

Technique • Friday, September 7, 2001

Smash Mouth thrills Centennial Park crowd

Free concert starts off Labor Day weekend right for Atlantans and Tech students in intimate open-air setting

By Andrew Santelli
Entertainment Editor

It was a hot and humid evening, the kind typical of summer here in Georgia, and in one of the last few days of this summer, the band Smash Mouth treated Atlanta to a free concert on the Great Lawn in Centennial Olympic Park, sponsored by VoiceStream Wireless (who was celebrating their launch of service in Atlanta) and Motorola. The concert was reminiscent of the summer "On The Bricks" concert series, and provided the kind of atmosphere that makes outdoor concerts so great.

Smash Mouth, whose biggest hit of late was their cover of The Monkees' "I'm a Believer," featured on the soundtrack to the movie *Shrek*, gave the smaller-than-expected crowd (mostly filled with Falcons fans looking for entertainment prior to the final preseason game with the Tampa Bay Buccaneers) a great show.

The band opened the show with one of their first hits from their bestselling album, *Astro Lounge*, "Then the Morning Comes." They then played "I'm a Believer," much to the delight of the younger fans in the audi-

ence for whom *Shrek* was a favorite film.

Die-hard fans of the band were in for a special treat as Smash Mouth continued into a mix of hits from *Astro Lounge* and new tracks off of their yet-to-be-released album which hits record stores in November. The first of these they played is entitled "The Fonz," and proves to be

[Smash Mouth frontman Steve] Harwell's raspy vocals proved to be attractive combined with his accompaniment.

classic Smash Mouth fare, upbeat in tempo with strong instrumentals as well as showcasing the talents of frontman Steve Harwell.

For those Smash Mouth fans who are used to their hard-driving, fast-paced music reminiscent of classic rock and roll, you won't be disappointed with the music that will be released on

the new CD. There's only one slow song on the album, played by the band at the concert, and even it merited the applause of the fans in attendance.

This band definitely knows how to fire up their crowd, even the rather sparse one that gathered amid the commemorative bricks of Centennial Olympic Park. Harwell's raspy vocals proved to be attractive combined with his accompaniment of guitars, a talented player manning the drum set, and even adding different percussion instruments like bongo drums.

Much to the chagrin of the Falcons faithful gathered in front of the stage, Harwell admitted his allegiances lie with the Pittsburgh Steelers, but this didn't seem to dampen the crowd's enthusiasm for him, his band, and his music. The crowd's spirits were not dampened even by the light rain that fell at the beginning of the concert.

For fans of live music, fans of Smash Mouth, and fans of Atlanta Falcons football (radio station 99X was on hand, giving out tall stacks of free game tickets), as well as those looking for fun on a cheap budget, Centennial Olympic Park was the place to be for a great evening.



By Robert Hill / STUDENT PUBLICATIONS

Steve Harwell, lead vocalist of Smash Mouth, opened their August 31 Centennial Olympic Park concert with an old hit, "Then The Morning Comes," an older hit that wasn't their own, "I'm A Believer," and a song that may end up a hit, "The Fonz."

Music Review Galactic Musical madness now available to go

By Alan Back
Senior Staff Writer

Artist: Galactic
Album: *We Love 'Em Tonight*
Label: Volcano
Genre: Funk
Rating: ★★★★★ 1/2

If you saw Galactic during their visit to the Tabernacle in February or their headlining set at Music Midtown, you know how far this funky five-piece group will go to make people move. Once they get themselves set up and make sure there's an extra microphone on hand, it's anybody's guess as to what might happen during the rest of the night.

Recorded live at Tipitina's in their hometown of New Orleans, *We Love 'Em Tonight* neatly wraps up the unpredictable essentials of the show, with the exceptions of the gyrating bodies and questionable behavior.

The lead-off "Crazyhorse Mongoose" turns into a cheerful five-way tug of war, with one player after another grabbing the melody away for a while before somebody else swipes it back. Richard Vogel and Ben Ellman (keys and saxophone, respectively) establish themselves as cornerstones of the group's overall vibe, while guitarist Jeff Raines bends notes all over the place as if his strings were made of Silly Putty.

The band isn't above seizing other people's tunes and turning them on their ear. Duke Ellington's "Blue Pepper" gives both Raines and Ellman a chance to mix a little 12-bar into their solos, with the latter bringing

See Galactic, page 32

Mark Wahlberg moves from being a pop star to a movie star, now a full-fledged Rock Star

By Brian Bonwich
Contributing Writer

MPAA rating: R
Starring: Mark Wahlberg, Jennifer Aniston
Director: Stephen Herek
Studio: Warner Bros.
Rating: ★★

