

# ENTERTAINMENT

Technique • Friday, October 20, 2000

## A hop, zip, and a jump

The Squirrel Nut Zippers stay ahead of the bandwagon and go back to basics with *Bedlam Ballroom*. Page 23

## A new Spike Lee joint

*Bamboozled* takes an interesting look at a very un-politically correct topic—minstrel shows of the 1800s. Page 25

# Pay it back? It's better to 'Pay It Forward'

By Carter Green  
*Second ugliest man on campus*

**MPAA Rating:** PG-13  
**Starring:** Kevin Spacey, Helen Hunt, Haley Joel Osment  
**Director:** Mimi Leder  
**Studio:** Warner Brothers  
**Rating:** ★★☆☆

"Think of an idea for world change, and put it into action." Eugene Simonet gave this assignment to his junior high students every year. Each year, some would find ways to clean up the neighborhood, or make small change, but no one had ever had an idea with global implications until Trevor.

This movie has a simple premise. Trevor McKinney took this junior high school social studies assignment to heart. His idea: do something nice for three people. These people are not allowed to pay him back, however. They must pay it forward instead to three more. The very strength of Trevor's plan to reproduce

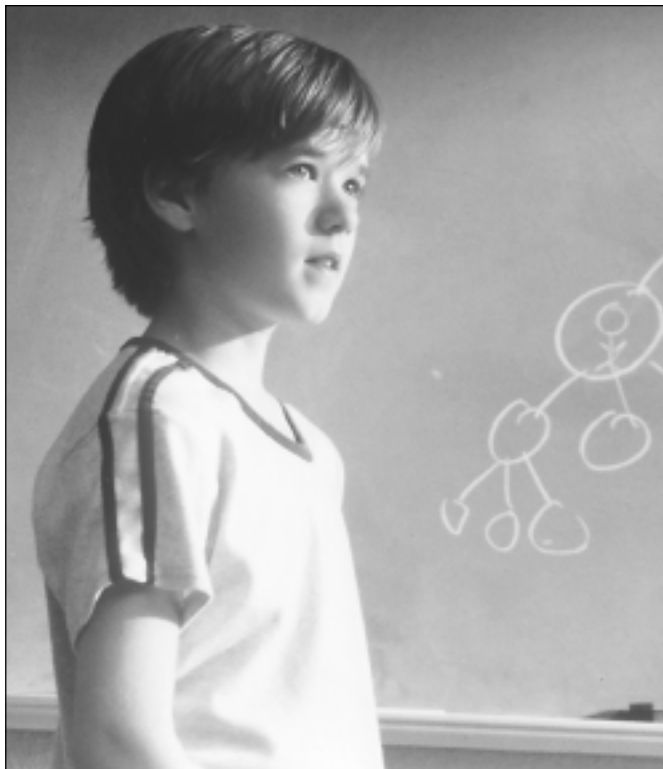
good deeds like rabbits makes the film difficult to pull off. Once Trevor begins doing good deeds, his circle of influence gets very large, very fast.

Once again, Haley Joel Osment steals the show. After his captivating role in *The Sixth Sense*, Haley portrays a middle school kid with big ideas. His enthusiasm sells the "pay it forward" idea to the audience, almost against their will; the plan seems to be an idea destined for failure. After all, it operates on the honor system.

Hunt does a good job of balancing a difficult role. Arlene McKinney is an alcoholic, raising a child on her own while working two jobs to make ends meet. Hunt delivers everything that the audience has come to expect. Compassionate, yet easily frazzled, Hunt does the best she can to match Osment's energy.

While Kevin Spacey is an im-

See *Forward*, page 22



By David James / WARNER BROTHERS

Haley Joel Osment gives another spectacular performance as a junior high kid trying to change the world—literally—in *Pay It Forward*.

# 'Jurassic Park' roars again in divine DVD

By Jayson Wehrend  
*Yay, he's back!*

Before the worlds of movies and video games finally took over my mind, my chief obsession was dinosaurs. I could rattle off an enormous number of dino names, behaviors, and descriptions like any other good child of the 80s.

When I was in junior high (and already starting down the dark path of video games), I encountered the book *Jurassic Park* by Michael Crichton. I enjoyed it immensely but soon went back to other pursuits.

