

MOVIE REVIEW

'Saving Silverman'

What do you get when you cross *Dude, Where's My Car?* with *Home Alone*? A movie that would still be better than *Saving Silverman*.

To its credit, the 92-minute boys-play-cupid, slapstick comedy is roars eventually drown out any laughter from the audience.

Our hero, Darren Silverman, (Jason Biggs) joins his lifelong best friends, J.D. (Jack Black) and Wayne (Steve Zahn) in a band devoted to Neil Diamond covers. This aspect of the movie is actually one of its perks — for those who listened to Neil Diamond on family trips, the soundtrack is pure nostalgia.

We meet our heroine, Judith (Amanda Peet), at a bar where J.D. and Wayne wipe the drool off their chins before setting her up with Darren. "Whipped" only begins to describe the lovesick Darren in their ensuing relationship. Judith is overly controlling, so J.D. and Wayne kidnap her and convince Darren she's been killed.



Courtesy of Columbia Pictures

They set him up again, this time with Sandy (Amanda Detmer). An ex-circus performer and now an aspiring nun (groan), Sandy's role in the plan is apparent: keep Judith chained up long enough for Darren to fall in love with Sandy.

Enter plot conflict. In a *Home Alone*-esque escape scene, Judith breaks out of her captive state to find Darren falling in love with Sandy — turns out she's passionate about Neil Diamond, too (Groan).

The tension is at an all-time cliché-d high when Judith is "resurrected" and Darren finds himself in the ever-difficult love triangle. The movie grinds to a halt in a wedding scene with multiple plot twists.

Rescuing the movie from complete disaster is a certain celebrity cameo (if you can't figure out who I'm hinting at, this might just be your type of movie) as well as the performance of Jack Black as J.D. In a movie better suited to his talents, Black's comedic performance could really shine.

Short of Black and the occasional clever line, *Saving Silverman* should be saved from itself.

— Reviewed by Rennie Dyball

ALBUM REVIEW

'ANThology' by Alien Ant Farm

With spring break right around the corner, many students have emptied their bank accounts in search of a peaceful getaway.

Well, as a service to those financially strapped music lovers who need some new tunes, I have some advice: save the \$15 you planned to spend on the upcoming Alien Ant Farm album and buy a drink or at least some music worth listening to.

Alien Ant Farm's album, *ANThology*, is about as weak as their name. Sorry to disappoint the people in the world who were anticipating the release, but these guys aren't original, or anything for that matter.

Put the sound of every mainstream alternative band that strives for the same lead vocals together with simple beats and guitar riffs that everyone has already played and you end up with the piece of crap that is *ANThology*.



Courtesy of www.alienantfarm.org

These guys signify a lot of what's wrong with the music industry today. One band finds a sound that sells, everyone copies it and the next thing you know VH1 has a whole new set of groups to feature on a *Where Are They Now?* segment.

For those who don't take my advice, I'll be a good sport. The CD is set for release next Tuesday on New Noise/DreamWorks Records, the same label that has produced Papa Roach, who Alien Ant Farm will be accompanying on the Raid The Nation Tour that also kicks off in March. The band has just finished up a recent tour in which they shared the stage with Linkin Park and Taproot.

— Reviewed by Frank Bradley

TELEVISION REVIEW

'Three Sisters'

Three sisters — a blond, a brunette and a redhead. This seems to be the only plot line in NBC's new situation comedy, *Three Sisters*, which airs at 9:30 p.m. Tuesdays.

Vicki Lewis is the neurotic redhead sister, Katherine La Nasa is the blond Martha Stewart wannabe and A.J. Langer is the flighty brunette in this sitcom, which debuted on Jan. 9.

David Alan Basche plays Steven, who is married to La Nasa's character Bess. After Bess and Steven's wedding, Bess's two sisters move in with them and intrude on their honeymoon period.



Courtesy of National Broadcasting Company

Steven provides the voice-over narration in each episode. As he explained in the first show, "When you marry a woman with sisters, it's a package deal."

Dyan Cannon plays Honey, the sisters' mother, who — with big blond curls and tight black leather pants — is 50 going on 16. Director Peter Bonerz also plays George, the girls' father.