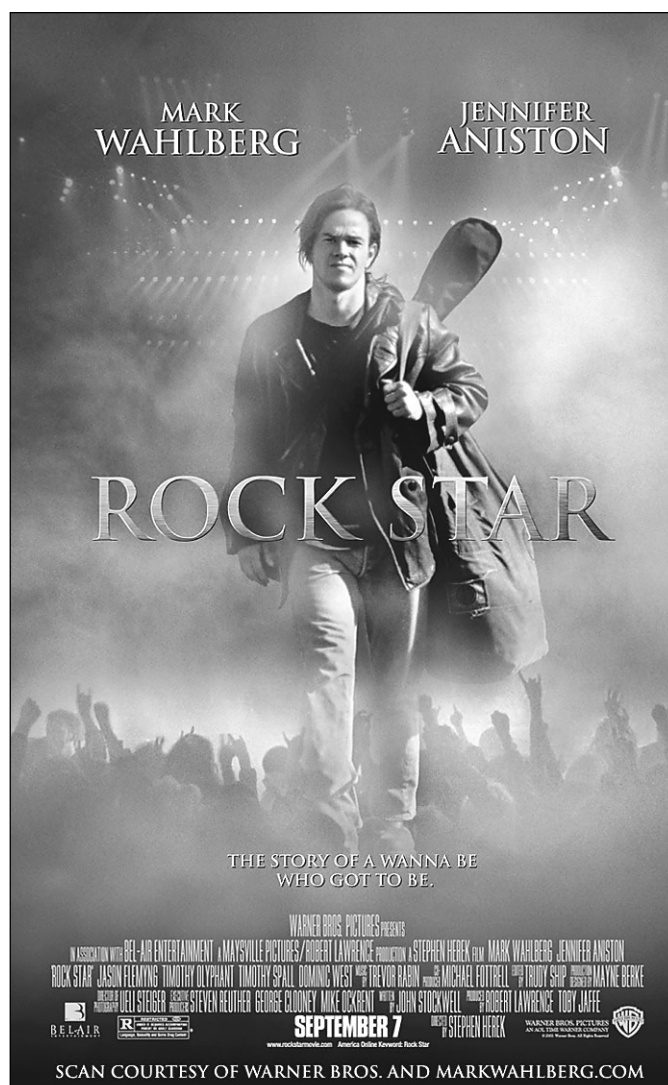
Remember Marky Mark and the Funky Bunch? With a flip in musical genre from hip-hop to hard metal, *Rock Star* puts Mark Wahlberg in the center of the screen and once again on center stage. The film is eighty percent drama and maybe ten percent documentary. The other ten percent is simply not there and may explain the film's lack of depth and solidarity.

Chris Cole (Wahlberg) lives with his parents and drives a sputtering Dodge Dart to his job as a copy-machine repairman. Chris also happens to be an incredibly talented vocalist with an insatiable love for music. But more so than music, Chris is in love with the image of Bobby Beers (Jason Flemyng *Snatch*), the legendary front man of the heavy metal rock band Steel Dragon. In his small Pennsylvania town, Chris is the vocalist for Blood Pollution, a cover only, Steel Dragon tribute band, managed by his longtime and excessively supportive girlfriend Emily (Aniston). Chris easily

mesmerizes and excites his local audience with his impeccable imitations of Beers' voice and presence.

The other members of Blood Pollution however, are fed up with Chris's insistence that the band remain only a tribute outfit and not attempt anything original, and in a violent severance Chris is booted from Blood Pollution. Emily subsequently resigns from her managerial position insisting, and rightfully so, that dropping Chris stripped Blood Pollution of its only real talent. A devastated Chris is shortly brought out of his depression by a phone call that fulfills his ultimate dream. Kirk Cuddy (Dominic West), the guitarist for Steel Dragon is on the phone asking to speak to Chris Cole. At first Chris slams down the phone thinking it's a cruel prank from one of his former band buddies. But shortly after he picks up the phone for the second time he realizes that it was no joke. Chris has been tapped to replace Bobby Beers as Steel Dragon's vocalist. With an eerie naturalness and expediency, Chris succeeds at the role he's prepared to play his entire life. He's an instant superstar, complete with all the privileges that come in result. But after the novelty wears off, Chris must

See Star, page 30



Cover art courtesy Warner Bros. Pictures

After being a somewhat popular rap star, a famous Calvin Klein model, and now a movie star with hits like *Boogie Nights* and *Planet of the Apes*, Mark Wahlberg debuts *Rock Star* today.

DragonCon 2001, also known as “Who let the nerds out?”

Hordes of freakishly dressed, odd individuals pack the streets of downtown Atlanta. There were also lots of people in town for a fantasy convention.

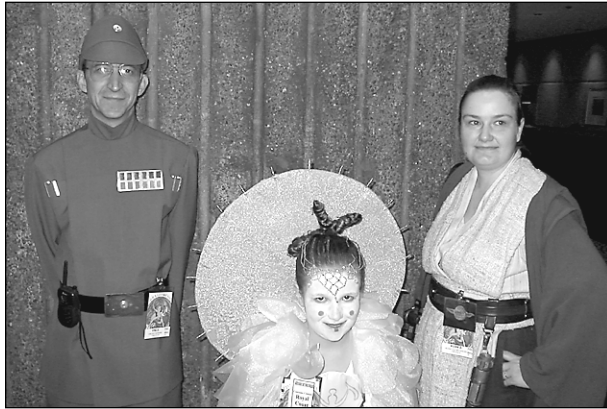
By Gray Gunter
Assistant Focus Editor

DragonCon, the premiere science fiction, fantasy and comic book convention in the Southeast, celebrated its 15th anniversary this Labor Day weekend. Like all 15-year-olds DragonCon is often awkward, rarely nice to look at, but always full of excitement and undeniably fun to be around.