Like millions of other fans I eagerly awaited the upcoming movie and I can proudly say I saw it at the very first showing. For fans of the book, the movie

provided an interesting vision of the events chronicled therein. For the average moviegoer, they got a movie with mind-blowing special effects and a soundtrack that was equally dazzling.

A rich amusement park owners set out to make the greatest park ever created. Through some technological wizardry, he manages to create living biological attractions in the form of dinosaurs, freshly resurrected from extinction.

Due to the legal entanglements involved with the possibility of a fatal accident, he needs experts to sign off on the park to

continue construction. He gets them in the form of Dr. Grant (Sam Neill), Dr. Sattler (Laura Dern), and Dr. Malcolm (Jeff Goldblum). In a severe case of déjà vu, Steven Spielberg again teams up with

John Williams to create an incredible movie of animal versus man.

Every scene on the DVD came off clear and clean; even in the brightest daylight, the grassland picture remained pristine.

**Movie:** Someone deserves a lot of credit for this film transfer. It's not often that I find a DVD that's practically flawless. Where are all the specks? Surely there has to be some pixelization somewhere! Good luck finding it. Like most avid DVD watchers, I flinch at using the words "reference quality," but this disc came blessedly close.

Every scene came off very clear and clean, which is quite a task when you think about this movie. You have multiple indoor and outdoor scenes both in bright light and almost utter darkness. Even in the brightest daylight of the grassland area, the picture remained pristine.

Before I ever got this DVD, I

See *Jurassic Park*, page 24

# Hurley is bedazzling devil; film falls short



By Francois Duhamel / TWENTIETH CENTURY FOX

Elizabeth Hurley plays a beautiful and ever-seductive version of Satan in *Bedazzled*. How can bumbling Brendan escape this one?

By Gus Ramage, IV  
*Parking IS Satan*

**MPAA Rating:** R  
**Starring:** Brendan Fraser, Elizabeth Hurley  
**Director:** Harold Ramis  
**Studio:** 20th Century Fox  
**Running Time:** 93 minutes  
**Rating:** ★★

*Bedazzled* is a mildly funny movie about the lengths a man would go to get a woman. Elliot (Brendan Fraser) is a technical support staffer at a San Francisco tech firm. His "friends" can't stand him, and Elliot finds it virtually impossible to talk to an attractive woman.

After an embarrassing incident when trying to ask a particular woman out, he begs for God to help him get the woman of his dreams. Instead he encour-

ters the Devil, in the shapely form of Elizabeth Hurley.

Satan seduces Elliot into signing away his soul by offering him seven wishes to improve his life. After a mere glance at the enormous contract, he signs it and is given the wishes. To attract women, Elliot decides that he to wish for riches and power.

Seizing this opportunity to turn his life into hell, Satan puts him into the life of a Colombian drug lord with business and marital difficulties. Once Elliot realizes that things are not going the way he planned, he always has the option of pressing 666 on a beeper and be whisked back to his normal life.

Elliot finally visits a church to talk to a priest about his deal with Lucifer and see if the pas-

See *Dazzled*, page 22

# New roads for old masters

By Alan Back  
*Case Closed*

What a difference a year makes.

Ask the members of Blues Traveler and they'll tell you some stories. Personal tragedy, health problems, and a long break from performing add up to a triple whammy that could sideline most other bands built on relentless touring and dedicated fan support. For one of the pioneer groups on the modern jam scene, though, it's been a chance to figure out where to go next and how to keep everybody coming back for more.

After Bobby Sheehan, the group's original bassist, died of a drug overdose in New Orleans last August, rumors of a breakup began to spread among the fans. However, the three remaining members (lead singer/harmonica virtuoso John Popper, guitarist Chan Kinchla, and drummer Brendan Hill) chose to push on and look for new blood. Several people sat in on bass during a short private tour last November; Chan's younger brother Tad ended up with the job.

He had been involved with a band during his time at Brown University and continued with them on the New York music scene, also touring up and down the East Coast. After the group broke up, he began to play with other bands around the city while considering his options.

"I was kind of at a point where I was thinking, 'I need to be making some more money; I've been in the city five years playing around'—I was going to pull that back a little and start trying to make more money free-lancing on the computer stuff." He had been working on Web page design and programming as a side job before being asked to audition for Blues Traveler.

