

CD REVIEW

# Tom Petty: He may not be 'The Last DJ,' but he's still a good one

Brian Robbins  
Editor-in-Chief

Tom Petty and the Heartbreakers have been pumping out hits for almost three decades. Their latest album, "The Last DJ," is sure to add a few more to the list.

A concept album, "The Last DJ" is somewhat of a departure for Petty and the band. Strong guitar riffs are emphasized less than in their trademark works, as a softer, somewhat Beatlesque sound takes center stage on most tracks. Piano, strings and even an orchestra are used. And of course, Petty himself continues to do his best Bob Dylan impression on vocals.

The lead track, from which the album takes its name, is my favorite. It is provocative because few popular artists have tackled the lack of variety that exemplifies mainstream radio today. Petty mumbles on, as only he can, about the total commercialization of the airwaves.

Gee, how much do you want to bet this one never gets played on local pop stations. Oh well, I'd rather listen to a station that promotes artistic

originality.

The album continues from there, with tracks such as "Money Becomes King" painting a bleak picture. The irony of the Heartbreakers doing this without employing their trademark sound is not lost on me. The only track that really rocks hard is "When A Kid Goes Bad."

Artists like Tom Petty have been not-so-gradually losing popularity since the onset of grunge in the early 90s. The fall doesn't appear to be stopping anytime soon. However, its failing popularity hasn't hurt Petty and the Heartbreakers' work ethic.

Every track on "The Last DJ" shows an obvious love of their craft that still shines today. The album harkens back to the 60s but never seems like a tired retreat. Its message rings clear, and is one that more people would do well to listen to.

There's nothing wrong with synergy and cooperation, but with the constant cloning of today's music, we're going to end up with everyone writing the same mediocre song.

I really enjoyed "The Last DJ." It's a throwback of sorts, but if you're a fan of good music that actually has something to say, then check this out. You won't regret it.



Photo courtesy of Warner Bros. Records

Tom Petty and the Heartbreakers latest album is titled 'The Last DJ.' Petty, an Indiana native, has rocked since the 1970s. Petty and his band have released chart toppers like "Learning to Fly" and "Refugee."

CONCERT REVIEW

## Tool buzzed the audience at Conseco Fieldhouse

Lucas Klipsch  
Opinion Editor

On Monday, Oct. 21, I attended a concert that I had been anticipating for several months. Hard-core rock fans out there probably know that I'm talking about Tool at Conseco Fieldhouse.

Tool consists of Justin Chancellor on bass, Adam Jones on lead guitar, Danny Carey on drums and of course, the great Maynard James Keenan on lead vocals. They are my favorite band and I've seen them once before at the Verizon Wireless Music Center, where they blew up last summer. I was enchanted then, since it was the most amazing concert I have ever attended, and I had been waiting impatiently to see them since then.

Sadly, the opening act for Tool was a terrible 80s-style thrasher band called Meshuggah. This band was a twisted and annoying mix of Slayer and Slipknot (the hair from Slayer and the awful noise of Slipknot). For some reason, Tool has insisted on touring with Meshuggah. I have grown to hate their primitive style. However, they seem to make Tool that much better.

When I first heard Tool, they started their concert set with "The Grudge" off of their 2001 album, "Lateralus." The song is the best possible song to start a concert or an album.

The song's energy is unreal. It is a great way to get the crowd immediately excited. This time around,

even though the band was still touring the same album, they started with a different song. The song was good, but I wasn't familiar with it. "The Grudge" came next and succeeded in energizing the entire audience.

What followed is difficult to describe. Tool, as they do on their albums, slipped between songs and bizarre noises. The lighting was pretty weird, and the video display consisted of indescribable and depraved animated scenes. These creepy tactics also can be found in their music videos.

While the last Tool show I saw consisted mostly of songs from "Lateralus," this time, songs from the latest album made up only about half of the music played. The rest of the show relied on songs from their 1996 album "Aenima" and strange jam sessions or improvisations. At one point, the drummer from Meshuggah (who, I have to admit, is pretty good-probably the only good thing about the band) came out on stage and played along with Carey. That was pretty exciting.

The highlight of the concert was when the band played "Stinkfist" from the album "Aenima." This is the album's first song and is one of the best. In my opinion, "Stinkfist" is one of the best rock and roll songs of all time. The song is filled with an aggression that just gets my blood moving. Performed live, the song sent chills down my spine.