The concept is fairly simple, as simple as cramming 20,000 people into two downtown hotels can be. First, invite as many writers, artists, actors and models as possible while staying in budget. Second, lure and organize dozens of merchandise dealers to the convention's commercial hall. Finally the doors of the convention hall are opened

and to the public, and for four days the overlooked and disregarded genres of written fiction, television and film dominate every discussion.

Ground zero for DragonCon is the Hyatt on Peachtree downtown. The majority of invited guests and fans stay at the Hyatt, as the core of the convention takes place in the small conference rooms on the hotel's lower levels. Here panel discussions are held for the fans to focus on a specific aspect of a larger topic as moderated by one or more experts on a subject. Panels are grouped by major category, or track. New tracks come and go, but a few favorites always remain, such as the Writing, Comic, Star Wars and Star Trek discussion groups.



By Gray Gunter / STUDENT PUBLICATIONS

These three prove that DragonCon 2001 is truly a family affair as they show off their best replica *Star Wars* threads.

For half the day panels run non-stop. Authors, artists, experts, actors and fans scurry from room to room to observe, to learn, and to be entertained. In one room petitions are signed to have

unreleased footage added to upcoming *Twin Peaks* DVDs while the next room hosts a debate about the effects of violence in written horror. What's most remarkable about these panels is the level

of dialogue. Granted, for the most part the core subjects are matters of entertainment. However, in a time when so many people live lives so isolated from their own neighbors it's amazing to watch complete strangers talk, disagree and try to understand each other (even if it is just the Tolkien Card Gaming panel).

Besides interaction with other fans the other key element of the convention is the list of invited artists. This year's headlining guests included Harlan Ellison, literary legend and regular on *Politically Incorrect*, as the guest of honor, as well as Alice Cooper, rock legend and all-around spooky guy, who was in attendance to receive the International Horror Guild's

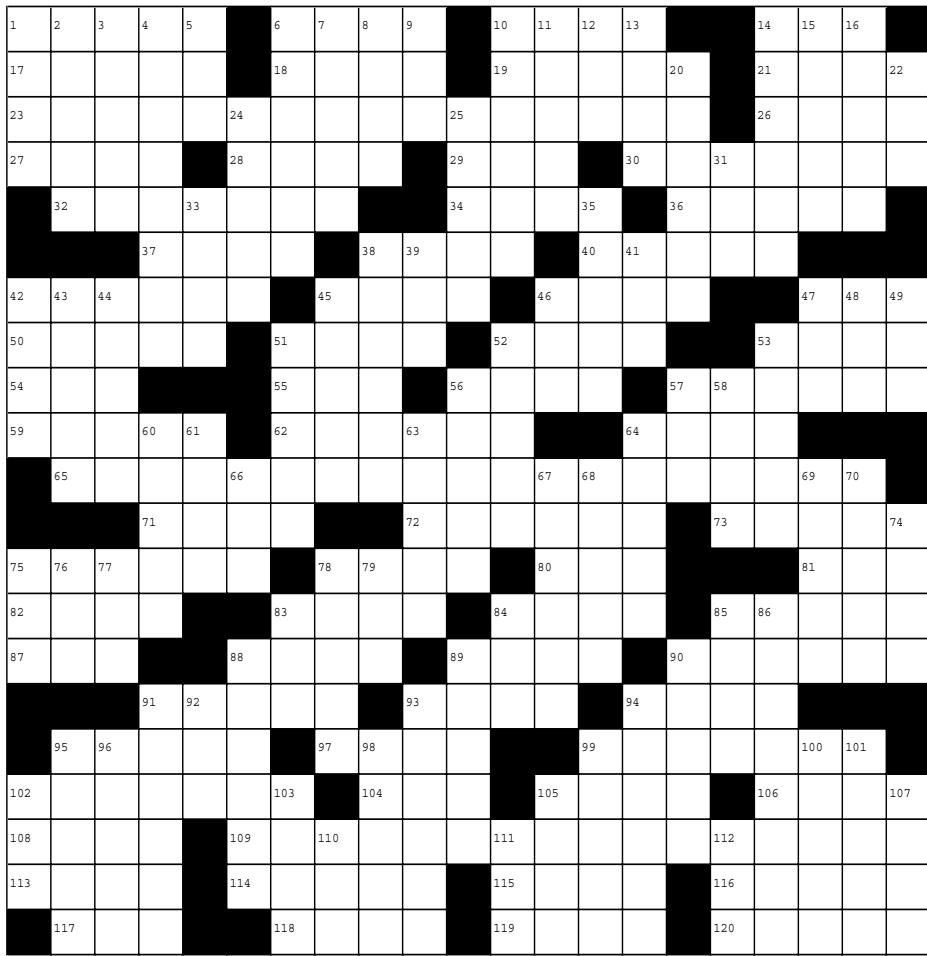
Living Legend Award.