On the other hand, new keyboardist Ben Wilson had been thinking about going into carpentry after leaving his own group in Ann Arbor, Mich. When Popper and company visited Austin in February to start writing songs for their upcoming sixth studio album, they flew in a handful of prospective players to audition. Before Wilson found out about the opening, he had been planning to head for the Far East and then start swinging a hammer back in the States.

"He was the last one to come in," Tad recalled. "It was a unanimous decision—the band just said, 'You're the guy.'" The new five-piece lineup has given rise to a different sound, both in the studio and in front of an audience.

"My influences are a lot of old soul songs, like Parliament and their funky bass playing. And to bring in the keyboard and organ with Ben, it fills the space where Bobby used to be. He was almost organ-like in his playing, very wandering and psychedelic, and he really filled up a lot of that sound while Chan and John used to solo," Tad explained. "Now it's like we're a little more rooted in the groove, and Ben fills a little bit of that space. It's kind of a rootsy, little older sound."

However, he readily pointed out that the other elements that make Blues Traveler what it is are still very much present—Popper's limber voice and harp, Chan's masterful guitar work, and Hill's dead-steady drumming. The loss of a founding member couldn't break up the act, and neither could a serious medical crisis.

Popper checked into the hospital last summer, complaining of chest pains, and

See *BT*, page 27

Crossword

Tri-Cycled

1	2	3						4	5	6				
7			8				9	10				11	12	13
14				15	16							17		
			18									19		
20	21	22		23								24		
25			26					27	28	29	30			
31								32						
	33			34	35	36						37	38	39
				40								41		42
43	44	45	46					47	48	49				
50								51				52		
53							54	55				56		
57				58	59							60	61	62
63				64								65		
				66								67		

Answers on page 25. Kit, our wonderful crossword guy, apologizes for the confusing puzzle last week. We still love him though. Please do this puzzle anyway—he promises it’s not as evil. Evil evil evil evil. Evil is a good word.

By Kit FitzSimons

Raiding Parties of Three

ACROSS

1. Carry, as a sack of rocks

4. OSS follower

7. “Ten minutes ago!”

9. Block thrusts

11. Some college students (abbr)

14. “Memory” with a complete collection? (4 wds)

18. Time’s rack neighbor

19. See 11 DOWN

20. Foot-wiper

23. CD Club Provider

24. Dog of Kansas

25. The bun falls when you cork the bottle? (4 wds)

31. Aching

32. Lynn Reid Banks hero

33. Score in overtime, otherwise you’re out? (4 wds)

40. Rant’s partner

41. Geodesic shape

43. Expose yourself in Hollywood, and it’s on to the beach? (4 wds)

50. Caesar’s “You aren’t, are you?”

51. Aural prefix

52. Suffix meaning “participant in”

53. Space org.

54. Bully (2 wds)

57. Use a foot when you mess up in SkiFree? (4 wds)

63. Bill Lann Lee, right now (abbr)

64. Overly done, as cheesy acting

65. Mailed

66. Advice

67. Word with soup or shooter

DOWN

1. On the \_\_\_\_\_

2. My land, and your land

3. It’s used to bust a cap in yo’ \*ss

4. Native Canadians?

5. “Mad About You” cousin

6. Author Rand

8. Angel dust (abbr)

9. Like Pius and his robes

10. All that’scut out (abbr)

11. With 19 ACROSS, “Lead \_\_\_\_\_temptation...” (2 wds)

12. Arrive at (2 wds)

13. Bend to pick up

15. Frankfurt fellow

16. Federal property, but run by companies (abbr)

17. Morse code parts

20. ER staff members (abbr)

21. “...maids all \_\_\_\_\_” (2 wds)

22. Singer Amos

26. Sty

27. Word with lumbar or “the bar”

28. “I love Brutus.”

29. Transcontinental train, for short

30. LXI x IX

34. See 20 DOWN

35. Squeal (on)

36. Actress Gardner

37. Not even!

38. McGuire’s competition

39. Aussie ostriches

42. Tolkien tree

43. High intelligence society

44. Honshu city or bay

45. With a 43 DOWN grp. (2 wds)

46. Tide type

47. All lathered up

48. “\_\_\_\_\_girl!”

49. It can be pro or proper

54. Sound in the night

55. Magneto’s specialty (abbr)

56. Boys in Blue HQs

58. Play part

59. \_\_\_\_\_alai

60. Cool cat

61. The Chosen \_\_\_\_\_

62. School org. for mothers

Dazzled

from page 21

tor has any advice for him. The priest is not amused, Elliot is escorted to the police station for a drunk and disorderly charge. While in jail awaiting his hearing, Elliot talks to his cellmate and realizes his opportunity to set everything straight.

