

FLASH

Wednesday, February 21, 2001

sidelines

'Hannibal:' The appetite killer



Photo Provided

Anthony Hopkins stars as Dr. Hannibal Lecter and Julianne Moore stars as FBI agent Clarice Starling in thriller *Hannibal* by Metro-Goldwyn-Mayer Pictures' (and Universal Pictures in association with Dino De Laurentiis).

By Steven Murden
Staff Writer

Editor's Note: The following review contains descriptions of several graphic scenes from the film Hannibal. If you'd rather not have the grisly surprises ruined, or you're the squeamish type, turn the page. If you're still reading, get your barf bag ready because you're in for a treat.

For a year and a half now, I've been

waiting anxiously for a film unlike any other. I had my doubts about *Hannibal* - the sequel to the Oscar winning film that began my adolescent stage of desensitization 10 years ago. However, I clung to hopes that the follow up to *Silence of the Lambs*, starring Anthony Hopkins and Jodi Foster, would be able to create the same emotional uneasiness in my adult mind, even though it lacked Foster and the original director. After watching the

film, I was glad to see that I had not outgrown Hollywood's ability to both entertain and nauseate me.

Hannibal continues the story of FBI agent Clarice Starling, now portrayed by Julianne Moore, who 10 years earlier was aided by convicted serial killer Dr. Hannibal "The Cannibal" Lecter to end a madman's viscous murder spree. The film revolves around the effects of the wealthy Mason Verger's attempts to manipulate the FBI to satisfy his thirst

for revenge by brutally murdering Anthony Hopkins, who reprises his role as the "good" doctor.

The hideously scarred Verger, anonymously played by Gary Oldman, renews Starling's interests in the hunt for Lecter and subsequently sets into motion events that lead to his bloody return from retirement.

Veteran director Ridley Scott, whose

See **Hannibal**, 6



'The Five Senses'

By Zack Hansen
Staff Writer

As human beings in the 21st century, we often focus too intently on one aspect of our lives. Unfortunately, we lose touch with other important parts of our lives as a result of this. *The Five Senses* deals with this problem by using sight, hearing, smell, taste and touch as a metaphor for this modern dilemma.

The Five Senses deals with a group of people whose lives revolve in and around one apartment building, much like in *The Decalogue*. A man meets with ex-lovers to try and smell whether or not they still love him. His friend bakes beautiful cakes that don't taste very good, while she is living with an Italian man who is a wonderful cook but whom she can't understand. Then, there is a woman masseuse who is so busy touching other people, she loses track of her own daughter. Meanwhile, the daughter can't find a little girl she had been taking care of, which becomes the central point of the film. In another, and truly sorrowful story, an optometrist is losing his hearing and is at work on collecting his favorite sounds in his mind before he becomes completely deaf.

Although the plot seems to be a little complicated, it isn't important. The focus of *The Five Senses* is on ideas, not the story line.

See **Five Senses**, 6

Electronic, hip-hop combined Deltron 3030 arranges eclectic musical styles

By Brian Spencer
Staff Writer

The best and only hip-hop album that has ever had a space-age theme to it has been out since late 2000, but for some reason, not too many people have picked up on it. My guess is that it may be a bit too progressive for some people's taste. *Deltron 3030* is, by far, the most original and genre-challenging release the hip-hop world has seen in recent memory.

Deltron 3030 is comprised of Dan the Automator, Kid Koala and Del that Funkee Homosapien. These three superstars are trying to create an album that looks and sounds like it was made in a futuristic, post-apocalyptic time and they pull it off with ease. This album works perfectly on so many different levels. I don't know where to begin.

It seems Dan the Automator invented a time machine, went ahead in time to the year 3030, and brought back some beats that speak to you almost as much as the lyrics do. A swirling string section that rings with urgency pairs up with eerie, yet funky, orchestral-type backing vocals on the title track to create a modern day epic, which rarely happens in hip-hop music. Del is at the top of his game on this track, showing why he is one of the most underrated artists in hip-hop music today.

"They say my sentence was equivalent to murder/ just another hurdle/ I bounce through a portal/ I knew they had the mind state of mere mortals," rhymes Del with

unmatched fluidity.

"Things You Can Do" features one of the catchiest and most infectious choruses you're likely to hear anytime soon, which is complimented by Del's trademark lyrics that can be described only as jaw gymnastics.

The album's tracks are arranged with amazing dexterity and rhythm. Future producers may want to sit down and take notes from the Automator, especially on tracks such as "Mastermind," "Turbulence" and "Memory Loss."

Del That Funkee has found the beats that match his lyrical style the best, because the album completely outshines his last solo release, *Both Sides of the Brain*. While Automator provides the smooth laid back vibe of 3030, Del contributes the funkiness he is so well known for. Kid

Koala is like the last piece in a puzzle, fitting in with well timed and intrinsic scratching.

Deltron roped in more than a few guests for the album, although none of them play a particularly big role. Peanut Butter Wolf, Mr. Lif, Prince Paul and Sean Lennon contribute to a few of the skit-like tracks, while emcee Paul Barman lives up to his nerdy style of rhyming on the track "Meet Cleofis Randolph the Patriarch."