Entertainment at the convention centered on readings and discussions by writers, a brutal wrestling exposition and nightly concerts by a seemingly endless parade of Goth bands. Thus completing the three 'R' triumvirate of convention success: 'Riting, 'Ras-tling and Rock. All of this centered in the ballrooms and smaller conference halls of the Hyatt.

DragonCon is an unabashed assault on boredom. There's an obvious desire by the organizers to constantly keep the conventioners busy. If you're sick of sitting in a panel debating why the X-Files is still on the air there are gaming rooms available

See *Dragon*, page 28

Onward and Crossword Yeah...So?



By *Kit FitzSimons*
Staff Writer

ACROSS

- 1. "Neat!"
- 6. "Who's the Boss?" character
- 10. Drag one's feet
- 14. Ocean
- 17. End for mother or brother (hyph)

- 18. A death in the First Family?
- 19. Nest
- 21. "_____ Well That..."
- 23. "Yeah...so?" (5 wds)
- 26. Not so much in Paris
- 27. It watches for 16 DOWN (abbr)
- 28. Eve, in ads
- 29. Bobby of hockey
- 30. Glass fairy tale accessory

- 32. Amounts to take
- 34. "Gee!"
- 36. Famous Degeneres
- 37. Hank of Fox cartoon fame
- 38. Type of cuisine
- 40. Nothing's lovelier than it (2 wds)
- 42. 12 DOWN, for one
- 45. Achy
- 46. Platter
- 47. Sch. stat

- 50. Alad and _____ (2 wds)
- 51. Quench
- 52. HS student, usually
- 53. SEE 1 ACROSS
- 54. It can be noble or noxious
- 55. #1 on the charts
- 56. Braun and Gabor
- 57. Refines, as ore
- 59. Reorge's dog?
- 62. Egyptian God of the Dead
- 64. Merryman _____-A-Dale
- 65. "Yeah...so?" (5 wds)
- 71. Sty cry
- 72. Or partner
- 73. Famous letter-turner
- 75. In a nice way
- 78. Letterman rival
- 80. I love Latin!
- 81. Actor Curry
- 82. Reed instrument
- 83. Tire out
- 84. Goddess of Discord
- 85. Unusual number of events
- 87. Afternoons (abbr)
- 88. Lean
- 89. Emulates Emeril
- 90. Bum shelter?
- 91. Throat dangler
- 93. Comic Rudner
- 94. Gold leaf
- 95. Lost cause
- 97. Hip
- 99. Pre-death do we part?
- 102. Dashes
- 104. Leave ajar, in verse
- 105. Flight prefix
- 106. Makes one see red
- 108. Type of rug
- 109. "Yeah...so?" (4 wds)
- 113. Dawn time
- 114. Winner's Circle cash
- 115. Cabbie's cash
- 116. Restrict
- 117. Blue
- 118. _____ the line (went too far)

- 119. Mimic
- 120. Palliates, as pain

DOWN

- 1. Lighters or pens
- 2. "No right _____" (2 wds)
- 3. Travel by plane (2 wds)
- 4. Causes hunger
- 5. Have negative cash
- 6. "_____ of Redwall" (by Brian Jaques)
- 7. Posthumous bios?
- 8. Actress Campbell
- 9. It's usually 69 DOWN
- 10. Recite
- 11. Ogly looks?
- 12. Eye, in odes
- 13. Gets 7 DOWN, perhaps
- 14. Try a taste
- 15. Forget the wedding, perhaps
- 16. Alf, for one
- 20. Queen of mysteries
- 22. Estonia, once (abbr)
- 24. Fish, in a way
- 25. Anna, in X-Men
- 31. French key?
- 33. With 'out,' freshens
- 35. They lose to tortoises
- 38. Jacuzzi (2 wds)
- 39. Plural of am?
- 41. Author Amy, of "The Joy Luck Club"
- 42. Epic
- 43. Base for ecto- or cyto-
- 44. Not thought out
- 45. Miracle worker
- 46. Iced drink
- 47. Mousse
- 48. Tweety, to Granny
- 49. Trebek's 'que.'
- 51. Jet rival
- 52. Boob tube (2 wds)
- 53. African country
- 56. MacDonald's motto?
- 57. _____-mo
- 58. Albert of sportscasting

- 60. _____ Island
- 61. Nice eye?
- 63. Make a smoothie
- 64. Big dos
- 66. Not _____ (none)
- 67. Greg's sitcom partner
- 68. 18-wheelers
- 69. Available (2 wds)
- 70. Join forces
- 74. U.S.
- 75. Keystone comedian
- 76. Big Blue
- 77. Nein + nein?
- 78. Fragrant flower
- 79. Tolkien tree
- 83. Wheaton or Cordero
- 84. Scarf down
- 85. Bomb shelter?
- 86. Author Highsmith
- 88. Radishlike veggie
- 89. Popeye's tattoo site
- 91. Let go, as a damsel
- 92. Peace sign
- 93. With 'off,' swindled
- 94. Support beam
- 95. Greek menu sights
- 96. Famous phantom's locale
- 98. Domicile
- 99. John of tractors
- 100. Stuffs
- 101. Spook-City
- 102. Over-acter
- 103. Porn, to conservatives
- 105. Abbr. sometimes after RSVP
- 107. Matching pairs or trios
- 110. Sold-out abbr.
- 111. "That's a horse _____" (2 wds)
- 112. Opry adj.