Admittedly, I'm not a big fan of sitcoms, especially one as sappy and trite as *Three Sisters*. The other sisters making a mountain out of a molehill overshadow the few sarcastic and mildly witty lines delivered by Lewis's character. There has to be something better to watch on Tuesday nights than this show.

— Reviewed by Jenn Heinold

Dave Matthews Band matures on 'Everyday'

Reviewed By Jennifer Silvka
COLLEGIAN STAFF WRITER

My fingers ripped the plastic packaging off *Everyday*, the new Dave Matthews Band album, with anxious anticipation to see what wonderful songs the cream of the crop of musical acts had come up with this time.

I slipped it into the stereo and wasn't too surprised when I heard the first track and single, "I Did It." I got that legally off of Napster months ago. The song opens with a hearty guitar riff and Dave Matthews' harmonized voice winding in a hypnotic melody.

What I wasn't expecting was the rest of the album. It's darker, moodier and falls into a more classifiable musical genre. There aren't any "Tripping Billies" or "Ants Marching" on this album.

Everyday still utilizes the talents of the various musicians in the Dave Matthews Band, but the songs are not funky, jamming tunes of the past. They're meaty rock ballads.

A full year and two producers later, *Everyday* is an album that definitely shows how difficult it was for Matthews and producer Glen Ballard to compose it.

Matthews trudges along and fights his way through the heavier, darker tunes on the album, all the while firing out quick, non-stop lyrics.

He toys with your expectations on songs like "When The World Ends." I almost thought the old Dave was back, as the song opens with Matthews (acoustic guitar) and Boyd Tinsley (violin) playfully tapping out easy notes, while Carter Beauford (drums) and Stefan Lessard (bass) back them up with a soft hip-hop rhythm.

Then the melody immediately changes tone, which better fits the apocalyptic lyrics that Matthews exudes during the song. The tempo starts to drive and all of the instruments come together.

Although Matthews sings of the world ending and burning, it's not totally depressing.

He shifts gears yet again by breaking into a positive Dave melody, with lyrics like, "But don't you worry 'bout a thing, cause I got you here with me." The song ends with "We'll just be beginning..." and immediately cuts off and starts into the third track of "The Space Between."

"The Space Between" is a lighter changeup from the two preceding heavier songs. The sounds of a keyboard brighten up the melody, making it a very fluid song — very different from "I Did It." The lyrics to this song are quite poetic and romantic with lines like, "The space between what's wrong and right, is where you'll find me hiding, waiting for you."

Matthews and Ballard ordered the track list effectively. "Dreams of Our

Fathers" is a fast-paced rock song that has an almost frantic beginning with Matthews spewing out questioning lyrics. Again the band alters the time of the song by slowing it down and making it emotionally heavy.

Overall, the album is polished rock 'n' roll, focusing more on Matthews' lyrics and emotional baggage that come along with each track.

Still, *Everyday* falls a bit short of expectations because there isn't much intricate musical banter and playfulness, which usually occur between Tinsley and Leroi Moore (saxophone).

One song that showcases someone other than Matthews is "Mother Father." Guest performer Carlos Santana's beautiful guitar whines out a haunting melody that anyone can soon recognize as great.

Although *Everyday* is definitely a mature album that shows progression, the Dave Matthews Band might find it slightly difficult to jam to these songs for any serious length of time during their next sold-out stadium tour.



Courtesy of RCA

Still flying high



Dan Saelinger/Colegian

Don Henley jams on guitar with members of his new band. In an intimate setting, the former Eagles lead singer played The Bryce Jordan Center last night as part of his Inside Job Tour.

Don Henley rocks center despite mellow crowd

On his Inside Job Tour, the former Eagle played in an intimate setting.

Reviewed by Frank Bradley
COLLEGIAN STAFF WRITER

Don Henley, despite the contradiction of having a full entourage of musicians, flexed his solo muscle last night at The Bryce Jordan Center as part of the Inside Job Tour.

With a grim gothic cathedral for a backdrop, Henley entertained the "intimate crowd" with new music from his most recent release, *Inside Job*, as well as hits from his solo career and a few Eagles classics.

Henley's band included two guitarists, a bassist, pianist, bongo player, drummer, keyboardist and three background singers to help him keep the show mov-

ing. He opened the show with "Dirty Laundry," an '80s classic.

