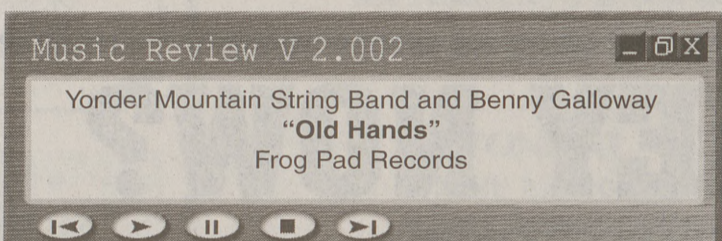


# FEEL THE BEAT



Review by Daniel Chapman

The Yonder Mountain String Band is one of, if not the premiere, bluegrass group of the nation. Writing songs of simple life and mountain living is what this band does for a living. Coloradoan Benny Galloway is allegedly a "true mountain man" — a man who lives in a shack on the side of a rocky mountain and occasionally leaves to do a little plumbing work for cash and has spent the past 30 years as a buyer and cutter of cattle.

Galloway also writes songs about his life. The union of these two forces brings about a fascinating collaboration that is "Old Hands."

The authenticity of this album is unlike previous YMSB albums in that the lyrics lack the subject matter of more modern life, but rather focus on simple thoughts on love, life and religion, such as "Train Bound For Glory Land."

YMSB has taken a stab at putting together a collection of songs that represent the mountain country that the band members love by enlisting the help of Galloway's expertise.

While the music may be more primitive in form, the loss of the YMSB lyrics was deeply felt on this album.

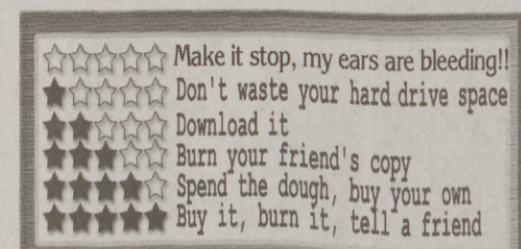
The music lacks the fun and excitement of the wordplay that has been a strength in previous studio releases. Galloway's lyrics may be authentic but, except for a few lines, the lyrics just are not very good.

YMSB also steps away from its experimental bluegrass sound and embarks on a more traditional style. As far as this is concerned, the group succeeds hands down. Tracks "Wind Blowing

through The Willows" and "Behold, the Rock of Ages" are traditional-sounding and beautifully put together. However, by doing this the improvisation is not what it is on other albums. The intensity of the harmonics and solos is more subtle, but still good.

Many "jam" groups, like YMSB, have a tendency to collaborate and create new music with musicians they respect. YMSB was sampled extensively recently on a Bubba Sparxxx track "Comin' Round," bringing bluegrass and hip-hop together for the first time.

YMSB is becoming known for pushing the envelope of new music while retaining the beauty of the traditional sounds where all of its music begins. "Old Hands" is an interesting concept and is well made, but may surprise fans of YMSB and not necessarily for the better.