The answers to this week's crossword puzzle can be found on page 30. As always, the Technique makes no apologies if you get all the answers wrong.



By Gray Gunter / STUDENT PUBLICATIONS

These two fantasy fans are decked out in the regalia of Destro and Cobra Commander at the DragonCon science fiction convention last weekend.

Dragon from page 26

multi-sided dice there are free movie screenings twenty-four hours a day. As consistent as the movies are concerts where a number of deeply troubled bands are sing tunes guaranteed to bring a frown to your face. Finally, if all else fails, if even the parade of Darth Vader look-alikes doesn't peak your interest, there's *always* shopping.

Next door the Marriott hosted the dealers' room and art exhibition, featuring toys, posters, clothing, vintage comics, videos, DVDs, statues, trading cards and every other form of collectable entertainment. The dealers buy space from the convention managers for the opportunity to put their wares before thousands of potential customers.

The dealer's room also hosted Artist's Alley, an entire section of the hall where individual artists and entire comic studios purchase space to display their work to the public. Here pencil-drawing artists, inkers, colorists and writers have the op-

portunity to meet fans, sell original artwork and review the portfolios of those hoping to get into the business of creating comic books. The idea is to create a forum for creators and fans to interact, as well as a chance for the creators to attract new readers.

The artexhibition allowed painters, multimedia artists, photographers and costume designers to display and sell their works directly or at auction. Works range from images of dragons and strange worlds to black and white photography of everyday urban life.

For as much as DragonCon follows with the image of a comic book or fantasy convention with bizarre costumes and autograph junkies it also manages to break the mold with music, film and genuine human interaction.

It is, at its heart, an event organized and driven by fans to serve fans. For four days this past weekend these fans managed to come together as a true community, a community with lots of guys dressed like storm troopers.

DragonCon 2001

Science fiction enthusiasts attending DragonCon 2001 at the Atlanta Hyatt Regency hotel could entertain themselves with a variety of activities, including shopping, discussion panels, film screenings, various presentations, and many exhibitions of science fiction and fantasy paraphernalia. The following is just a sampling of the many interesting and exciting topics available to convention attendees:

- 2001 "Miss Klingon Empire" Beauty Pageant
- A Klingon Wedding
- Discussion: "Is it too graphic when the gore sloshes over my boots?"
- Dragon Sex: Mating Flight Etiquette
- Discussion: "What good is a genetically engineered soldier?"
- Robot Battles: "All your bots are belong to us"

Déjà Vu: Straight up, straight down, and looping all around

By Andrew Santelli
Entertainment Editor

Roller Coaster: Déjà Vu
Park: Six Flags Over Georgia
Designer: Vekoma (Switzerland)
Height: 196 feet
Maximum Speed: 65 mph
Track Material: tubular steel
Rating: ★★★★★

This past weekend, Six Flags Over Georgia opened their newest and most terrifying member of its roller coaster family, the blue-and-green behemoth known as Déjà Vu. It is said to be the world's tallest and fastest suspended looping boomerang coaster. Regardless of what world records it might hold, the new ride takes the cake as the most thrilling new coaster built in recent memory.

Prior to the coaster's official opening, lucky members of the media (including the *Technique*) and the American Coaster Enthusiasts, a club filled with coaster freaks and geeks, to get a sneak peek of the new ride. There's nothing quite like the euphoria of a new roller coaster, because the upcoming thrills are totally unexpected, and this was definitely true of Déjà Vu.

The seats are arranged in a staggered formation, so the cab takes a slimmer profile and can achieve greater speeds as well as a 90 degree drop. The safety system is an over-the-

shoulder harness and a buckle which holds the rider firmly in place.

This harness quickly became important as the car pulled out of the station backwards and directly up. At this point riders are facing the ground at that 90 degree angle and all body weight is resting on this harness, a sensation that isn't duplicated on any other attraction. This harrowing view from 196 feet in

This ride is really one of the best, and one of the few rides that could really scare even the most seasoned of roller coaster veterans.

the air doesn't last long, as the first drop brings riders straight down fast (65 miles per hour fast) and rushing back through the station.

After whizzing past those waiting in line for the next ride, the car is immediately thrown into a cobra roll that thanks to the advanced computer design of the ride done by Vekoma of Switzerland, is as smooth as silk. This cobra roll leads into a traditional loop, but at this point in

the ride adrenaline will be rushing so fast that the 100-foot-plus heights of these maneuvers will be merely an afterthought. Then, after coming out of the loops, riders start heading directly up another tower (known as Tower 2), and it appears that the car might just run out of track.

Just before gravity kicks in, the cable lift pulls the car up the rest of the way and drops you from maximum height. (You didn't think you'd get away that easily, did you?)

The car now rushing backwards through the traditional loop and the cobra roll, and again the adrenaline rush is too large to notice the heights achieved. Riders get another look at the station as they speed through it, almost as if the ride has hit biological rewind.

