of very early Dio with a better control of higher, clearer and more sus-

tained noteage. This is where Kansas might have gone had they not sold out to commercialism. The cover is overdone and too illustrative for my taste, very D&D-esque.

**For Fans of:** Savatage, Trans-Siberian Orchestra, Kansas, Dio/Rainbow

Cheap Seats & Sticky Floors  
Film Reviews  
By Matt Mosley

Memento

It's a film that's almost impossible to classify. Like Mike Figgis' *Time Code* and Peter Greenaway's *The Cook, The Thief, His Wife, Her Lover*, *Memento* is so brazenly original and groundbreaking that any attempt to categorize it would do the film a disservice. I mean, it's a film told backward. Yes, that's right, scene by scene the film flows from the final scene to the beginning scene. It's one of those films like *Pulp Fiction* that you want to re-edit at home to see if everything works when put in the right order.

Guy Pearce (*L.A. Confidential*, *Ravenous*), in his best performance to date, is Leonard Shelby, a man with no short-term memory on a mission to find his wife's killer.

Because of his debilitating illness, Shelby becomes the victim of sinister plots created by his not-so-reputable acquaintances; mainly fellow *Matrix* stars Carrie-Ann Moss (Natalie) and Joe Pantoliano (Teddy). What's left after this? Who knows? It's up to the viewer to decide for his/her self. Is there a killer?

Did his wife really die? Is this real or is it all in Shelby's head? *Memento* is a film that requires you to THINK! Yes, can you believe that? The mind-blowing concept of thought used in an enjoyable way, I never thought the day would come.

I'm sorry if that disappoints the fans of *Big Daddy* and *Hannibal*, but *Memento* is not for the lazy. The film was written and directed by Christopher Nolan, a young British talent with only one other film to his credit, a slick, stylish film-noir piece called *The Following*. In both of his films, Nolan shows a love for quirky and highly original characters who are thrown into worlds that are slightly off-center and obscure. The writing in *Memento* is stacked to the brim with ingenious layering of structure and story. Nolan has created a film that consists of simultaneous linear story lines that move in opposite directions. It takes both confidence and mastery to take on such a risky form and pull it off with the beauty and subtlety that Nolan does. *Memento* is an engaging study on human nature and interaction that will leave you with feelings of wonderment and surprise.

