



Lost Souls Proves Lost Storyline Equals Lost Money

By Anne Zahran
Staff Writer

You know a movie is bad when, fifteen minutes in, several people watching it exclaim loudly, "This sucks!" Also, when laughter is heard throughout what is supposed to be a horrifically terrifying film about Satan, this is not a good sign.

Such is the case with *Lost Souls*, a silly little flick about exorcisms, religion, and the classic struggle between good and evil. The movie stars Winona Ryder as Maya Larkin, who has spent her time assisting a priest in performing exorcisms ever since she was successfully "cleansed" of the Dark One himself. Everything is just swell in Maya's world of new-found religiosity until one of the exorcisms doesn't take with a particular serial killer and Maya is forced to do some "research" to find out who this guy thinks the Anti-Christ is. This involves breaking what appears to be a code so simple a small child could probably figure it out, but I digress.

The Anti-Christ turns out to be a well-known author named Peter Kelson, who writes books about serial killers. Now it's Maya's job to find Peter and tell him that he is indeed Satan himself, which really doesn't take a whole lot of doing. She simply convinces Peter that he possesses a few devilish characteristics, which I won't reveal here for those of you who still wish to subject yourself to this movie. The bottom line is that if Peter isn't exorcised by his 33rd birthday, it's over for everybody.

Lost Souls unravels all too quickly and is never at any point truly scary, though it does have some highly quotable and cheesy lines, namely, "They've had their 2,000 years. Now it's our turn." If you want to know what signs to look for in a potential Lord of Darkness, this could very well be your movie. But my advice is, save your money and go see something truly scary, like *The Exorcist*.



Taken From www.moviefone.com

Rage No More

By Carrie Adcox
Editor-in-Chief

Nine years of political and musical accomplishments become history as Rage Against the Machine calls it quits.

Zack de la Rocha, singer, lyricist, and co-songwriter of the band released a statement to press stating that he was leaving the band because their "decision making process has completely failed."

Tim Commerford, Tom Morello, and Brad Wilk, also members of Rage, released a similar statement containing the notion that although the band was no more, they would continue their political and social actions and protests.

Rage Against the Machine was more than many of the pretentious, looking for a quick buck and a fan club bands. They were severely motivated both politically and socially. They held benefit concerts for many different causes. The lyrics to many of their songs held references to many of these causes.

Rage was heavily involved with the movement to free death row inmate Mumia Abu-Jamal who was accused and convicted of murder in 1981. Jamal held fast to the notion that he was innocent and several witnesses to the murder

pointed the murder to a third party. Rock for Choice was another cause in which Rage was heavily involved. This organization was founded to protect the rights of pro-choice citizens. It was expanded to include registering to vote, political education, and actively encourage the freedoms of women.

Several other organizations include FAIR, International Office of the Leonard Peltier Defense Committee, Refuse & Resist, NCDM (The National Commission for Democracy in Mexico, USA), Regeneration TV, and Voices in the Wilderness.

Rage not only sparked the interest in their listeners to educate themselves about the truths and realities in society. They combined hard lyrics with hard base and created an unreproducible combination of rock.

Several of their compact disks can be found in music stores across the nation. Several are included for you to view.

For more information about Rage Against the Machine, check out their website at www.ratm.com. It contains all information about their political involvement and the latest news.

Exorcist Still Scary After All These Years

By Carrie Adcox
Editor-in-Chief

Green pea soup never looked so appetizing!

The Exorcist was first released in 1973, where it thrilled audiences with its visual illusions. Technology has evolved and with it, theatrical effects that were once incomprehensible are common place.

Yet sadly enough where effects are masterful, the plot usually is thin and shallow. *The Exorcist* demonstrates that movie's can tell a story and scare audiences in one sitting.

The plot consist of two main threads. Chris MacNeil (Ellen Burstyn) is an actress living in the D.C. suburbs with her 12 year old daughter, Regan (Linda Blair). Regan begins acting mysteriously. As Chris runs from doctor to doctor, Regan continues to decrease in manners, attitude, and expand her vocabulary with creative, sacrilegious vulgarities. After all the physicians money can buy produce no promising effects on her mentally decomposing daughter, Chris races to Father Damien Karras (Jason Miller) in hopes that an exorcism may drive away the demons, either mental or physical.

Father Karras is dealing with a few problems of his own. Doubting his faith, he contemplates life the life he left behind before seminary school. Father Karras journeys to his mother's home, only to find her sad and alone in a decrepid neighborhood. His mother dies somewhere in the middle of the

movie in an insane asylum overwhelming Father Karras with guilt and sadness. He struggles to understand his relationship with God, which he feels separated him from his mother causing her to die alone. All this happens before he meets the mysterious actress and her psychotic daughter.

