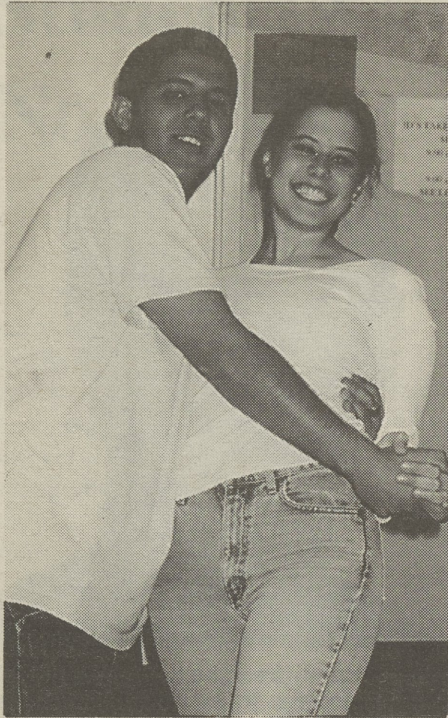


ARTS & ENTERTAINMENT

Swingin'



Dancing to music in the Lion's Den are Joe Quattrochi (freshman, communications) and SGA Treasurer Jen Scocca (sophomore, business administration).

No 'Nookie' For This Album

By Al Stavola
Lion's Eye Staff Writer

Significant Other, the latest release by Limp Bizkit, has brought the Jacksonville outfit to the top of the charts. With the success of the single "Nookie" and guest appearances by Wu Tang Clan's Method Man, Korn's Jonathan Davis, and Stone Temple Pilots' Scott Weiland, it seems obvious why *Significant Other* has gained so much popularity with the youth of America.

However, being a fan of Limp Bizkit since the release of their first record, I am disappointed in *Significant Other*. Bizkit's first album, *Three Dollar Bill Y'all\$*, featured a totally different type of music. On the first album, frontman Fred Durst's vocals consisted mainly of savage screams and fine-tuned rapping. Limp Bizkit would have probably been best described as rap-metal.

Significant Other seems to present an almost entirely rap-oriented approach. "Nookie," the commercial friendly first single; "Broke," which is reminiscent of the first album; and the angry "Break Stuff" are probably the three heaviest songs on the album. "Nobody Like You" is a catchy song. Featuring Davis and Weiland, who bring a bit of vocal talent to the album, this song seems worthy of a single. "No Sex" is lyrically similar to old Bizkit, telling a story of a relationship based entirely on sex.

The rest of the fifteen tracks on the album are either rap songs or quiet, instantly forgettable jumbles of Fred's whining/attempts at rapping and Wes Borland's effects-enhanced doodling and repetitive guitar riffs. Many of the songs rely heavily on well-executed sampling by DJ Lethal, Sam Rivers' bass, and John Otto's drums. Possibly the greatest displays of talent by Limp Bizkit—Lethal, Rivers, and Otto's contributions—are, at times, the only saving graces of this album.

So Many Movies, So Little Time

By Bob Dugan
Lion's Eye Staff Writer

There is no excuse for boredom this month. Over 30 new films will hit the Philadelphia area. Films to make you laugh, cry, gag, and smile. How do you find something interesting, something non-conformist, something different but oddly brilliant? Here are four flicks to check out that should put your faith back into filmmaking:

THE STRAIGHT STORY: David Lynch brought us Dennis Hopper inhaling helium and a dead high schooler wrapped in plastic. Love him or hate him, you can't forget his trademark films. *Blue Velvet*, *Wild at Heart*, *Lost Highway*, or his nightmarish whodunit TV series, *Twin Peaks*.

Lynch is back with a G-rated film based on actual events concerning a then 73-year old Alvin Straight. The senior citizen drove his riding lawn mower several hundred miles through the Midwest just to see his ailing brother in the hospital. Richard Farnsworth stars as Alvin while Sissy Spacek and Harry Dean Stanton provide supporting roles. The film was a huge hit at the prestigious Cannes Film Festival back in May, and early word says Lynch has made a near master-

piece.

HAPPY, TEXAS: Steve Zahn is one of the funniest and best actors working today but most don't even know he exists. He was in *That Thing You Do!*, *You've Got Mail*, and a few independent flicks you've never heard of, but it was his performance in *Out of Sight* as the stoner Glenn where he made his mainstream mark.

His latest starring role premiered at the Sundance Film Festival earlier this year where he picked up the award for Best Comedic Performance. Zahn poses as a little girl's beauty pageant coordinator while he and his partner attempt to rob a bank. The Sundance crowd loved it. Can the rest of the country finally see it now?

FIGHT CLUB: You've seen the previews, and you're probably still wondering what the film is all about. It's more or less *Natural Born Killers* meets Jean Claude Van-Damme's *Blood Sport*, if you can fathom that.

Edward Norton plays a white collar 9 to 5er that joins Brad Pitt's fight club after he realizes his life sucks. The fight club is where shirtless, twenty year old white boys go to beat each other senseless. Of course the fight club is merely a preparation for Pitt's grander scheme of

things.

They screened the film at the Venice Film Festival and one British critic wrote a heated article about *Fight Club's* controversy. He mentioned that a lot of subliminal Nazi references show up in the film, including a scene where Pitt and Norton make soap from left over liposuction fat and sell it to rich people. Add that to the fact that it's the most violent film to hit screens since *Columbine* and expect some sort of backlash.

