It’s ‘Showtime’ for De Niro and Murphy

Eddie Murphy and Robert De Niro take comedic antics to the crime scene in director Tom Dej’s dangerously funny cop spoof ‘Showtime’. William Shatner also makes an appearance as none other than himself.

By Chris Webb
Staff Writer

Film: Showtime
Studio: Warner Bros.
Starring: Robert De Niro, Eddie Murphy, Rene Russo
MPAA Rating: PG-13
Rating: ★★★ 1/2

Eddie Murphy and Robert De Niro put up a badge and lay on the laughs in Showtime. The movie is a lampoon of TV shows such as Miami Vice and movies like the Lethal Weapon series.

Mitch Preston (De Niro) is a “by the book” 20-year veteran detective with a penchant for pottery. While on a drug bust, a media helicopter swarms in creating confusion and a deadly gun battle. In the midst of battle, the drug dealer, played by rapper Mos Def, pulls out a gatormann gun that fires uranium-depleted bullets. In a race to catch the fleeing dealer, Preston gets entangled with a media cameraman. He shoots the camera in disgust.

In trouble with the police for destroying the camera, Preston is forced to participate in Medium-depleted bullets. In a race to catch the fleeing dealer, Preston gets entangled with a media cameraman. He shoots the camera in disgust.

The movie could have picked up the jokes and run with them for a few more laughs. Shatner was superb as himself, but a few more cameos would have gone a long way to pick up some of the dulled moments. Perhaps Judge Reinhold could have appeared to reprise his Beverly Hills Cop role.

Showtime isn’t a bad movie, but it isn’t the side-splitting comedy that its talent warrants. The result relies too much on the comedic talents of Robert De Niro, known far more for his dramatic acting. Eddie Murphy plays essentially the same jokes throughout the movie. There are only so many times that his intentionally poor acting resonates into a laugh.

Sadly enough, the coolest thing in the movie might be the gun. The movie isn’t that bad, the gun is just that good. Imagine if someone carried around a bazooka the size of a machine gun. Even though De Niro isforms the audience that real cops don’t have gun battles or see exploding cars, this spoof is full of them. Critically, this is also the worst part of the film. In the process of making a cop spoof the writers fell into the same traps of cars explosions and bank robberies. That shouldn’t distract you from seeing the movie.

You will like this movie if you watch any kind of cop show just to laugh at their stupidity. This movie will suit you perfectly. Expect this movie to be the major blockbuster of the weekend. If you can, wait until your friends see it to gauge their reaction.

Minogue continues Australian invasion

By Kimberly Rieck
Staff Writer

Artist: Kylie Minogue
Label: Capitol Records
Title: Fever
Tracks: 12
Rating: ★★★

It appears that every few years the U.S. pop scene reaches out to a specific culture and grants a few of the culture’s superstars their 15 minutes of fame. It was not long ago that the Latin pop scene had a heavy impact in pop music. Before that, European pop was all the rage on MTV. Now it appears that the newest fad has come full circle from the 1980s.

Back then, Kylie Minogue was singing “Loco-motion,” which dominated the charts in 1987. During that time, Crocodile Dundee movies were also enormously popular with audiences. Then Americans proved that their tastes are fickle, the fad ended, and Minogue became a virtual unknown again in the United States.

Despite the fact that Minogue had lost her popularity in America, she continued to rise in popularity worldwide audiences. The former Neighbours star released eight albums in addition to her greatest hits collection and a live album. Minogue has had over 30 hit singles and sold over 30 million records. In Australia, she’s their answer to Madonna or Janet Jackson. Like Madonna and Jackson, she has acted in numerous films and collaborated with numerous international pop stars like Robbie Williams and the Pet Shop Boys.

In 2000, U.S. audiences once again heard the Kylie's name when she performed ABBA’s “Dancing Queen” and her song "On A Night Like This” in front of over 30 million viewers.

Touring Rent show delights crowds at Fox

By Bryan Basamounovic
Assistant Entertainment Editor

It’s been six years since Rent opened off Broadway. Ironically, just hours before the first cast took their positions on the stage for the show debut in January of 1996, Rent’s writer and composer, Jonathan Larson, died suddenly on account of an undiagnosed aortic aneurysm.

Since its creator’s untimely death at 35, Rent has earned the late Larson a Pulitzer Prize for Drama, four Tony Awards (including Best Musical), and a $5 million deal with Miramax for movie rights, attracting the interest of directors such as Spike Lee.