Harold Ramis (*Groundhog Day*) directed and wrote the screenplay for this movie, a remake of Peter Cook’s 1967 version. This film is

no match for Ramis’ last outing, *Analyze This*, in terms of comedic value. The jokes are not that funny and the sex appeal of Hurley is heavily relied upon to sell the film.

The acting is mediocre, as is nearly always the case with Fraser. The only talent Hurley had in the movie was the ability to look out-of-this-world in skintight leather apparel. *Bedazzled* would be much improved with a better male lead. With the plethora of excellent autumn films, this one is easy to skip.

Forward

from page 21

pressive criminal mind in *The Usual Suspects* and pulls off a man in a mid-life crisis all too well in *American Beauty*, he is not equipped to pull off the roll of Simonet. As Trevor’s teacher, Simonet has his own struggles centered around seeing the world past his disfigured face. The role comes across as dry instead of tragic. The potential for romance and character development

is lost in awkwardness and unconvincing drama.

The film manages to cover a wide range of popular topics. Single parent homes and substance abuse counterpoint the challenges of growing up in today’s society and seeking to achieve real change. The most difficult part of the movie is listening to the ideas of a kid without losing the idea in skepticism.

Surprisingly, I found this movie was just a bit too short. Many movies drag on too long, but in this case,

about another twenty minutes could have wrapped up some loose ends. Because of this, the twist at the end comes across as more of an afterthought than as a compelling component.

Overall, Mimi Leder’s direction is solid. The plot is complex enough to stay interesting. The movie comes across as thought provoking and compelling, despite its limitations in script and casting. It will leave the audience wondering what they can do to help pay it forward.



Rob got engaged! I am so so so excited. Everyone say “yay Rob!”

# Zippers raise the ‘Ballroom’ roof

By Alan Back  
*Pleasant gas...night-night gas...*

Artist: Squirrel Nut Zippers  
Title: *Bedlam Ballroom*  
Label: Mammoth  
Genre: Oldies but goodies  
Tracks: 13  
Rating: ★★★★★

When the infamous swing revival took hold in 1998, the Squirrel Nut Zippers seemed a little out of place against the likes of Big Bad Voodoo Daddy and Brian Setzer. The reason was simple: they didn’t play swing, and they couldn’t have cared less about zoot suits or chain wallets. What they were after was a return to the “hot music” days of early jazz, when banjos and Hammond organs could be found sharing stagespace with tight horn sections.

*Bedlam Ballroom*, their latest trip back in time, sports a different lineup from earlier albums but remains true to form. The opening cut “Bedbugs” gets the disc off on the right foot, boiling up out of the bayou and echoing as if it was recorded in a creaky old house with a pest problem of its own. Jimbo Mathus knows how something like this should be sung, and he brings the gravel of Louis Armstrong and Charlie Shavers into the picture.

At the other end, there’s a fragility to Katharine Whalen’s voice that evokes hints of Billie Holiday. Pay attention to “Baby Wants a Diamond Ring,” which jumps cheerfully along thanks to the horns (especially David Wright’s trombone) and even has a little bit of Iggy Pop thrown in. She leads the band into Duke Ellington

territory for “Bent Out of Shape”—turn the lights down, sit back, and get ready to be blue.

Rhythm and blues, Dixieland, calypso, and even a little bit of sleazy ska rear their heads at times; the Zippers practically switch gears on the fly, charging through 13 tracks in less than 40 minutes. This is the way recordings used to be: compact song structures, solos that got to the point without noodling, and very few notes that didn’t need to be there.

The disc sags a bit in the middle. “Hush” never really gets out of the gate, even with guest performer Andrew Bird providing strings, and “It All Depends” veers into corny bossa nova (though Whalen feels a little more at home with the groove than the brass players do). Get past

these two tracks, though, and you come to a goofy little treasure in the title cut. All eight band members sound as if they want to run in different directions; the result is a *Beetlejuice*-style romp that could be the perfect soundtrack to a carnival freak show. In other words, this is *fun!*

*Bedlam Ballroom* has more authenticity than two-thirds of the albums put out by groups that jumped on the swing bandwagon. There’s a fine line between paying respect to the music that came before you and just sounding dated and stupid, and the Squirrel Nut Zippers manage to stay on the right side of it most of the time. Snag this disc and take a spin back through the speakeasy era, but without Prohibition hanging over your head.