BRINGING OUT THE DEAD: Martin Scorsese is one of the best directors working today. He's never won an Oscar but he deserved three for his best films: *Taxi Driver*, *Raging Bull*, and *Goodfellas*. Scorsese is back with a gritty, urban tale that unfolds on the mean streets of New York City, Hell's Kitchen to be exact.

Nicholas Cage stars as a burned out ambulance driver during 48 hours of hell. Tom Sizemore, Ving Rhames, and John Goodman star as co-workers, each with their own problem. Cage is seeing dead people wandering the streets and happens to fall in love with the daughter of a heart attack victim he helped. If you caught the trailer, then you know the drill: wild ride through NYC craziness with thundering rock 'n roll music. Call it *ER* with bite.

Philadelphia's Fringe Festival: From Hip-Hop to Contemporary Art

By Regis Fields
Lion's Eye Staff Writer

From September 15-25, Philadelphia hosted the Fringe Festival, a celebration of art and innovation centered in around Old City. The festival brought together many elements of art, such as dance, poetry, interactive theater, visual art, and many different identities of music. Many of the galleries and venues remained free to the public during the eleven-day festival, but most shows were in the price range of ten to fifteen dollars. Art centers and galleries in area became vibrant stages of the living arts for the festival, which began and ended in true artistic spirit.

Co-founder Nick Stuccio explains the fest's meaning to him. "Fringe represents the next wave of artists communicating hew, vibrant ideas. The festival brings a liveliness to the streets of Old City, America's birthplace of new ideas."

The festival opened on Wednesday 9/15, in the National Showroom of Philadelphia with found-object artist David Ingram. A found-object artist is, as it sounds, someone who creates art out of the trash and discards of society. In an on-line audience opinion mailbox for the

Fringe, many of the comments described his art as startling and expressive. Ingram's art can be seen throughout contemporary art galleries in New York City and in Philadelphia at the Showroom, and possibly in the fall at the Philadelphia Museum of Art.

From 9/19-25, one of the more exciting series of events was the "Hip-Hop 2 da' Head" program at the Painted Bride Art Center. On Sunday British lyricist Jonzi D's performance, "Lyrical Fearta: The Requel" featured the European flavor of rap with b-boy elements which is a form of urban expressive dance. The week also featured hometown lyricist The Last Emperor who in the show, "Droppin' Science: The 5 Elements of Hip-Hop," did cuts like "Monumental," a declaration to rap greatness and greatness. The Last Emperor has worked with artists like Zach De La Rocha of Rage Against the Machine and Hip-Hop legend KRS-1.

Phil Sumpter III director of the Droppin' Science program described his work for the show.

"This alternative 'hip-hop-meets-theater' presentation serves to push hip-hop culture beyond its commercial presentation and preserve the authentic qual-

ity of hip-hop aesthetics."

Spoken word poetry by artists like Ursula Rucker provided verbal commentary to the festival. Rucker, who speaks on subjects like the trials of motherhood and the problems facing minorities, was featured in the show "Future Shock," at the Painted Bride with fellow artist Rob Yancey III. Another artist, Maralyn Lois Polak from the "Bitch Goddess of Philadelphia Poetry," performed at the Vox Populi Gallery during the fest. Her poetry explores the relationship that she had with her late pet, "Wonderdog," and relates the animal-human bond and co-existence to her audience.

The festival offered a wide range of entertainment to excite the art fancy in anyone, from Terri the Drag Queen of the Blues laying down chords at the New Quarry Cafe to "Public Access," an interactive theater group that got on the Market St. Subway at 2nd St. and celebrated the transit experience with oncoming passengers during the ride. This year the Fringe Festival gave Philadelphians a real artistic treat, the best of which will be shown in the Annenberg Theatre at the University of Pennsylvania on 10/26-28. Expect much of the same in upcoming years.

Review: Machine Head's New Release

By Al Stavola
Lion's Eye Staff Writer

The third studio release by Machine Head, *The Burning Red*, released in fall of 1999, shows signs of change in this California metal/hardcore band's style.

Frontman Robb Flynn's distinctive growl and powerful lyrics are as ever present as in 1994's *Burn My Eyes* and 1997's *The More Things Change...* However, Flynn's singing seems, for the most part, more melodious and heartfelt on this album than on either of the previous

two. This is especially obvious on the title track, an emotional suicide ballad on which Flynn's vocals are soft, sometimes to the point of being near a whisper and on "Message in a Bottle," a surprisingly well-executed cover of the Police classic.

It's immediately obvious that some songs on the album lean towards a rap/metal approach. "Desire to Fire" is reminiscent of Rage Against The Machine with Flynn's choppy rhythmic vocals and Ahroe Luster's driving guitars and use of harmonics. This approach is also present on "From This Day."

Another obvious change in Machine Head's music comes from the band's new lineup. The departure of Logan Mader, who played guitar on the previous two releases, is quite noticeable. Luster, who replaced Mader on *The Burning Red*, doesn't use harmonics nearly as much as Mader does and doesn't seem quite as talented.

Overall, *The Burning Red* is a fairly decent release from a very talented band. I would recommend it to any hard rock/metal fan, especially fans of Machine Head's previous work.