What happens after the two stories meet can only be described as heart-stopping. Toss in another priest, some really cool makeup and theatrics, and heart-stopping lines that cannot be printed in this publication and the results are nerve-racking.

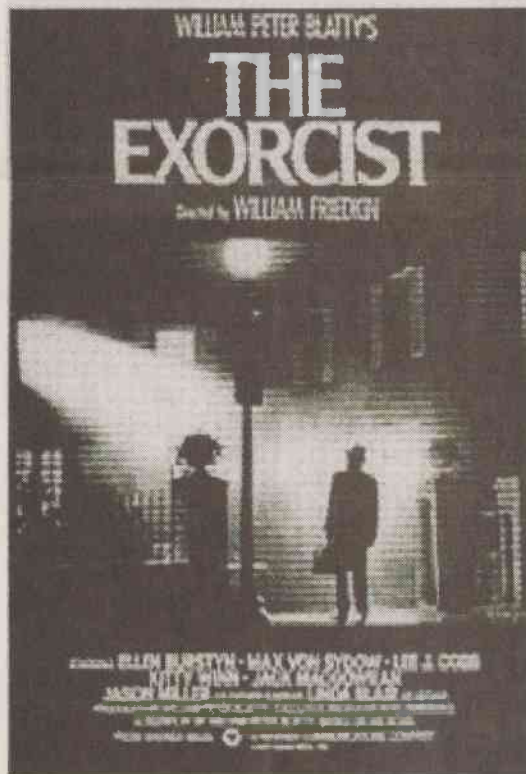
The terror factor until this point is low to medium; but it is enough to maintain the interest of the audience, such as demonic shadows in rooms and the shilling words, "Help me" etched into Regan's stomach. After this, the movie soars and never comes down to earth again.

Spinning heads, vibrating beds, spider-walking down stairs, and childish giggles over a dead body heighten the unnerving factors of this masterpiece.

Should you go see it? Yes. The added eleven minutes of footage are a wonderful addition to this classic. The new soundtrack was specifically rerecorded for surround sound theaters.

Besides, on Halloween what could be more perfect than watching the original horror movie on the big screen?

Maybe, some green pea soup with your popcorn and soda.



Taken From www.filmsite.org/exor.html



Taken from www.bmgmusic.com

Evil Empire Track Listing

1. People Of The Sun
2. Bulls On Parade
3. Viewnow
4. Revolver
5. Snakecharmer
6. Tire Me
7. Down Rodeo
8. Without A Face
9. Wind Below
10. Roll Right
11. Year Of tha' Boomerang



Taken from www.bmgmusic.com

The Battle Of Los Angeles Track Listing

1. Testify
2. Guerrilla Radio
3. Calm Like A Bomb
4. Mic Check (Once Hunting, Now Hunted)
5. Sleep Now In The Fire
6. Born Like A Broken Man
7. Born As Ghosts
8. Maria
9. Voice Of The Voiceless
10. New Millennium Homes
11. Ashes In The Fall
12. War Within A Breath

Breach Closes Four Year Gap on Wallflowers' Releases

By Anne Zahran
Staff Writer

It has been four years since the release of The Wallflowers' multi-platinum smash *Bringing Down the Wild Horses*. During that time, the band underwent many changes, both in their lineup and in the attitude of their frontman, Jakob Dylan. The notoriously aloof Dylan has finally begun to speak more candidly about his legendary father, singer-songwriter Bob Dylan.

All of Dylan's spectacular personal growth is showcased on the band's third album, *Breach*. In it, Dylan sounds more relaxed and less nasal, though only slightly less cynical. He is at his brooding best on the band's first single, "Sleep-walker," as he addresses a tale of love gone bad. However, the album's most talked-about track will inevitably be the masterful "Hand Me Down," in which Dylan fine-tunes his biting wit as he sings

of the industry's constant comparisons of him to his father.

Practically every song on *Breach* is decent enough, lyrically and musically, to put most of today's three-chord wonder bands to shame. Other stand out tracks on the album include "Letters from the Wasteland," "I've Been Delivered," and the beautiful "Up from Under," a masterpiece worthy of comparisons to Dylan to working-class hero Bruce Springsteen, whom he sounds an awful lot like on this track.

Breach closes with the childlike, sweet "Baby Bird," which is not noted anywhere on the album but is a treasure just the same. It can be found only by listening to the album in its entirety, but wraps everything up nicely and, like this fine effort by The Wallflowers, is well worth the wait.



Photo taken by Christophe Ribet



Have a Safe Halloween
From the Monarch Messenger
Staff.

Monarch Messenger
is on the web!
www.methodist.edu/messenger/
Check us out!