Sporting dark sunglasses, tight leather pants and a full head of hair, Henley, unlike most classic rockers defying the test of time, looked like he could rock the BJC all night.

The stage theatrics, which included smoke filtering onto the stage and a multitude of lights, added flavor to Henley's performance. Chimes, maracas and a triangle were among the other tricks he used to bring out a unique touch.

The crowd, however, seemed to be having trouble getting motivated. Joel Peterson, 43, of Kane said that the energy level was "pretty low compared to past shows Henley has put on."

Mostly composed of middle- to late-aged central Pennsylvanians, the audience participated in a few group claps and one standing ovation after "Life in the Fast Lane," but aside from that brief outburst, the mood was a bit stagnant.

Although the crowd was hesitant to

loosen up and get the energy flowing, Henley hit the high notes and showed off the pipes that made him a legend.

The audience was not only stagnant, but also half empty. The show was geared toward older folks — not the students that dominate the Penn State community — leading to an "intimate crowd." Also, as Dana Praskovich, 31, of State College put it, "He's known for the stuff he did with the Eagles and not really his solo stuff."

Henley tried his best to get the crowd moving. Before jumping into one of his newest tracks, he joked with the crowd by saying, "We're going to play as long as we can, or at least until Mr. Lawless takes us away."

Among the songs Henley played were "All She Wants To Do Is Dance," "Sunset Grill," "The Heart of the Matter" and "Boys of Summer."

Jill Sobule opened the show for Henley with a candid performance that would have been better for a younger, more enthusiastic crowd. With songs that

"We're going to play as long as we can, or at least until Mr. Lawless takes us away."

Don Henley

Performer last night at the Center

attacked everything from Kathie Lee Gifford to anorexia, some found her jokes a bit offensive. Others found her comments and openness refreshing.

"It was different. She was really funny, I thought, but it was offensive to some," said Lisa Palermo, 29, of Williamsport.

Sobule, a solo performer, recently released her second album and is known mostly for her song "I Kissed A Girl."

"I didn't even know who she was or that she was performing, but I fell in love. Her singing wasn't that bad either," said Tom Nagel, 47, of Lockwood, NY.

Chris Rock fails to gain new fans with 'Down to Earth'

Reviewed by Jenn Heinold
COLLEGIAN STAFF WRITER

The audience in the theater when I saw Chris Rock's newest flick *Down to Earth* was very obviously divided into two groups — Chris Rock fans and those who were just spending the afternoon at the movies.

The main difference between these two groups?

Laughter. The fans laughed — laughed a lot, in fact. The rest of us sat there.

The bottom line — if you're a Chris Rock fan, *Down to Earth* is the movie for you.

Rock is one of the many comedians who got his big break on the hit television-sketch show *Saturday Night Live*.

With *Down to Earth*, Rock joins the many SNL cast members such as Adam Sandler, David Spade and Rob Schneider

who have starred in their own feature films.

Usually these films don't have involved or thought-provoking plots, they simply serve as a new forum for the comedian to tell his jokes.

Down to Earth is no different. Rock, who co-wrote the movie, plays Lance Barton, a struggling comedian who is prematurely sent to heaven. In order to fix their faux pas, the angels who "killed" Barton arrange for him to inhabit the body of a rich white millionaire (who, by the way, we see for a total of two minutes on screen — the rest of the time we see Rock).

As such, Barton uses his newfound wealth for good and falls in love with Sonette (Regina King).

The particulars of the story really aren't important because, as I said, the main purpose for the film is Rock and his jokes.

If the movie were to be more than that, then the story would have been more creative and interesting.

King is the only good actor in the cast, and hers is the only character that has a hint of a story line.

Directed by Chris and Paul Weitz of American Pie fame, *Down to Earth* is based on the 1978 film *Heaven Can Wait* written by Elaine May and Warren Beatty.

In turn, *Heaven Can Wait* was based on the 1941 film *Here Comes Mr. Jordan*.

Down to Earth reminds me of the 1983 Eddie Murphy flick, *Trading Places*, although I think *Trading Places* is a much better film.

Many audience members seemed to really enjoy *Down to Earth*.

I, however, was annoyed by Chris Rock's voice after about the first 20 minutes, and the lack of story didn't help the situation.



Paramount Pictures, Mami Grossman/Associated Press

Chris Rock stars with Chazz Palminteri.