

MOVIE REVIEWS

Burn After Reading Focus Features In Theaters: 09.12

After riding the wave of their four Academy Award-winning masterpiece, *No Country for Old Men*, the **Coen Brothers** return to the grind with a deliberately morose tale of personal trainers, government officials, and a misplaced CD containing secret "shit" roaming the streets of Washington D.C. Overflowing with an all-star cast (**George Clooney**, **Frances McDormand**, **Brad Pitt**, and **John Malkovich**), it's obvious after directing the sinister film that is *No Country*, the Coens and crew wanted to create something simplistic yet fun with a smidgen of maliciousness. Think of a *Raising Arizona* and *Fargo* hybrid: one minute you're face aches from laughing, the next, you're terrified to the core. However, *Burn* falls just short of a solid cinematic jab. As is the case with many films featuring ensemble casts, no one significantly stands out among the crowd to keep the already minimal plot moving forward, but don't let that keep you from viewing the film. There are few filmmakers who consistently entertain audiences (sometimes more than others) with every project they helm, and the Coen Brothers once again reach this desired ambition with their twelfth feature. —*Jimmy Martin*

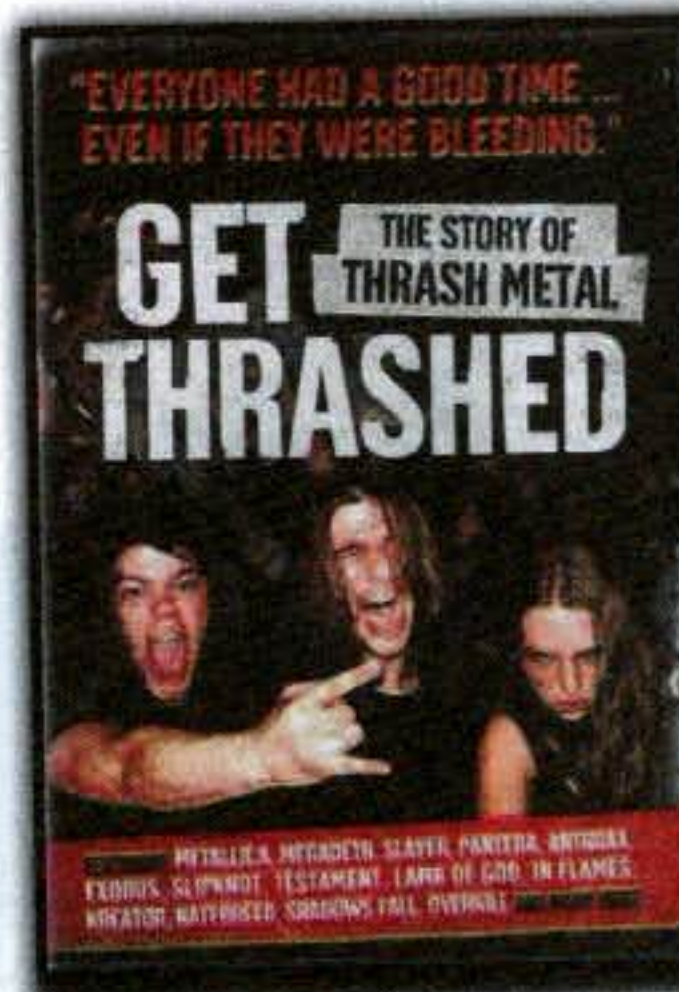
★ Clutch Full Fathom Five: Audio Field Recordings 2007-2008 DVD/CD

Weathermaker Music
Street: 09.16

If you're not familiar with Clutch, then it's your loss I'm not explaining it. This came as a treat to me since the last time I saw the guys they were supporting their *Pure Rock Fury* record seven years ago. The DVD contains a wealth of newer songs I've never seen live. The odd thing about this DVD is that it encompasses five different shows from four different locations filmed in '07 and '08, but if you didn't know and you don't have a keen eye (they do change their clothing but the stages look the same), you would think it's all one show. The sound recording for all the songs is the exact same, featuring great quality and fan noise comes in and showcases Clutch's ability to jam, an essential portion of their live show. The song selection is hefty and diverse, although it's missing quite a few older songs that made me fall in love with Clutch like "A Shogun Named Marcus." In a live sense Clutch are kind of like Slayer: once you've seen them, you've pretty much seen them. That's not a bad thing, just a fact. They play it straight no frills, no fancy lighting, just the music. The whole

band is energetic and fun to watch and this DVD showcases the fact. —*Bryer Wharton*

