

FLASH

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Clutch hangs on

By Brian Spencer
Staff Writer

With the release of its fourth major label effort *Pure Rock Fury*, Maryland's funk rock outfit Clutch has successfully continued to carve out its own unique niche in the music world.

The band's sound has evolved into something that transcends being thrown into only one genre. Equal elements of metal, funk, jam and good old-fashioned rock 'n roll are all combined in the mix of Clutch's repertoire of songs.

I've been a huge fan of Clutch since I first saw its video for the classic anthem "A Shogun named Marcus" on Headbanger's Ball on MTV when I was 15 years old.

The band's live shows accentuate the strengths of the albums while expanding upon it by leaps and bounds. Trust me, I've been to at least 10 Clutch shows.

Clutch has been on tour in support of *Pure Rock Fury* since late November, although the album was just released yesterday. They recently rolled through Nashville where I was able to catch up with lead vocalist Neil Fallon to discuss the new album, *Mardi Gras*, and the story behind "The Body of John Wilkes Booth."

B: I heard you guys just got back from Mardi Gras? What was it like?

N: Yeah. It was cool — definitely I'd rank it probably in the top five times I've ever had in my life. I didn't have too much love for the French Quarter and Bourbon Street. That was a little too much like

rable shows?

N: New Orleans. A lot of the Canadian dates were memorable because we hadn't been before. They weren't necessarily the biggest shows, but it's always cool to play new places.

B: I've been to a few of your shows where it's been pretty rough, especially up in Detroit. What do you think about "moshing"?

N: I personally think it's stupid, to be perfectly blunt. I used to do it when I was a kid, but it was a little different back then. It detracts from the music and usually the people that are doing it aren't there for the music. They're there to pound their chests, and [they] usually aren't the brightest guys in the world. But then again, that's not our job — to stop and lecture people.

The only time we've ever stopped playing is because there was a fight. B: What do you think hard rock is going through right now?

N: It's going through the same thing it always does. It's just changing. There's trends and trendsetters. Theatrics have become more

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at a frat party. But I really got a kick out of the parades, and it was just a cool atmosphere. If I lived there, I'd probably hate it though.

B: Did you guys play down there?

N: Yeah we played downtown in New Orleans. It was a really great show.

B: So the tour's been cool so far? You guys have been out [touring] since November?

N: Yeah, we had two weeks off for the holidays and five days left on this tour. The whole tour's been fantastic. The bands all get along, which makes it a lot easier, especially when you're out for that long. We've had Nebula, Spirit Caravan, Clearlight, Karma to Burn, Sixty-Watt Shaman; all the bills have been just straight-ahead rock.

B: Have there been any memo-



Clutch pictured above from left to right, Tim Sult, Jean-Paul Gaster, Neil Fallon, and Dan Maines.

important, in a lot of ways, than the music, but there are also a lot of great bands playing out there that aren't getting recognized. If you look at the bands selling a ton of records right now — 20 years ago they would have been an underground band going nowhere. Straight-ahead rock isn't all that popular these days. You can't just go out there and play music without shooting fire out your ass or dressing up like something. But it's not like I'm dis-

gruntled. It's just not my thing.

B: How does Clutch fit into the scene?

N: We've toured with all sorts of bands. We've played with Limp Bizkit, Iron Maiden, Slayer [and] Therapy. I think it's good because we've picked up an eclectic crowd. You see the hip-hop kid next to the kid wearing a Gothead T-shirt. That has kind of become a point of pride for us.

B: How has Clutch evolved?

N: I guess when we first started we were more closely related to the bands we were listening to — hard-core stuff like Bad Brains, Cro-Mags, Prong. We were much more aggro back then. Then we became better musicians and weren't interested in playing two riff power chord songs. We were trying to challenge ourselves a little bit more. And I kind of lost interest in feigning emotion or anger when I didn't real-

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Atoms not just for scientists

Rachel Robinson
Staff Writer

Has surfing the net become as predictable as what your 10 a.m. teacher will lecture about Friday? If so, you are not alone. There are still some intermediate stiffs (or, dare there still be beginners) that don't know their way around that jungle of an Internet that lies everywhere we look.

Big-time entertainment is usually seen as anything but a short movie. Hollywood has glamorized the role of movie "stars" and multi-million-dollar blockbusters as the "gotta have" entertainment choice of most Americans.

Surprisingly, short films are quite enjoyable, and thanks to AtomFilms.com, they are literally at everyone's fingertips. AtomFilms.com is a website that offers a variety of short films to its viewers.

The animated film *The Periwig Maker*, directed by Steffen Schaffer, has been nominated for a 2001 Oscar. *Maker* is derived from Daniel Defoe's novel *A Journal of the Plague Year*. It's about a man who barricades himself in his home during the 1665 plague in London. The film is only 14 minutes and 45 seconds long,



Photo Provided by www.atomfilms.com

Angry Kid (pictured above) was created by Aardman Animations April 2000. *Angry Kid* can be viewed exclusively at Atom Films.

so the viewer can watch it anywhere and at anytime.

If animation is the beat you like to march to, there are plenty of "real" movies in the same time range as *Maker*, including *Knuckleface Jones*, which stars Piper Perabo from last summer's *Coyote Ugly*.