By Chris Eselgroth / MAMMOTH RECORDS

The Squirrel Nut Zippers, led by Jimbo Mathus (standing, with glasses), return once again to the early days of hot dance jazz on their new album.

## Here a band, there a band...

**COTTON CLUB (152 Luckie St.)**  
**(404) 874-1993**  
10/21—Injected, Bend, Steep  
10/22—Buddy Miles, Spoonful James  
10/25—J Mascis and the Fog, 6 Gig  
10/26—Chris Whitley, Shivarree  
10/27—Vibrolush, Wayne  
**Web site:** www.consopro.com/cottonclub.htm

**DARK HORSE TAVERN (816 N. Highland Ave.)**  
**(404) 873-3607**  
10/20—Johnny Hyde, Brandon Harvey, Appleseed  
10/21—The Union, The Johnny Society, 4 Souls  
10/25—Whild Peach, Black Pearl, Velour  
10/26—1401, Ghost Town, The Wood  
10/27—Eden, Another Man Down, Friends of the Family

**ECHO LOUNGE (551 Flat Shoals Ave.)**  
**(404) 681-3600**  
10/20—Young Antiques, Modeltones, Scotch Bonnet  
10/21—Superjack, Rare Air, Clocked In  
10/24—Pedro the Lion, Death Cab for Cutie  
10/26—Isotope 217  
10/27—Melt Banana, Telepathics, Drill Team  
**Web site:** www.echostatic.com/echolounge

**EDDIE’S ATTIC (515-B N. McDonough St.)**  
**(404) 377-4976**  
10/20—David Ryan Harris, Beth Wood, John McVey  
10/21—Kristen Hall  
10/22—Jud Duncan, Mia Johnson and Hoagy  
10/25—Eddie Elliott Band  
10/26—Zrazy, Angela Matter  
10/27—Carrie Newcomer, Christine Havrilla  
**Web site:** www.eddiesattic.com

**MASQUERADE (695 North Ave.)**  
**(404) 577-2007**  
10/21—Voodoo Glow Skulls, Agnostic Front, All, Straight-Faced  
10/27—Crazy Train  
**Web site:** www.masq.com

**ROXY (3110 Roswell Rd.)**  
**(404) 233-7699**  
10/21—Delirious?, Kendall Payne  
**Web site:** www.consopro.com/roxy.htm

**SMITH’S OLDE BAR (1582 Piedmont Ave.)**  
**(404) 875-1522**  
10/20—Dirty Dozen Brass Band  
10/21—El Pus, Slangbanger, Justin Hale  
10/22—Ethan and the Ewox, Shane Hines, Shelley Yankus  
10/23—Ian Moore, Lifehouse  
10/24—Apartment Projects  
10/25—Stew, Anthony David  
10/26—Big Sky, Drifting Through  
10/27—Ultraphonic, Mindseye, Moye, Lifehouse  
**Web site:** smithsoldebar.citysearch.com

**STAR BAR (437 Moreland Ave.)**  
**(404) 681-9018**  
10/20—Lizardmen, Blue Velvets  
10/21—Belmont Playboys, White Lights  
10/25—Moto-Litas, Telepathics, Sound Device  
10/26—Rex Hobart, Deanna Vargonna  
10/27—Billygoats, Mike Plumb  
**Web site:** www.cloun.com/starbar.html

**TABERNACLE (152 Luckie St.)**  
**(404) 659-9022**  
10/24—Soulfly, Primer 55, Slaves on Dope, Downset  
10/26—Bad Religion, The Promise Ring  
10/27—Common, Jill Scott  
**Web site:** www.tabernaclemusic.com

**VARIETY PLAYHOUSE (1099 Euclid Ave.)**  
**(404) 521-1786**  
10/20—The Funky Meters, Rebirth Brass Band  
10/21—The Funky Meters  
10/22—Jurassic 5, Dilated Peoples, Beat Junkies  
10/24—Emmylou Harris, Buddy Miller  
**Web site:** www.variety-playhouse.com

Check out the *Tourdates* Web site ([www.tourdates.com](http://www.tourdates.com)) to find out where your favorite bands will be performing next.