This has to be the best space-age themed album I have ever heard. In fact, it's one of the best releases I've heard period. If you're a fan of hip-hop, or any kind of electronic music, you need to stop what you're doing and go pick this up. The funk is definitely alive in the year 3030. I can't wait till it's here. ♦

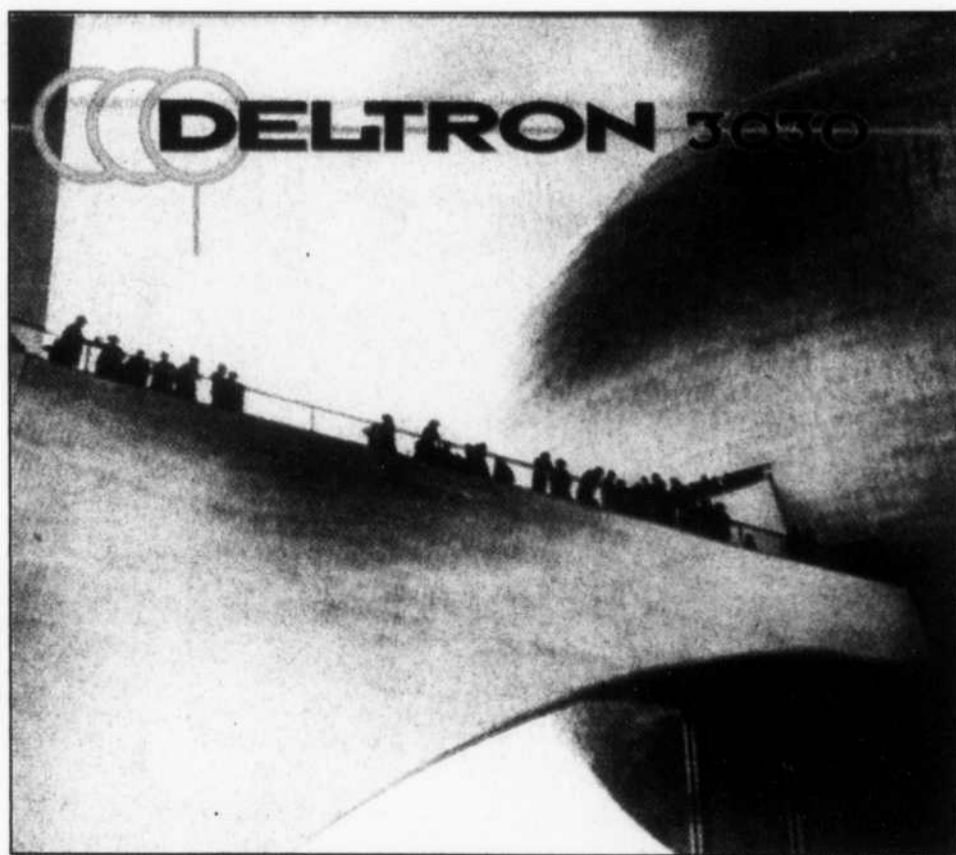


Photo Provided

LINE UP

WEDNESDAY, FEB. 21ST

REID RICHMOND
8 p.m., Bunganut Pig,
Murfreesboro.

THE NATIONALS
w/ Duncan May, 10 p.m., The
Boro Bar & Grill \$5.

THE ROSENBERGS
w/ The Rayon City Quartet, 9
p.m., Exit/In \$5.

THURSDAY, FEB. 22ND

DOWNSET & FACTORY 81
w/Relative Ash, 7 p.m., 328
Performance Hall, \$11.

AUGUST CHRISTOPHER
8 p.m., Bunganut Pig,
Murfreesboro.

NORMALCY & MODERN ZERO
10 p.m., Sebastian's & Diana's
Brew Pub.

ROBBING REALITY
w/ The Muddogs, 9 p.m., Exit/In
\$5.

WALLS OF JERICHO & HYDE
8 p.m., Indinet Record Shop \$5.

REDGRASS
10 p.m., The Boro Bar & Grill.

FRIDAY, FEB. 23RD

ABRAID
10 p.m., The Boro Bar & Grill.

NEWSBOYS
w/Audio Adrenaline, 7:30 p.m.,
Gaylord Entertainment Center,
\$17-\$21.

GRAN TORINO
w/Left Foot Down, 9 p.m., Exit/In,
\$10.

FRAN'S MANTRA
9 p.m., The End \$5.

BURNING LAS VEGAS
9 p.m., Bunganut Pig,
Murfreesboro \$5.

SATURDAY, FEB. 24TH

N-2-O & CURBSIDE WILDER-
NESS
10 p.m., Wallstreet, 121 N. Maple
St., Murfreesboro.

MARDI GRAS CELEBRATION
featuring: ROUX DU BAYOU &
KRISTEN DARE
7 p.m.-midnight, 328
Performance Hall, \$25 adv., \$35
door. Proceeds benefit the
American Parkinson Disease
Association.

BURNING LAS VEGAS
9 p.m., Bunganut Pig,
Murfreesboro \$5.

SPIKE & MALLETS
w/ The Glorious Return, 10 p.m.,
The Boro Bar & Grill.

SILENT FRICTION & ESPOSITO
7 p.m., NXT Generation
Performance Hall, \$8.

THE HOPTOWN TIGERS
w/ THE F**KIN' COBRAS & THE
GET HEADSTONES
8 p.m., Indinet Record Shop \$5.

ASBESTOS
9 p.m., The End \$5.

SUNDAY, FEB. 25TH

SOULFLY
w/Hatebreed, Flaw, & Not Waving
But Drowning, 6:30 p.m., 328
Performance Hall \$18.

KIM'S FABLE
w/ Cool for August, 9 p.m., 3rd &
Lindsley Bar & Grill \$5.

MONDAY, FEB. 26TH

MARDI GRAS featuring: DELI-
CIOUS BLUES STEW & ROSIE
LADET
8 p.m., Bourbon Street Blues &
Boogie Bar \$7.

See **Line Up**, 8