The car's about to get pulled all the way up the original tower when it starts to fall and a brake kicks in, dangling terrified patrons above the ground again before easing back to *terra firma*, although stomachs will take some more time to get reacquainted with their normal functions.

When all's said and done, this ride is really one of the best, and one of the few rides that could really scare even the most seasoned of roller coaster veterans. The designers have done an excellent job of combining

See *Déjà*, page 32



By Robb Cohen / ROBB D. COHEN PHOTOGRAPHY

The new 196-foot-tall Déjà Vu roller coaster at Six Flags Over Georgia debuted this past weekend to rave reviews from coaster enthusiasts.

Tired of hauling the paper around? Professor yelling at you to pay attention? Nique.net. All the papery goodness. None of the paper.

Listen, my children, and go deaf

CJ'S LANDING (270 Buckhead Ave.)
(404) 237-7657
www.cjslanding.com
9/7-6 Against 7, Love Over Gravity, Chris McCarty Band
9/8-Gruvinhi, Rev 7, Fusebox
9/13-Ash Wednesday, Brian Doyle
9/14-Chad, Jeniphoria

COTTON CLUB (152 Luckie St.)
(404) 688-1193
www.atlantaconcerts.com/cottonclub.asp
9/7-Vynl, Acres, Mary's Eyes, Magno
9/8-9 From 10, Kaizer Soze, Downplay, Iris
9/11-Howie Day
9/13-The Proclaimers, The Honeydogs
9/14-Soundtribe Family

DARK HORSE TAVERN (816 N. Highland Ave.)
(404) 873-3607
9/7-Smugface, Drednot, Cringe, Waste Gate
9/8-Supafuzz, Falling Up, Lights Out
9/12-Nute, Subwoodoo
9/13-Field Day, Echo 7, Guru
9/14-Dropsonic, Operation Toes, 4 Souls

EARL (488 Flat Shoals Rd.)
(404) 522-3950
www.bdearl.com
9/7-Oxes, The Remuxers, Slotracer
9/8-The Evils, El Caminos, Black Roses
9/9-Low End Theory
9/10-eX-Girl, High_Five_Bros., Alison Kendra Hunt
9/13-American Dream, John Vanderslice, Twittering Machine
9/14-Mastadon, Cream Abdul Babbar

EARTHINK LIVE (1374 W. Peachtree St.)
(404) 885-1365
www.earthinklive.com
9/7-Etta James, Bobby Murray
9/14-The Outfield, Modern Hero

ECHO LOUNGE (551 Flat Shoals Rd.)
(404) 681-3600
www.echostatic.com/echolounge
9/7-Hot Water Music, Alkaline Trio, Selby Tigers, Cave In, Thrice, Mike Park, The Eyeliners
9/8-Morning Glory, Cool for August
9/11-Azure Ray, Sun Ambulance
9/12-Starlight Mints, The Comas
9/13-El Vez, Hot August Knights
9/14-Pontious Co-Pilot

EDDIE'S ATTIC (515-B N. McDonough St.)
(404) 377-4976
www.eddiesattic.com
9/7-Diane Durrett, John McVey
9/8-Billy Pilgrim, Dede Vogt
9/9-Dave Dault, Sue Witty, Melanie Hammett
9/12-Kelly Zullo, Mike Tichy, John M.
9/13-Angela Matter, Mimi Holland, Claire & Bain's Maple Yum-Yum
9/14-Buddy O'Reilly Band

MASQUERADE (695 North Ave.)
(404) 577-2007
www.masq.com
9/8-Self Denial, IDD, Cauldron Born, Chronic M.D.
9/8-Metroscene
9/9-Castle Creeps, Level 01, Hustle
9/12-Method 51, Ranings of Eva, Odyssey, IPS
9/13-Against All Authority, Menace, Blind Society, Glasseater

ROXY (3110 Roswell Rd.)
(404) 233-7699
www.atlantaconcerts.com/roxy.asp
9/7-Dexter Freebish, Christina Lloree

SMITH'S OLDE BAR (1574 Piedmont Ave.)
(404) 875-1522
smithsoldebar.citysearch.com
9/7-Soulhat, Tonohoney
9/8-Bradley Cole Smith, Tommy Thompson Band, Ultraphonic
9/9-Clem Snide, Jason White Band, Cropduster
9/10-Zorki
9/12-David Ryan Harris, Phil Pritchett
9/13-Orville Davis, Spencer Kirkpatrick, Jerry Joseph
9/14-Big Sky, Squat

STAR BAR (437 Moreland Ave.)
(404) 681-9018
www.cloun.com/starbar.html
9/7-Bully, Hanging Francis, Poprocket
9/8-Countdown Quartet, Dry County Drunks
9/12-Gargantua

TABERNACLE (152 Luckie St.)
(404) 659-9022
www.tabernaclemusic.com
9/14-Soundtribe Sector 9

VARIETY PLAYHOUSE (1099 Euclid Ave.)
(404) 521-1786
www.variety-playhouse.com
9/8-Saffire: The Uppity Blues Women
9/14-Marcia Ball

Star

from page 25

face the possibility that everything he ever wanted might not be enough.

