

# Tribute album smashes Pumpkins' original music

Album maker's attempt to salute the band does not do justice for many of the songs.

BY ANDREW SHAW

Tribute albums are hard to execute, and Cleopatra Records' attempt at remaking 13 Pumpkins songs shows the dark side of tribute album failure.

It's been a matter of months since the Chicago-based leaders of the alt-rock movement threw in the towel and already tribute efforts have been organized by various legions of fans around the world.

A tribute concert dubbed Act 4 is in the works for July 7 at the Metro in Chicago, the first and final venue of the Smashing Pumpkins. Eight acts will perform at the concert, and all proceeds will go to the Make-A-Wish Foundation, a charity to which the Pumpkins have been known to contribute. A tribute album will accompany Act 4.

But the first post-mortem tribute album for the band is "A Gothic-Industrial Tribute to the Smashing Pumpkins," a collection of sub-par recordings of some of the finest rock songs ever written.

To passing music fans, the Pumpkins may be considered a



goth-industrial band, but that perception is obviously only based on their radio songs like "The Everlasting Gaze," "Bullet With Butterfly Wings" and "Ava Adore." These songs all possess the dark, pulsating beats of goth-industrial, but their popular music only scratches the surface of their range of genres.

Unfortunately, to hear the group's take on acoustic rock, pop, electronica and new wave (the genre from which the Pumpkins were born), one would need to be dedicated to listening to entire albums, a concept which is quickly eroding due to the influx of MTV, pop radio and Napster.

Although some of the covers on "A Gothic-Industrial Tribute" are creatively constructed, they pigeonhole the Pumpkins' sound into one widely rejected genre.

The recording quality on the album seems low budget, and the talent is waning. Most of the tunes sound like the groups are trying to cover Marilyn Manson as he would cover the Smashing Pumpkins. The music gets lost in the forced whines and screams of the genre, and the intricate compositions of the Pumpkins' original versions get shaved down to a



couple of important riffs and poorly played drums.

Yet, the beauty of compilation albums is that no matter how bad some tracks are, there are usually standout bands, and "A Gothic-Industrial Tribute" follows suit. Godbox's remake of the obscure Pumpkins' tune "Frail and Bedazzled" stays true to the original, preserving the groove, melody and intensity of the song, while still adding their personal touches, including industrial electronic drums and a high-energy keyboard track.

Bands like Bella Morte or Guenter Schulz and En Esch of KMFDM fame force the goth-industrial sound, disregarding the meaning of the lyrics or the mood in which the song was intended. It's fake sensationalism, and it's noticeable, which makes "A Gothic-Industrial Tribute" less than enjoyable for fans of the Pumpkins.

# 'State and Main' gives all the dirt on Hollywood

BY MATTHEW HANSEN

"State and Main" is a Hollywood comedy about Hollywood. It's not about small towns, it's not about love, and it's only sort of about statutory rape (we'll get to that later).

When you slash off the trappings of this David Mamet film, ultimate judgment comes from its portrayal of the fictional inhabitants of Tinseltown as they travel a world away (small-town New Hampshire) to make a movie.

Luckily for moviegoers, Mamet seems to have a unique insight into Hollywood, possibly because his theatrical roots allow him to be at the place but not of the place. He exploits this insight for ironic smiles as you realize that you've been had time and time again.

This comedy is smart — a crew member on the set of the movie within a movie is too scared of director Walt Price (William H. Macy) to forcefully ask for time off while his wife is in labor. Instead, he wears a gigantic "It's A Girl" pin after the birth. Hollywood tokenism at its finest.

This comedy is fast-paced — Macy and producer Marty Rossen (David Paymer) throw out one liners at breakneck



speed while stealing the movie from headliners Alec Baldwin, Sara Jessica Parker and Philip Seymour Hoffman.

The three stars hold their own. Baldwin and Parker stay within the confines of their roles, Baldwin as megastar Bob Barrenger, a nice enough guy save for a fascination with underage girls ("Hey, everyone's got to have a hobby," he explains.)

His tryst with scheming teenager Carla Taylor (Julia Stiles) eventually leads to a run-in with the small-town law and provide the movie with an ending. Otherwise, director and producer could continue to play off each other right through the premiere. Parker plays female lead and total fake Claire Wellesly, who begs to be treated like an adult but, of course, loves to be coddled like a child.

Hoffman hangs in the clichéd role of quiet, naive screen writer Joseph Turner White on location to add some finishing touches to his screenplay about an old mill. Of course, the screenplay needs some major rewriting by the time

shooting actually begins, much like the title of the movie.

Actually, all characters are basically clichés — it's the point. The only stereotypes that don't totally resonate are Mamet's depiction of some of the minor, small-town characters, whose lives are inexorably changed by the cast and crew of "The Old Mill" descending upon their sleepy town.

