

Dinner & A Movie

THIS WEEK: *Monterrey Mexican Restaurant and "Pleasantville"*

Brie Bittenbender
The Pendulum

I missed Chi Chi's a lot and had this huge craving for enchiladas. Monterrey worked out well in fitting this craving.

I enjoyed the atmosphere and the service was extremely friendly. Although the menu is rather difficult to get through, I finally found something I liked; cheese and beef enchiladas, refried beans and rice. The only thing I requested a side of mild sauce. It was great and the service was incredibly fast.

I got nachos and sauce on my table as soon as I sat down. The food was on the table minutes after we ordered.

The only problem I had with this establishment was that they were out of the Mexican fried ice cream; however they made up for it by giving us a plate of complimentary sopillas (toasted dough with honey).

Monterrey is an incredible restaurant if you are ready for a change of pace. My only regret is that I did not find it sooner.

As for the movie, Reese Witherspoon and Toby Macquire star as two normal teens who get zapped into what we would consider "Cleaverland." The two go about their daily lives upon entering the television world. However, by doing this they change

the way the people in "Pleasantville" think, and inevitably the black-and-white town becomes colorized.

The themes brought out in the movie are similar to those of "The Truman Show." The comparisons to freedom acts through history such as race relations and freedom of thought are some of the themes present in the film.

"Pleasantville" definitely brought change to what has been characterized as a monotonous fall line-up. The average dramas, science-fictions, adventures, actions and comedies have graced the silver screen. If "Pleasantville" managed to beat "The Truman Show" in ratings, only then would it have a chance at uniqueness.

As for Witherspoon and her role as Jen, the sister, she has the delinquent role down pat. If you liked her in this movie, you should also check out "Freeway."

Macquire also did an excellent job in the more dramatic role he played in the film.

Although the film was a lot different than other films in theaters now, it dragged on and on. My roommate grabbed a sweatshirt, balled it on her knees and fell asleep before the movie was half over, if that is any kind of recommendation.

DJ Spooky releases new album

Keith Harrison
Tribune Media Services

Illbient pioneer Paul D. Miller, aka DJ Spooky That Subliminal Kid, returns with a dizzyingly ambitious blend of hip hop, dub, jungle, ambient and even free jazz — and his reach rarely exceeds his grasp.

A handful of these tracks boast appearances by rappers, most notably Kool Keith, who lays down

a typically freaky and fun spiel about aliens, sex and conspiracies over a series of wiggly synth gurgles and bracing hip hop beats.

The bulk of "Riddim Warfare," though, is serious headphone music.

Spooky meticulously sculpts multi-layered instrumental jams from rattling drum tracks, throbbing dub rhythms and all manner of buzzing, screeching and ringing sonic effects.

The resulting labyrinthine cuts mesmerize just as often as they invigorate, with Spooky's sound moving from icy to dreamy to claustrophobic in the space of a single track.

A few cuts lean too heavily on common electronic skittering, and Spooky should lose those occasional pre-song pronouncements on his art, but "Riddim Warfare" still stands as a significant achievement.

Classic Dylan bootleg comes to life

Keith Harrison
Tribune Media Services

Rock concerts for so long have been so safe and predictable — 90 minutes of mutual adoration followed by the entirely false drama of an encore — that the few exceptions stand out in stark relief: The Sex Pistols self-destructing as they burned through the American South; Sinead O'Connor and her anti-Pope stance getting an earful from, ironically, Bob Dylan fans during a New York tribute concert.

But for a real high-stakes spectacle, with audience fiercely turning on performer and performer baiting the crowd in response, nothing has ever matched Dylan's '65-'66 world tour with the group that soon would be known as the Band.

The legendary stature of this

tour has been established primarily through the most famous bootleg recording of all time, a show from Manchester, England, that was mislabeled the Royal Albert Hall concert, and which Columbia/Legacy now makes official with this vibrantly mixed and wonderfully packaged two-disc set.

Modern listeners are likely to be taken aback by the vitriolic response that the plugged-in Dylan inspires on the second disc of this set.

Portions of the crowd stomp their feet, disrupt song openings with rhythmic clapping, and issue catcalls and whistles.

Dylan fires back, introducing an electrified version of an old acoustic tune with a mocking "It used to be like that, and now it goes like this," and later hushing the crowd by mumbling a mock story that ends with the single intelligible

line "If you only just wouldn't clap so hard."

Throughout, the oft-made comparison to a prize-fight atmosphere rings true, with the crowd one moment cheering on Dylan's detractors and the next applauding his response.

Yet none of those fireworks would be remembered today if Dylan and his band hadn't been playing some of the most visceral rock'n'roll ever captured on tape.

Dylan and his band reportedly pored over the tapes from these shows as the tour progressed, no doubt bewildered how something that sounded so right to them could inspire such hostility among their fans.

Determined and unbowed, they didn't ignore the abuse so much as feed off of it, and it's that dynamic that makes "Live '66" a classic.

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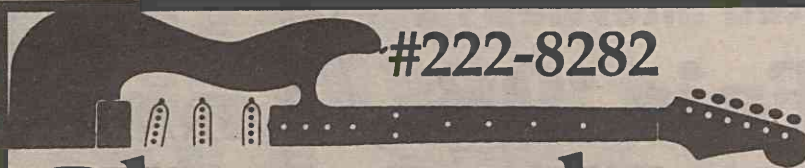
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