The actual performance scenes in *Rock Star* (especially Chris's first performance with Steel Dragon) are

These scenes and the ripping metal soundtrack will make the film worthwhile for those with a soft spot for hard rock.

quite well done, almost to a degree where they make hair metal seem cool again. The raw excitement of these scenes is procured by a number of different factors, including director Stephen Herek's conscientious style, a supporting cast of actual heavy metal rock performers, and an expectedly strong performance by Wahlberg. These scenes and the ripping metal soundtrack will make the film worth while for those with a soft spot for hard rock. An additional high point of the film is the debut of Dagmara Dominczyk as Tania, former wife of former Steel Dragon front man Bobby Beers. Tania is an unbearably spooky seductress who targets Chris quickly upon his arrival into Steel Dragon. Another perk of the film comes with the chemically active interactions between Wahlberg and Aniston, both of whom give performances that are stronger than their characters require. They work well together as they struggle to add meaning and energy to a film confined by its bland script.

The core of the films problems reside in the screenplay, the story simply does not become interesting beyond it's premise. Wahlberg's character in this movie isn't grant-

ed half the depth (no pun intended) of the character he played in *Boogie Nights*, the rags to riches celebrity Dirk Diggler. The backstage "rockstar lifestyle" depictions were notably well shot and directed, but the actual substance explored went no farther than the obvious rash indulgence and some hasty and hokey incidents of sexual confusion and ambiguity. These racy scenes might help sell a few tickets but they won't landmark the film. Otherwise, not much more is to be found in *Rock Star* that isn't available at a higher quality and cheaper price in Oliver Stone's classic film of this genre *The Doors*. Moreover, *The Doors* has the advantage of a much clearer relationship between the indulgent rock star lifestyle and the individual who triumphs and suffers while entangled within it; a crucial depiction which is severely under handled in *Rock Star*.

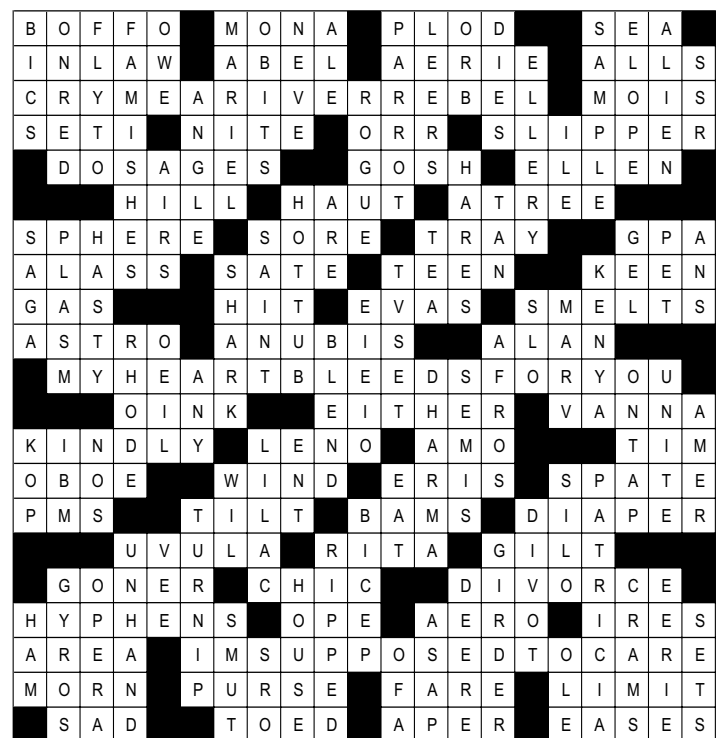
Chris's personal struggle is barely developed into anything interesting, but rather hacked through carelessly by a series of haphazard coincidental encounters that bumpily

carry him unnaturally through his evolution. The end result manages to be both predictable and unrealistic at the same time, which moviegoers could consider to be a detriment to this film.

If we ignore solidarity for a minute, *Rock Star* might be redeemable on a scene by scene basis. A

These racy scenes might help sell a few tickets but they won't landmark the film. Otherwise, not much more is to be found.

collection of significant talent is definitely floating around in this film. It will be very surprising if a good many of this movie's contributors, including director Stephen Herek, don't show moviegoers more work, as well as work of higher quality.



Galactic

from page 25

his baritone sax to life as easily as his tenor. The Black Sabbath rocker "Sweet Leaf" gets a Cajun-funk retelling with the help of singer and "permanent special guest" Theryl de Clouet. (Four of the disc's 13 tracks feature him, adding a bit of a bluesy growl to his classic-soul vocals.)

There's no denying that this bunch knows the terrain, though they sometimes go racing across it so quickly that following them is a tough job. Ellman knows how to

make his horns talk, but his speed gets the better of him once in a while; he hits the right balance on "Blue Pepper," moving fast while still letting each note be heard.

One trademark of a Galactic live show is the tripped-out onstage jam, and this album includes no fewer than three of them. "Baker's Dozen," the first, starts with bassist Robert Mercurio and drummer Stanton Moore laying down a dead-steady groove before the others come in above them and build it up, layer by layer, into an all-out sonic assault. Riffs and phrases go flying all over the place before Moore launches

into a solo that sounds as if Buddy Rich had been reincarnated in the Big Easy—and given a heavy dose of caffeine just before the show!