Another picture is *Little Man on Campus*, directed by Morgan Lawley and starring Adam Weisman. This is your average, full-length, feature teen movie, except it's 11 minutes and 15 seconds long (which is just about enough of that genre as

anyone can handle). It's about a big nerd, Archie, who has to find an athletic team that best fits his sluggish athletic abilities to win the heart of his father and the head cheerleader, along with the keys to a brand new Ford Focus.

Basically, "shorts" take the obvious problem with major movies and condense them into films less than 20 minutes long. This is plenty of time to solve the problem, yet it still keeps viewers interested.

AtomFilms.com syndicates its material to over 100 business

customers including HBO, the Sci-Fi Channel, Intel, Warner Bros. and Blockbuster.com, according to their mission statement. MTSU's very own Channel 10 features some of their work in between segments.

AtomFilms.com has also won numerous awards. Some of them include the 2000 Webby Awards for Film and Broadband, Best of the Web 2000 from *Forbes* magazine, Best Entertainment site 1999 from *US News and World Report* and Best of the Internet 1999 from *Entertainment Weekly*.

AtomFilms.com is not only a site that shows short films. It's also a place where independent filmmakers can earn real money from the royalty deals. The homepage has a link for jobs that involve filmmaking and AtomFilms itself. Anyone looking to get a foot in the door in the film department or website (two vast entities in themselves) should check out the link.

Those of you who are still not convinced with all that AtomFilms.com has to offer should check out the site as well. It's free and entertaining, so there is no excuse. Plus, it's said that big things do come in small packages. ♦

Spring break concert pick:

Roni Size in Atlanta

By Brian Spencer
Staff Writer

If you're still looking for an exciting spring break road trip, look no farther than Atlanta. Start your vacation a few days early and head down to Georgia for mind-blowing live music that will assuredly get your body in motion and make you forget all about those mid-terms you failed last week.

The Bristol, England-based, drum 'n' bass collective Roni Size/Reprazent has embarked on their first full-scale tour of the United States in nearly three years. The tour is in support of their newest gem on Talkin' Loud/Island Records entitled *In the Mode*. The tour will be making two stops in Georgia: Wednesday, March 21, in Athens at the 40 Watt Club and Thursday, March 22, in Atlanta at the Center Stage. The Full Cycle crew opens both shows, which are priced at under \$20(!).

Reprazent erupted onto the world wide music scene in 1997 with the release of their first album *New Forms*. With a full live band, DJs Roni Size, Die, Krust and Suv combined with emcees Dynamite and Onaltee to create a dynamic new hybrid of drum 'n' bass that hadn't been heard before. It made numerous critics' and

publications' lists for best albums of the '90s and elevated the status of the still burgeoning musical form of jungle music.

Their new album has expanded upon the success of *New Forms*.

"It's less jazzy, the beats are crisper, the textures more fully rounded and the rhythms denser," according to *Paper Magazine*.

Reprazent was able to rope in some top-notch guests to appear on the album such as Method Man, Razhel de la Rocha.

I had the chance to talk with DJ Krust of Reprazent recently about the tour and the overall mood of the band after the release of *In the Mode*. He was adamant about the positiveness of Reprazent going on the road and seemed happy with the direction their music was heading toward.

"The music has become so exciting again. It's just so strong and good right now," said Krust. "The essence of drum 'n' bass music is to always be different [and] to expand and push the envelope. I think we've really built on everything that we've done in the past."

Krust also talked a little about the process of creating

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Reality-based film '15 Minutes' drops deadly fame

by Steven Murden
Staff Writer

I don't know about you guys, but I'm a little sick and tired of this reality TV craze. To make things worse, big budget movies have jumped on the bandwagon.

New Line Cinema's latest release *15 Minutes* combines the stereotypical shaky camera with the style of traditional, and less annoying, films to form a gritty and harsh statement about modern America's new obsession. However, as writer/director John Herzfeld attempts to give

audiences a reality-check, the entertainment value of *15 Minutes* never reaches above average.

Robert DeNiro stars as New York's finest and most famous detective Eddie Flemming as he searches the city for two brutal murderers who sadistically videotape their crimes. Fire Marshal Jordy Warsaw, played by Edward Burns, becomes involved when the demented filmmakers start a fire to cover their trail.

This is basically the old cop/young cop scenario with a slight twist.

The camera wielding

psychos — two Eastern Europeans — become enlightened to the ways of America after watching what is perhaps our finest piece of talk show television, *The Roseanne Show*.

"In America nobody is responsible for what they do," says the brain of the duo, played by Karl Roden (*The Beach*, *007-Tomorrow Never Dies*).

He says this after he realizes he can make the money he desires by videotaping their crimes, getting caught, claiming insanity and then selling the rights to movies and books. He intends to capitalize on

America's lust for the shocking reality of blood and violence.

The cat and mouse routine that follows is mildly entertaining. The cops get close, the killers get away, the killers mock the cops, they get pissed, and on and on.

The valid statement it makes regarding the current state of affairs is what makes *15 Minutes* interesting. America is obsessed with watching disturbing violence as it happens. The public tunes into CNN and the nightly news to be

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Photo Provided

Actors Edward Burns (left) and Robert DeNiro (right) star in the recently released film, *15 Minutes*.