See Rent, page 22
In addition to Larson’s own fame, Rent has also launched the careers of many of its original Broadway cast members. Jesse Martin launched from his role as Collins in the original Broadway show into a role on NBC’s hit series Law and Order as detective Ed Green. Taye Diggs (Broadway’s Benny) went on to land major roles in films such as How Stella Got Her Groove Back and Go, and is also starring in the upcoming film adaptation of Chicago alongside Catherine Zeta-Jones and Richard Gere.

Six years after the fact, Rent is no less an extravagant experience to have. On stage, it’s an outrageously fun procession of loud music, loud acting and explosive visual decadence, all situated within an intelligent and deeply moving theme. Thanks to the Atlanta Broadway Series, Rent is once again in Atlanta, hosted by the Fox Theatre. To sweeten the deal, much of the talent behind Rent’s Broadway success have been brought along for the show’s run in Atlanta.

Paul Clay, stage designer for on-Broadway sets for Rent has brought his vision to the Fox. The stage at a glance seems to just be a loud assembly of randomness. However, as soon as the actors start supplying and applying the stage design with purpose it takes on an highly organic character that brings Bohemia to life.

Other notable Broadway talent being showcased at the Fox includes the work of costume designer Angela Wendt and Tony Award-nominated choreographer Marlies Yearby.

The cast of this touring production is full of a rightfully aspiring energetic team of musicians and actors that keep the energy of the show well afloat. Notable performances include those of many debuting stage actors such as Krystal L. Washington (Mimi) and Kevin Spencer (Roger), each of whom make convincing contributions to their characters.

Atlanta is one of the first stops on a tour that has almost three months left to it so some of the actors haven’t quite yet broken into their roles entirely, yet the overall energy of the show is still almost more than the Fox Theatre can contain.

Rent will be showing at the Fox this Saturday at 2 p.m. and 8 p.m. and Sunday at 2 p.m. and 7:30 p.m.
Atlanta fan favorite Jennifer Nettles Band back at it again

By Madhu Adiga
Staff Writer

Artist: Jennifer Nettles Band
Release: Gravity: Drag Me Down
Label: independent
Genre: Folk/Rock
Rating: ★★★★★

After telling the Story of your Bones, Atlanta-based musician Jennifer Nettles is back with Gravity: Drag Me Down, the eclectic and soulful follow-up to her band’s 1999 debut album. The album covers the broad spectrum of human emotions and experiences, and the musical styles employed follow suit. From blues to rock to bluegrass, the band follows the variety of themes in the album without missing a beat.

This is a very important year for the Technique. Yours truly, the Two Bits Man is celebrating Ten Years of Cynicism in a year long salute to negativity. I realize that Disney is also having a year-long celebration to commemorate 100 Years of Magic but as year-long salutes go, I can guarantee you that if you must celebrate something this year, go with the cynicism. In the card game of life, cynicism trumps magic. (According to standard rules though, stupidity always wins the game, and that explains middle school and middle management.)

The era of cynicism started with the 1992 release of Soul Asylum’s Grave Dancers Union. Many of you remember when the truly elite teemboppers in your eighth-grade class learned the guitar riff from “Somebody to Shove.” Those were the kids who got all the dates. Their moms were always taking them and their seventh-grade girlfriends to see PG-13 movies and eat at McDonald’s. I digress though. I don’t really want to dwell on my pubescent loneliness, just because I didn’t learn to play guitar until college.

Instead, the Two Bits Man recalls Soul Asylum for their other big hit from Grave Dancers Union, “Runaway Train.” If you remember the early pre-grunge ‘90s, then you should be imminently acquainted with that socially motivated and fairly jangling ballad. MTV showed the video for that song at least twice hourly because it featured posters of abducted children, which were released in three different versions in three different videos.

That song also marks the very first cynical thought which I can recall. Yes folks, when that song came out, I thought to myself, “Hmm. I bet those media leeches did that just for the air time.” It worked stupendously. I would like to further point out that “Runaway Train” was the band’s last big hit. Feeling quite self-satisfied, I bought to myself, “Hm. Serves them right.” I suppose that was also my first taste of schadenfreude, but I’ll let someone else have a yearlong celebration of schadenfreude.

Since 1992, amazing innovations have occurred in the world of cynicism. For example, in the mid-90s, it was cool to hate the world. In fact, if you hated yourself as well, that was considered a major bonus. I remember my sophomore year in high school when an über-punk-angry-chick started yelling at me because I never really got into Nirvana’s music. “Kurt Cobain died for our sins you (expletive deleted)” I told her that I didn’t appreciate her comparing Kurt Cobain to Jesus like that. After all, I feel relatively confident that Jesus was a far better singer.