# ON THE BIG SCREEN

"The Terminal"  
Starring Tom Hanks, Catherine Zeta-Jones  
DreamWorks Pictures

Review by Jose Cruz

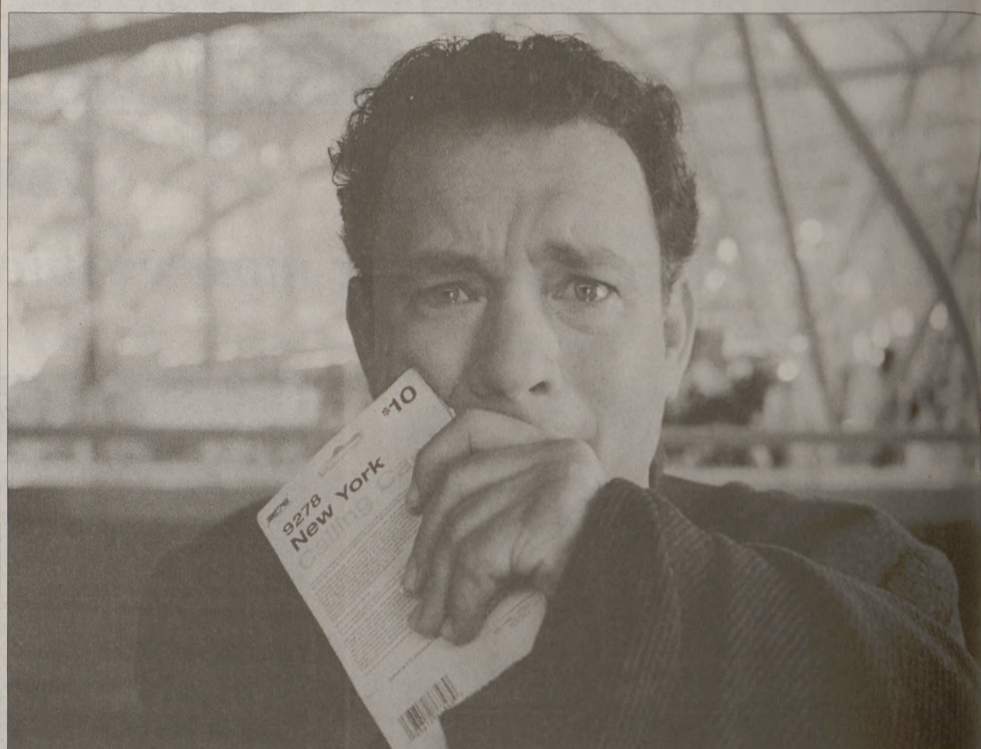


PHOTO COURTESY OF KRT AND DREAMWORKS

Viktor Navorski (Tom Hanks) must make the best of his accommodations when a coup in his homeland strands him at the airport in DreamWorks Pictures' "The Terminal," directed by Steven Spielberg.

One of the curiously less-promoted Steven Spielberg films in recent memory, "The Terminal" stars Tom Hanks as Viktor Navorski in a proverbial fish-out-of-water story. When Navorski arrives at New York's John F. Kennedy International Airport from his tiny Eastern European homeland, he learns that while he was in the air, his country suffered a military invasion.

As a result of the war, Navorski's passport and visa have become invalid. He cannot enter the States but he cannot go back, either. This creates a problem for Frank Dixon (Stanley Tucci), a cautious-by-the-book bureaucrat who wants a promotion.

As a man without a home, Navorski takes up residence in the terminal.

As expected, much of the comedy comes from the cultural barriers Navorski encounters throughout the film. While providing a competent mix of drama and comedy, the film is vague throughout. The viewer is left wondering what the story is going and, as a result, is left in as much of a state of confusion as the main character.

By the film's end, however, the viewer realizes that there was a genuine and humble story at the core of the film but this ideal seems to somehow get lost in all the confusing bureaucratic commotion of an international airport.

This movie is not meant to be viewed in a literal sense, and who view it as such will undoubtedly dislike the movie. The film opens with a stark and drab tone, but midway into the film shifts to a more romantic tone. Spielberg's use of soft, golden tones reflect the aesthetic qualities of a fantasy story, straight-line drama.

The shift in the film's look matches the shift in its story. The movie progressively shifts toward the beautiful and, like the character, becomes less concerned with rules and regulations. Navorski becomes accepted and eventually championed as the role of hero for the rest of the airport staff.

While there's nothing particularly remarkable about the film, the saving grace is Tom Hanks, who once again creates a lovable character in Viktor Navorski, similar to his efforts in "The Sandlot" and "The Green Mile." While little action takes place in the story line, it keeps this movie together by making the audience care what happens to him next.

The movie is slow at times, but never bland. "The Terminal" is a charming comedy with a heart of gold.

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