Being as weird as they are, Tool

could not have a normal break between the first set and the encore. Instead, they played this extremely loud test tone that sounded like bass distortion. This went on for what seemed to be hours. In actuality, the tone lasted about twelve minutes, but to anxious Tool fans, this was borderline annoying. It's almost as if the band were conducting some sort of behavioral science research project. For about five minutes, the crowd cheered, as is the normal custom before the encore. Near the end of the break, different noises and new light displays came on. This sent the crowd, which was pretty bored and quiet at the time, into an uproar. During the actual encore, which featured a really long jam session, the crowd almost seemed entranced. The people on the floor near the stage swayed back and forth, taking in all of the enchanting music.

Although the Tool concert was really impressive, I had a few problems with it that I didn't have when I first saw them. One problem was the test tone. Why annoy your fans who paid good money to see you perform? Why not just let them clap for you until it's time to finish the show? Another problem was with something that happened earlier in the show.

At one point, Keenan, who is known for soft-spoken intellectual rhetoric, ranted for a few minutes about original thoughts. He kept saying over and over again "Think for yourself, question authority." I guess I

have no problem with the idea behind this, but it went on a little too long.

Another thing I noticed at this concert was the length and number of jam sessions. Tool jammed for 15-minute periods of just music on several occasions.

Although I found this impressive and enjoyable, many fans may have wanted them to sing the songs on their albums.

This brings me to my last qualm with the show. Some of my favorite songs are from Tool's first album, "Undertow." Unfortunately, after seeing Tool twice, I have heard few, if any, songs from this album. I, like many other fans, am sure, would have loved to hear such classics as "Sober" and "Prison Sex."

Lastly, I was looking forward to hearing my all-time favorite Tool song, "Aenima." This is a great song that they played in their encore last time they came to Indianapolis. Much to my dismay, they didn't even play the song this time.

Although there were problems with Tool's play list, they did play some great songs, such as "Schism" and "Parabola," the two singles from "Lateralus."

All-in-all, I'd say that this concert was outstanding, but could have used some changes. The sound quality in Conseco Fieldhouse will never compare to that of Verizon Wireless Music Center, and this time around, the show just wasn't as good. However, when Tool comes back, I'll be there.

MOVIE REVIEW

## 'Rules of Attraction' doesn't follow the rules for a good movie

Emily Hammes  
Staff Writer

Knowing the cast was excellent, I was excited to see the film, "The Rules of Attraction." The flick features many young and rising stars such as Shannyn Sossamon, James Van Der Beek, Jessica Biel and Ian Somerhalder.

However, the cast could have included every award-winning star known to man, and I still would not have enjoyed the movie. I was very disappointed with the content. "The Rules of Attraction" left me feeling

empty.

Van Der Beek's character, Sean, is a sex-hungry drug dealer who falls in love with Lauren (Sossamon). Lauren's ex-boyfriend, Paul (Somerhalder), is a sexually frustrated homosexual who is attracted to straight men and in love with Sean. Jessica Biel plays Lauren's roommate, one of the nymphomaniacs in the movie.

Aside from the great cast, I was thoroughly disappointed with the film and its message. The movie was clouded with suicide, drugs, rape, sexual harassment, violence, sex and

and more sex. This movie portrayed a college lifestyle that seemed very unrealistic. These characters were everything but normal college students.

Although the message was not uplifting, I did take away an appreciation for a few of the theater techniques used by the director. Many times, the director used a split screen approach to show the different reactions of the characters.

In one particular scene the interaction between Van Der Beek's and Sossamon's characters was confusing, but thanks to the split

screen the audience was able to figure it out. One thing that irked me was that the film began at the end and ran backwards. It literally rewinds. So the audience sees it played backwards first. Essentially, this means the audience sees everything twice.

Although this technique was meant to be an effective theatrical tactic, I found it a huge waste of my time. If I had wanted to watch it backwards, I would have rented it.

Unfortunately for Director Roger Avery, I will never insert "The Rules of Attraction" into my VCR, for fear of spreading a disease.

### What's Happening?

#### Concerts/ Events

Gallagher

Nov. 1

The Murat Centre

Top 10 American Idols

Nov. 7

Conseco Fieldhouse

How to Succeed in Business Without Really Trying

Oct. 25-27 & Nov. 1-2

Ransburg Auditorium

#### CD Releases

8 Mile Soundtrack

Oct. 29

Eric Clapton

"One More Car, One More Rider"

Oct. 29

Fabulous

"Street Dream"

Oct. 29

Nirvana

"Greatest Hits"

Oct. 29

P.O.D.

"Still Payin' Dues"

Oct. 29

Too Short

"That's My Favorite Word"

Oct. 29

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