"Shibuya" leans into honky-tonk thanks to the combined efforts of Raines and Ellman (now on harmonica) and builds itself up twice before reaching its peak. It's when the band comes back for an encore that everything really flips. Moore and Vogel trade a few figures to start "Two Clowns," with the others starting in on the theme and gradually mutating it through free-form atonality into something completely different.

We Love 'Em Tonight is what a live album should be: an entertaining surprise that's polished but not slick. Strange things happen when Galactic gets started, and this recording shows it.

Déjà

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many elements of different coasters, like the smooth suspension coaster design of Alpengeist at Busch Gardens in Williamsburg, Va., the thrills of riding backwards of rides like Indiana Jones et le Temple du Péril: à l'envers! (Indiana Jones and the Temple of Peril: Backwards!) at Disneyland Paris in Marne-la-Vallée, France, the fast launch seen in many rides like the Incredible Hulk at Universal's Islands of Adventure in Orlando, Florida (although this launch is induced by good old gravity, not advanced technology motors or electromagnets), and the intense rates of speed on rides like the Phantom's Revenge at Kennywood outside Pittsburgh, but Déjà Vu has a flavor all its own because of

the high adrenaline rushes it causes right out of the station.

There are some things that riders should know before lowering the safety harness. The ride is definitely not for the faint of heart or those with a fear of heights. Other coasters have tall towers, but none directly facing the ground. Also, the smoother ride can be found the further toward the front you sit. Smaller riders in the back should brace themselves for quite a jostling. The outer seats provide more thrills and a greater sensation of flying free than those closer to the middle, where the view is constricted by the car ahead.

If you're ready to search for thrills taken to a new level, get over to Six Flags and ride this incredible scream machine, as this Déjà Vu is definitely worth having over again.

Californian indie group creates eclectic mix of sounds

By Kimberly Rieck
Contributing Writer

Album: *The Coast is Never Clear*
Artist: Beulah
Genre: Pop
Label: Velocette Records
Tracks: 12
Rating: 4 stars

The band Beulah has come a long way from their first album. The first album, *Handsome Western States*, released in 1997 on Elephant 6 records, was a project made by Miles Kurosky and Bill Swan on four and eight track machines. The two recorded the album during a period of sixteen months while on tour. The group recorded their 1999 album, *While Your Heartstrings Break*, on the same independent label. Beulah had planned on *The Coast is Never Clear* being their first release from a major label, Capricorn Records. However things turned out differently than the band expected when a big company bought Capricorn along with bands like 311. Beulah was one of only a few bands not sold. At one point it appeared that *The Coast is Never Clear* would never be released at all. Luckily for Beulah, seven former employees of Capricorn formed Velocette, a brand new indie label.

The Coast is Never Clear is a follow up to Beulah's 1999 album, *When Your Heartstrings Break*. A surprising aspect of the group's new

album is the variety of musical styles it pays homage to. The album borrows from R&B, hard rock, pop, classic rock, and big band music. The vocals of Miles Kurosky complement the intricate melodies and lyrics. His voice conveys the feelings and tones of each song, at times it is melancholy as in "Popular Mechanics for Lovers," a song which expresses a man's regret at losing a loved one to another man, or light-hearted and playful in "Night is the Day Turned Inside Out." In addi-

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tion, Kurosky wrote each song while holed up in Japan; he also is the producer of the album.

Another interesting component is the lead-ins to songs which are everything from a guitar solo found in "A Good Man is Easy to Kill" to string quartets and pianos on "Hello Resolven." At times the album sounds incredibly fresh, modern and inventive, while at other times, it is as if you are listening to a throwback from the 1960s. "Gravity's Bringing Us Down" is full of energy with a unique sound made from

saxophones, guitars, flute, and strings in background. The songs "Gene Autry" and "I'll be Your Lampshade" have vocals similar to several of the upbeat Beatles' songs from the 1960s. While "Burned by the Sun" has a tone and message that is reminiscent of a Beach Boys song.

Some of the lyrics reflect the Californian beach mentality that the band grew up with. "Burned by the sun" epitomizes the spirit of spending a day relaxing in the sun with the company of friends and loved ones. "What will you do when your suntan fades?" is a satiric take on the way that some people devote precious hours of their time to baking in the sun to achieve a fading tan. While others such as "Silver Lining" detail the lead singer's secret passion for punk rock and other types of music despite his band's reputation as a diverse pop act. "Popular Mechanics" has a more serious tone than most of the other songs on the album. The song deals with the heartbreak of a man as he watches his lover forsake him for someone else. While "Hey Brother" serves in direct contrast to "Popular Mechanics" as it is about a man stealing his dream girl away from her boyfriend.

If you are in the mood to experience a refreshing change from the usual rock and pop songs that play on the radio, you should find a copy of Beulah's latest release the refreshing change you seek.



Courtesy Velocette Records

These six musicians who hail from San Francisco form the orchestral pop band Beulah. Their CD, *The Coast Is Never Clear*, is released this Tuesday, and they hit the Echo Lounge here in Atlanta on October 1.



The *Technique* rates films and music out of a possible five stars.