Congratulations  
rob & cheryl

Jurassic Park

from page 21

was mostly worried about one thing. How well would such dated (it's from 1993, after all) computer graphics look? Generally, graphics quality decreases with the screen size, and I was dreading what the dinosaurs would look like.

All I can say is that these CG models are way ahead of their time. Even now, after movies like *The Matrix* and *The Phantom Menace*, the CG looks great. I'm still impressed by the realistic motion of the creatures. The picture on this DVD will not disappoint.

**Audio:** Just as the visual effects blew me away, so did the audio track (quite literally in fact). It's been many, many years since I saw *Jurassic Park* in a theater and now I remember what it was like. Tremendous roars, pounding footsteps, and a soaring musical score all hammer your senses (in a good way).

The raptor attack at the begin-

ning of the movie is a great example. You have terrific low frequency roars supported by the shrill screams of the unfortunate victim. Sound blasts out of the front and rear surrounds as weapons go off, the raptor roars, and the doomed worker gets ripped apart.

Although the raptors stole the show in movie theaters, I think it's the Tyrannosaurus Rex that wins out on the DVD. All of the scenes with the T-Rex were much more effective, thanks to a healthy output of bass. Every time the animal moves, roars, or just looks around, it has more pres-

The audio track blows you away. Tremendous roars, pounding footsteps, and a soaring musical score all hammer your senses (in a good way).

ence than any of the other dinosaurs in the film.

John Williams's score is faithfully reproduced with some very nice fill-ins thanks to the rear surround speakers. This is the sort of soundtrack you show off your sound system with.

**Extras:** Due to my choice to go with the DTS version of this disc, I have significantly less extras than if I had gone with the Dolby Digital version. I chose to have better sound quality instead of some other additional goodies. That's not to say that this movie doesn't have any extras.

First off there's the documentary entitled "The Making of Jurassic Park." James Earl Jones hosts as it

goes into fairly good detail on how the special effects came together. I remember seeing this on TV before though, so it's nothing too new.

After that we have theatrical trailers for all three *Jurassic Park* movies. They are presented in Dolby 2.0 and full frame.

Don't get too excited about the trailer to *Jurassic Park 3*. It's only some text with dinosaur noises in the background. Considering the quality of the sequel, I'm not too excited about the new movie anyway.

Lastly, there was an interesting feature called the "Dinosaur Encyclopedia." It goes through all the dinos in the movie and explains what facts are known about them and where the animal fit into the movie. I actually kind of liked it, and thought it was a worthy addition to the disc.

Despite the reduced number of extras I was very happy with this release. The image and sound are the most important part of the movie anyhow.

GTCN Update

By Rebekah Bardwell  
GTCN Correspondant

This week on *Flava 101*, Pier gives you food and opinions. The African American Student Union cookout is the place to be to hear students' voices concerning hip-hop, voting, and race issues.

On *Phat Videos*, Kara goes shopping at Holiday Costume and gets essential tips on make-up, accessories, and outfits. Watch Kara make a transformation from sweet Tech student to one of rock's most infamous performers—Elvis.

*Flava 101* comes on Mondays at 3 and 7 p.m. and Thursdays at 7, and *Phat Videos* comes on Mondays at 3:30 and 7:30 p.m. and Thursdays at 7:30 on Channel 21.

technique

tuesdays.  
7 p.m.  
student services  
room 137



# ...010**10**..Two Bits...

The other day, while sitting in Psych class, I realized that interpersonal relationships constitute the fiber of all humanity's existence. Where would we be today without people?

Interestingly, the lecture happened to relate to that very subject, so I pulled off my headphones and listened for a while.

The first complete thought I heard was a theory stating that there are two types of love, passionate and compassionate. Passionate love, which is “intensely emotional and physical” (um... passionate) is observed in high levels at the start of a relationship. As the relationship continues, this passionate love is slowly replaced by compassionate love, defined as “deep affection, friendship, and emotional intimacy” (in other words, lovey-dovey).

Moving on, the professor delved into the topic of altruism—the act of being nice. After convincing the class that people are, in fact, nice sometimes, the prof explained the two theories concerning explanations of altruism.

The first theory is hedonism, which claims that there is no such thing as an altruistic act. We're always acting for a reward. The second theory is reciprocal altruism, which basically says, yes, there is, and no, we're not.

These two views are arguably mutually exclusive, but studies to that end have yet to be performed.