Around the same time, Generation X started to stand up and whine. While the Two Bits Man has made a writing career of cynically ranting about the world, X-ers made it their lifelong passion. Unfortunately, we learned that as long as you can simultaneously be happy and cynical, because respect for the American Presidency was at an all-time low, yet we all voted for The Mighty Bill. I know I would have were the ’96 election not a few short weeks before my eighteenth birthday.

Shortly thereafter, what was then the most fearful event in human history, occurred. I, of course, am referring to Y2K. In the last few months of 1999 events occurred that polarized cynics. Negative people were divided into rivaling factions; those who thought the world would most assuredly end on January 1, 2000 and those who thought that the aforementioned faction was comprised of nitwitted nebbishes. I should note that I was on the latter side, yet I still respected the others because they worked to promote the cause of cynicism.

By the end of 2000, it was back to politics. The 2000 election made the whole country lose faith in Florida. By the end of November, it was simply called “that other state.” I can’t recall any event that brought cynicism as closely together as the hanging chad. I salute Florida for proving that nepotism is alive and well, and for ending 2000 on a cynical note.

I won’t bore you with the rest of the story, since I’m sure that the rest of the cynicism is still fresh in your mind. On behalf of the Technique, I’d like to celebrate Ten Years of Cynicism with us. Until next week, this is your Two Bits Man wishing you a cynical Saint Patrick’s Day.
The opening track, “What You Signed Up For,” is a saucy testimony of a woman tired of her lover’s games set to a backdrop of a relaxed blues groove and a voice bleeding with spirit. The vocals and music of “Change” are reminiscent of a smoked-based jazz lounge, and the chorus seamlessly breaks out with a gospel feel. “El Camino,” by contrast, is rich with the energy of a bluegrass barn dance, as Nettles sings invitingly with her Southern twang, “Hey, baby, why don’t we go honky tonking?”

From the dilated angst or effluvium that dominates the women’s folk and rock scene, Nettles is known for her mature songwriting, and this is a candid but poised storyteller. She declares in “Page #2,” “And as long as I’m breathing I’ll sing my joy and I’ll fumble with the guitar until arthritis takes these hands.”

The crunching guitars and drums in “Shift” prove that Nettles can do more than “fumble” with her instrument and that the band rocks out deftly as they deliver the blues. With such veracity and maturity, this band will definitely keep a strong fan base and be a mainstay in folk rock. Gravity: Drug Me Down does not follow any rules, and it also has something for everyone to enjoy.

During her current tour, the Jennifer Nettles Band will be making a stop in Atlanta at Eddie’s Attic tomorrow night and the Roxy on April 19. Tickets for the Roxy show are currently $12 in advance and $14 at the door.

Kylie

from page 21

4 billion people at the closing of the Sydney Olympic games. Madonna even provided free publicity when she wore a bejeweled “Kylie” shirt at an awards show that was similar to her infamous Britney Spears t-shirt. Film audiences also got a glimpse of Minogue when she appeared as The Green Fairy in Moulin Rouge.

Minogue’s latest album Fever has sold over 2 million copies and went double platinum in the U.K. Capricorn Records is releasing Fever in the United States in the hopes that Minogue can capitalize on her recent publicity, and the new wave of popularity for Australian culture. Her album comes out at a time when fellow Aussies Russell Crowe and Nicole Kidman are nominated for Oscars as well as Moulin Rouge for Best Picture Oscar. Over the past month, Natalie Imbruglia and Kaye Chambers have also released albums. Fever highlights Minogue’s corporate pop sensibilities. The international diva fails to produce any new sounds or insights. Her vocals are great, but only a few tracks stand out. “Can’t Get You Out of My Head” is an entertaining, dance mix. The lyrics describe obsessive love, and the song itself is one that will sure to be one that you will keep hearing over and over again on pop radio stations,TRL and VH1. The title track “Fever” is a great dance track that is the ideal club music. Minogue is subtly encouraging audiences to discover her in the same way the rest of the world has. “More More More” wonderfully augments Minogue’s exotic diva vocals.

Unfortunately, most of the album is a disappointment. It is depending on a few good songs to catapult Minogue to U.S. stardom. The other songs sound like they are blandly trying to follow the same corporate machine-formula that has launched other TRL acts into the pop stratosphere. The few songs that are good will most likely be enough to give Minogue her 15 minutes of fame on MTV.

However, if Minogue is looking for the album to catapult her into superstar status in America, she has to produce more quality songs than the few that are offered in Fever. She has the potential to achieve longevity, but first she has to break out of the corporate mold and produce a full album instead of only a couple infectious songs.
last fall, you had to beat
in the football forecast.
now, i get to say “bring it on.”

it’s time for the first ever
technique oscars forecast

matthew bryan, editorial director
andrew santelli, entertainment editor

enter at nique.net/oscars