Also, Ann Black (Rebecca Pidgeon), Hoffman's eventual love interest, comes off as angelic and all-knowing as a small town bookstore owner. She doesn't fit in with the rest of the cast.

Overlook these flaws and pick your theme — the imperfection of man, the innocence of small-town folk or, most importantly, the place in which Hollywood types operate in, a place which none of us are familiar.

The opinion here is that with whichever you pick, Mamet digs out the bile inherent in each and holds it up for viewers to see.

Especially Hollywood. "State and Main." Directed by David Mamet. Starring Alec Baldwin, Sara Jessica Parker and Philip Seymour Hoffman. Rated R for adult language. Playing at the Mary Riepma Ross Film Theater.

# All-female cast takes on males

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quite so funny. "It really opens your eyes," Holmes said. "It's funny, but it's not."

Artistic Director Steve Barth said "The Club" was a very unique musical diversion that told a very poignant story.

This kind of show, Barth said, was set apart from many Main Stage performances because the Theatix program was granted flexibility to be more experimental.

Barth said the production was a milestone for Theatix because the performance was their first musical, making it a bit of a risk.

Theatix has had a lot of success in the past, and as a result, they're doing some things differently and trying new things, Barth said.

Managing Director Daryn J. Warner agreed with Barth. Warner said that Theatix prided itself on trying new and different things that challenged its student artists.

"It's exciting for student-produced work to be moving in this direction," Warner said.

In "The Club," the six men are part of the elite upper class who discuss their finances, sing about women and wine, puff on their cigars and tell racy jokes as their testosterone levels feed off each other.

Displaying their masculinity in a cabaretlike style, Holmes said. The cast had to be careful not to present the men as one-sided, despite their behavior, she said.

"The men appear to be one-sided in what they're saying but not in what they're truly thinking and feeling," Holmes said. "They're actually more rounded in their opinions."

In fear of being seen as weak, and seeking to gain approval from their peers, Holmes said the characters, like many men, hide the fact they actually care about the women in their lives.

Holmes said the audience was able to sense that about the men, although they didn't see that outright.

*"It's the kind of show that is like a tasting a sweet piece of candy, and after you've swallowed it the taste stays with you."*

Erinn Holmes  
UNL graduate student

There really is more depth to their feelings about women they choose not to show when "they're out with the guys," Holmes said. They are trying to maintain a social image that is more popular.

Holmes said as much as they try to hide it, these men valued the women in their lives.

"If women really were that unimportant to them," Holmes said, "if they actually cared so little about women, would they talk about them so much?"

"I hope we don't come across as caricatures of men but real human beings with many sides and levels of emotion."

# Monkeybone's bad dream should remain comatose

MOVIE from page 8

"Monkeybone," to the masses. In tow is his girlfriend, Julie (Bridget Fonda). Just before Stu can enjoy fame, he gets into a car accident that renders him comatose — a great metaphor for the film as well.

As doctors try to revive Stu, he is plunged into a purgatory-like land called Downtown. The set work for Downtown is amazing. It is there where Stu encounters Cyclops, beasts and monsters. The Downtown scenes look like the acid-drenched lounge scene from "Fear and Loathing in Las Vegas."

It is in Downtown that Stu finally meets his cartoon creation, "Monkeybone." The feisty monkey got his name from an embarrassing incident that happened to Stu in the first grade. Let's just say the event involved a first grade teacher and a lot of books and call it good.

In the real world, Julie tries to fight off Stu's sister (Megan Mullally), doing a sleep-walk performance of her Karen character on "Will and Grace" from pulling the plug on her comatose brother. Julie discovers a way to awaken Stu — by giving him a huge dose of "nightmare juice," a drug that induces bad dreams.

Stu tries to get back to the living world by trying to persuade

Death (Whoopi Goldberg) for a pass back to the living world. However, Monkeybone outsmarts Stu and wins a pass to the real world, where he inhabits the body of his creator just before the plug is pulled.

Fraser now has the daunting task of acting out Monkeybone's horny persona. While movies such as "Beetlejuice" and "The Mask" did a great job with having cartoonish characters with runaway IDs, they also had script and character development. Monkeybone is basically a boner-spewing joke machine.

The entire movie, based on Kaja Blackley's graphic novel, "Dark Town," had promise, but never capitalized on the talents of Fraser and Kattan. Fonda and Goldberg seem downright depressed in their roles, probably thinking the best roles of their careers are behind them.

"Monkeybone." Directed by Henry Selick. Starring Brendan Fraser, Bridget Fonda, Chris Kattan and Rose McGowan. Rated PG-13 for partial nudity, crude language and sexually suggestive content. Playing at the Plaza 4 and the Edgewood.

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