Tied to altruism is bystander intervention—the action of witnesses to aid in ending violence (um...intervention by bystanders). Studies in this area, most involving unwitting volunteers

“stumbling across” a violent act, showed that a majority of people will ignore events rather than attempt to stop them. Reasons ranged from “someone else will call the police” to “it’s impolite to stare,” one of the most common thoughts going through my head when witnessing a murder.

The professor informed us that because of her lecture, we were better equipped for those situations. “When witnessing an act of violence,” she continued, “you will be more likely to say, ‘This is one of those Bystander Interventions.’” Either that, or the student will snap their fingers and say, “Oh, shoot, what is this? I was just on that test last week!”

Following on the heels of altruism was aggression, the obvious response to altruism...or is that intrusion? The study discussed was one performed by the University of Michigan to determine whether southern males were more aggressive than northern males.

The researchers first tested volunteers' testosterone and cortisol levels (hormones linked with aggressive acts), then sent them down a hallway under some pretense. Along the way, someone would bump into them. The incident was videotaped, with testosterone levels checked again at the end of the hall.

The Northerners' testosterone levels actually dropped, and the tapes showed they were very likely to be amused. The Southerners' testosterone shot up, and they were more likely to grab a handy fire extinguisher.

Until next time, this is the Two Bits Man, and I'll be avoiding fire extinguishers for a while.

*Don't take 'Bamboozled' too seriously—enjoy*

*By Jamie Schulz*  
*Suffering from theatre booty*

**MPAA Rating:** R  
**Starring:** Damon Wayans, Savion Glover, Jada Pinkett Smith  
**Director:** Spike Lee  
**Studio:** Tri-Star Pictures  
**Running Time:** 135 minutes  
**Rating:** ★★☆☆

First, you must be given a little history of the Minstrel Show. Made popular when it was begun in 1828, it was once again revived shortly after the Civil War. It involved actors donning blackface (a mixture of charred cork and water spread over one's face, with lips painted red) and satyrizing the Southern Blacks, usually embellishing the already wild misconceptions and stereotypes made in accordance with the Jim Crow laws that popped up during the period.

That said, Pierre Delacroix (Damon Wayans) is in a bind. As a producer for Continental Network Systems (CNS), he needs a show for which his boss is chomping at the bit. (Delacroix's mantra: "Feed the idiot box.")

Unfortunately, he wants something else—to be fired. So he comes up with the outlandish idea to produce a minstrel show. It's a show so offensive and politically incorrect that the network will have a fit. But his boss loves the idea, and so do the heads of the network.

But what about actors for the show? Certainly no top-name Hollywood sort is suitable, or even any lesser-known actor. The solution comes in the form of two street performers, Man Ray (Savion Glover of *Bring in 'Da Noise, Bring in 'Da Funk*) and Cheeba (Tommy Davidson).

At first, the two are apprehensive about doing the whole black-



By David Lee / NEW LINE CINEMA

**Tommy Davidson and Savion Glover are two no-names tapped for a new and controversial type of TV show in Spike Lee's new film, *Bamboozled*.**

face routine, but at the offer of money and new clothes, they're more than willing to take society's progress a few steps back.

The show's first taping is a bit rocky to say the least. The audience doesn't really know what to make of the show, starring Mantan (Glover) and Sleep-n-Eat (Davidson). To Delacroix's amazement (and horror), the show is a runaway hit, with audience members donning their own blackface and attending the tapings.

Filmed with digital cameras (like *The Original Kings of Comedy*), many times handheld, *Bamboozled* often gives a first-person perspective of the action. The only problem is that Lee tries to cover too many issues in

ties up all the loose ends in the remaining fifteen minutes of the movie.

The film winds up being somewhat of a cross between social commentary and satire. Lee runs the gamut with the topics, ranging from "keeping it real" with the rap group (the Mau Maus, headed by Mos Def) shown in the movie to whites trying to act hip and with it, as Delacroix's boss saying that he's more black than Delacroix himself.

The verdict on the film really depends on how you want to interpret it. Some see it as a return to the cotton-picking, watermelon eating days of the late 1800s. Others, like myself, just see it as another jab at how PC we've tried to become. *Bamboozled* is an enjoyable film. It gives a bit of history while still delivering some good laughs.