Get Thrashed: The Story of Thrash Metal Lightyear Entertainment Street: 09.16



In 1986 I was 13 and Metallica was more important to me than school, God, or family. I wore white hightops, ripped the knees out of my jeans, sewed a back patch onto my denim jacket, and spent lunch leaning against a locker blasting **Bonded by Blood** through headphones. I feel uniquely qualified to review *Get Thrashed*: an entertaining, if overly nostalgic and somewhat threadbare documentary. The usual gang of idiots are well represented: **Megadeth's Dave Mustaine** and his mushroom-cloud sized ego, **Anthrax's Scott Ian** with his disgusting pubic yak tail of a goatee, members of **Overkill**, **Exodus**, **Slayer** and various Europeans, all churning out stories about the good old days and tossing meaningless compliments at each other in the well-established **VH1/MTV** documentary style. Largely favoring this soundbite-over-substance approach, *Get Thrashed* is certainly not the comprehensive history one might hope for. Rather, it's more a collection of the reminiscence of whichever friends and touring bands the Bay Area-centric filmmakers could get in front of a camera. How else do you explain the inordinate amount of time spent on Exodus (who had only one good album) and the near-complete omission of **Metal Church**? Another almost unforgivable omission is the lack of credit given to album cover artist **Ed Repka**, who created covers for Megadeth, **Evildead** and **Nuclear Assault** and has become the go-to guy for all

the bigger names of the Thrash Revival. Instead, we get 20 minutes of **Hirax's Katon** leering at the camera and dominating a traffic cone. Hirax warrants barely a mention in the documentary, so why does Katon get so much screentime? Probably because he was willing to be filmed. Rent this one and watch it with your dirthead buddies and a 12 pack. You'll get plenty of shits-n-giggles pointing out how badly everyone has aged, including yourself. —*Ben West*

Ghost Town DreamWorks

In Theaters 09.19

Let's be honest: the concept of an individual having the ability to converse with the dead in order to complete their "unfinished business" isn't the most unique. **Robert Downey Jr.** did the talking in *Heart and Souls*, **Whoopi Goldberg** chit-chatted it up in *Ghost*, and **Haley Joel Osment** lent a hand in *The Sixth Sense*. It's been done. However, this genre's condition went from critical to satisfactory once comedic genius **Ricky Gervais** (creator of *The Office* and *Extras*) took the reins in *Ghost Town*. Gervais stars as **Bertram Pincus**, an anti-social dentist who doesn't hate crow, just the people in them. During a routine examination, Pincus flatlines for seven minutes then revives with his new ability. Once discovered by Manhattan's deceased, in rolls **Frank Herlihy** (**Greg Kinnear**) and his request to stop his widow's (**Téa Leoni**) approaching wedding. Gervais' distinctive dry deadpan humor and brilliant timing adds an element to the film that no other actor could replicate and no writer could anticipate. While the underlying message to live life as a compassionate person is pounded into the viewers' head a few times too many, director **David Koepp** succeeds with his first shot at the comedy genre. —*Jimmy Martin*

Hatebreed Live Dominance DVD Koch Records Street: 09.02

Loaded with enough throat-kicking aggression to start a revolution, Hatebreed's first official DVD, *Live Dominance*, is just that: live dominance. The DVD is filmed from a sold out show at Harpo's in Detroit and the quality of the filming is quite impressive. It's very fluid and crisp, except for the pit cameras that capture the absolute insanity and chaos of a Hatebreed show. The sound quality is unbelievable and makes it feel like you are right there enjoying the action. The band run through an hour-plus setlist featuring a wide variety of songs, including several from their first record, inter-mixed with **Jamey Jasta** working the crowd into an absolute frenzy. Aside from the actual concert disc, there is a second disc containing six live songs

between shows in NY and CT, tattoo gallery and other goodies as well as a two-part documentary on the band entitled "Behind the Hate." —*Jeremy C. Wilkins*

I Was A Teenage Mummy Ghost Limb Films Street: N/A

This movie has camp written all over



it. Every stereotype you can think of is picking on the Egyptian exchange student, **Ray**, who decides to get revenge by turning the head cheerleader into a Mummy, thereby picking off the jocks, greasers and anyone else in the way with shotty gore that Rob Bottin could be proud of. There has got to be a cult out there for this stuff but I for one am not part of it. Maybe some of the **Troma** buffs would be into this, as it's over 40 years old and is an apparent spoof of the genre, but I just can't get into it. At the very least you can laugh at the stupidity but I guess that's why this genre was invented in the first place. —*Adam Palcher*

Lakeview Terrace Screen Gems In Theaters 09.18

I always wanted to see what would happen if **Tim "The Tool Man" Taylor** and his neighbor, **Wilson**, went into psychotic rampages and tried to kill each other on an episode of *Home Improvement*. Thanks to director **Neil LaBute** and **Samuel L. Jackson**, no more sleepless nights of pondering for me! Jackson is Abel Turner, a widowed father and disturbed LAPD officer who's hell bent on forcing his new interracial neighbors out of town because...well...he's racist...and he hates discarded cigarette butts in his lawn. That's it. That's the plot. The entire film relies of