L	U	G						C	I	A									
A	S	A	P				P	A	R	R	Y			U	G	S			
M	A	T	C	H	G	A	M	E	A	N	D	S	E	T					
			P	E	O	P	L	E				I	N	T	O				
M	A	T		R	C	A						T	O	T	O				
D	R	O	P	R	O	L	L	A	N	D	S	T	O	P					
S	O	R	E				O	M	R	I									
	W	I	N	D	R	A	W	O	R	L	O	S	E						
				R	A	V	E					D	O	M	E				
M	O	O	N	S	T	A	R	S	A	N	D	S	U	N					
E	S	N	E					O	T	O		A	S	T					
N	A	S	A				B	E	A	T	U	P							
S	K	I	P	A	J	U	M	P	A	N	D	H	O	P					
A	A	G		C	A	M	P	Y			S	E	N	T					
				T	I	P						P	E	A					

and it didn't take 'em long to decide...that earl had to die! man. there's nothing like listening to dixie chicks in the office late at night. I love the dixie chicks. they rock. but alas, the cd had to end, and so now we've moved on to the cool jazz cd I bought when I was in new orleans over the summer. I must say, n'awlins was very cool indeed. I even rode the streetcar. I had fun. anyway. my friend nick called me last night, and I was soooooo excited! not like he'll ever see this psa and know how excited I was 'cause he goes to purdue, but I was very excited. nick saadah is one of my favorite people in the entire world. there, it's true. so I still don't know what I'm doing for fall break this weekend. all I know is that I'm going to the football game. then home at some point. in between is the fuzzy part. anyhoo. my life is weirdly uncomplicated right now. I think I like it that way. wait—I *know* I like it that way. silly sarah. it's bedtime.

BT

from page 21

ended up having surgery to clear a blocked artery near his heart. Tad stated that Popper’s health has been excellent since then—“He’s in probably the best shape since he was 16”—and the fans can hear the improvement.

Blues Traveler’s current tour, which began on October 6 and runs until Thanksgiving, is a chance for fans to hear the mix of old and new grooves. It also gives the band a way to field-test some of their new material and get comfortable with each other in a live setting.

After the new album is released (February 2001, by Tad’s estimate), they plan to hit the road again for a full-scale national tour. In the meantime, they will be offering four new tracks on their Web site ([www.bluestraveler.com](http://www.bluestraveler.com)) for fans to download. These songs are from the first sessions on which Tad and Wilson played with the group.

Whether they or any of the other new songs end up on radio playlists is anyone’s guess, but it’s not something that keeps the band awake at night. “Good songs do make the radio all the time, but there are other songs that—you don’t know what the hell they’re doing there,” Tad commented. “Songs are on the radio because people are buying the albums, or the [publicity] machine has created an album that sells itself.”

He continued, “With any band, anyone involved that spends a lot of money is going to say, ‘Hey, we’re going to need something we can play that will sell the album.’ That’s a pressure that’s there, and how a band reacts to it is kind of its own thing.”

For the most part, Blues Traveler chose to deal with that pressure by ignoring it and doing what they did best: touring, expanding their fan base at every turn, and giving a leg up to fellow road warriors. Tad explained that the H.O.R.D.E. (Horizons of Rock Developing Everywhere) tour, which Popper

headed up until its last run to date two years ago, helped bands such as Widespread Panic and Phish gain exposure even without heavy airplay.

“The great thing about being in this band is the fans, that grassroots idea that we just tour and that’s what we do the best... And it’s cool because there’s no influence on the writing end like, ‘We want to get a hit.’ If it happens, if happens and everyone’s happy. But it doesn’t penetrate the ideology of the band.”

With or without radio airplay, the show must go on—and that’s the idea that keeps them rolling from gig to gig. When a big guy with a rifle cartridge belt full of harmonicas draped over his shoulders steps up to the microphone, you know he and his buddies mean business.

*Blues Traveler will be performing at the Georgia Theatre (215 N. Lumpkin St., Athens) on October 31. Call (706) 543-6666 to order tickets, or visit the Theatre’s home page at [www.georgiatheatre.com](http://www.georgiatheatre.com).*



By Paul Natkin / A&M RECORDS

**Blues Traveler (clockwise from back left: Brendan Hill, John Popper, Tad Kinchla, Ben Wilson, Chan Kinchla) are back on the road with a vengeance.**

# technique

recommended  
by 3 out of 4  
dentists