

Limp Bizkit keeps on rollin' out ear candy

■ The sometime punk band branches out into Paul Simon and Elliott Smith territory



Limp Bizkit 'Chocolate Starfish and the Hot Dog-Flavored Water'

★★★★☆

By Bryan Dixon
Oregon Daily Emerald

In the midst of all the recent releases from the pop industry and teenage love ballads provided by Britney Spears and 98 Degrees, a familiar voice is breaking through the airwaves, swooping in and shoving family values and boy-band wholesomeness into the back seat and knocking them on their pubescent tushes.

Whenever there's a need to get into a brawl, tune out girlfriends, bosses or the rest of society, tuning into Limp Bizkit's new release "Chocolate Starfish and the Hot Dog-Flavored Water" is your best bet.

Awkward title? Sure. 75 minutes of tasty tracks? Guaranteed. If you're looking for sonic-speed ear candy capable of blowing out your eardrums, Bizkit serves up a heaping spoonful.

The band's follow-up to 1999's "Significant Other" delivers an album full of testosterone-driven, purely adrenalized tracks. This male machismo attitude is epitomized in the track "Full Nelson" (mirroring their earlier single "Break Stuff").

Bizkit's song "Hot Dog" (which deserves some type of award for the most times the F-word appears in a song) is indicative of what vocalist Fred Durst has to say and sets the tone for the rest of the album. Immediately following is Durst's anthem

for teenage/20-something angst on "My Generation."

While there is little or no evolution or departure from "Significant," Bizkit is still able to deliver a swarm of memorable and catchy tunes that are sure to get your blood pumping. As the saying goes, why change horses midstream? Once again, Durst tries to get deep on some of the slower, 1-attempted-ballad songs such as "The One" and "Hold On." While these tracks are very thoughtful and personable, they unfortunately do not stand out as well as the other "love" songs.

However, Bizkit is able to intricately blend their styles of extreme rock with their you-pissed-me-off-and-now-I'm-leaving ballads to produce "My Way" and "Boiler." "My Way" shows great similarities to "No Sex," from "Significant," and is likely to be one of their next singles.

Despite the album's saturation with pent-up rage finally getting released, it's also quite fun; perhaps dumb fun, but fun nonetheless. In his lyrics, Durst pokes fun at critics and what people have to say about him and even addresses his alleged relationship

with pop sensation Christina Aguilera in "Livin' it Up." The two even performed a portion of the song as a "duet" on the MTV 2000 Video Music Awards. (Ms. Aguilera, bless your heart for the cute attempt at trying to be more grunge oriented; it didn't go unnoticed, but please leave the rocking-out to the professionals.)

If you're the type who's apprehensive to buy a CD without hearing much of the content, then you're in luck. Although the LP was released Oct. 17, the album already boasts three successful singles:

"Take a Look Around (Theme from 'M:i-2)," "My Generation," and "Rollin' (Air Raid Vehicle)." So, instead of having to deal with the whole awkward first-date scenario, it's more like starting off on the third of fourth date. The one thing missing that would help bring this album full-circle, though, would have been to include the song "Crushed," which was featured on the "End of Days" soundtrack.

A key ingredient in making a Limp Bizkit album is to throw in a mixture of other artists. Stone Temple Pilots' Scott Weiland, Method Man and Redman are all veterans of making Bizkit cameos, and they return in this brand new rock-meets-rap endeavor. Added to the guest list this time around are rappers DMX, contributing to "Rollin' (Urban Assault Vehicle)," and Xzibit, providing lyrics on the hip-hop track "Getcha Groove On." And to bring another familiar voice to the album, lyrics from Nine Inch Nails' "Closer" were borrowed for the song "Hot Dog."

Another element not to be excluded in the success of this album is the rest of the band. Guitarist Wes Borland provides excellent riffs and creates unique, atmospheric sounds that mirror the emotional level of each song. Drummer John Otto, bassist Sam Rivers and former House of Pain member D.J. Lethal round out the quintet, providing excellent craftsmanship in their blend of subtle melodies with the spastic fits that drive the choruses.

Even though "Starfish" may be a carbon copy of "Significant Other," it's a cool album, just like its predecessor, and is worthy of being a permanent fixture in your CD changer. As actor/comedian Ben Stiller says on the final track, "Outro," "When you're limpin' with the Bizkit, you're talkin' about the major grooves in rock and roll. Who else could take rap, hip-hop, thrash-punk metal, ... throw it in a can, spin it around and come out with something that wasn't fertilizer?"



Bryan Dixon Emerald

Latest Bond game delivers thrills but lacks in some key areas

■ The new 007 is sure to leave players mostly satisfied but could improve on multiplayer



'The World is Not Enough'

Nintendo 64

★★★★☆

By Josh Ryneal
Oregon Daily Emerald

Electronic Arts, developer of the newest video game in the Bond franchise, "The World is Not Enough," had its hands full trying to build the perfect Bond game.

Rare, the developer behind the smash hits "GoldenEye" and the non-Bond-related "Perfect Dark," pioneered the Nintendo 64 first-person shooters and created the multiplayer option that hooked gamers throughout the nation.

Rare gave away the license to the James Bond franchise, disappointing those who were awaiting a bang-up Bond sequel from the acknowledged leader in shooters. Electronic Arts, the developer that had put out a dismal "Tomorrow Never Dies" adaptation for the Sony Playstation, took control of the franchise, and speculation was that Rare had passed by a perfect opportunity to develop "The World is Not Enough."

Electronic Arts was determined to prove the doubters wrong and surpass the original success of "GoldenEye." The question on gamers' minds was: Can it match Rare's efforts and put out a game worthy of "GoldenEye's" mantle?

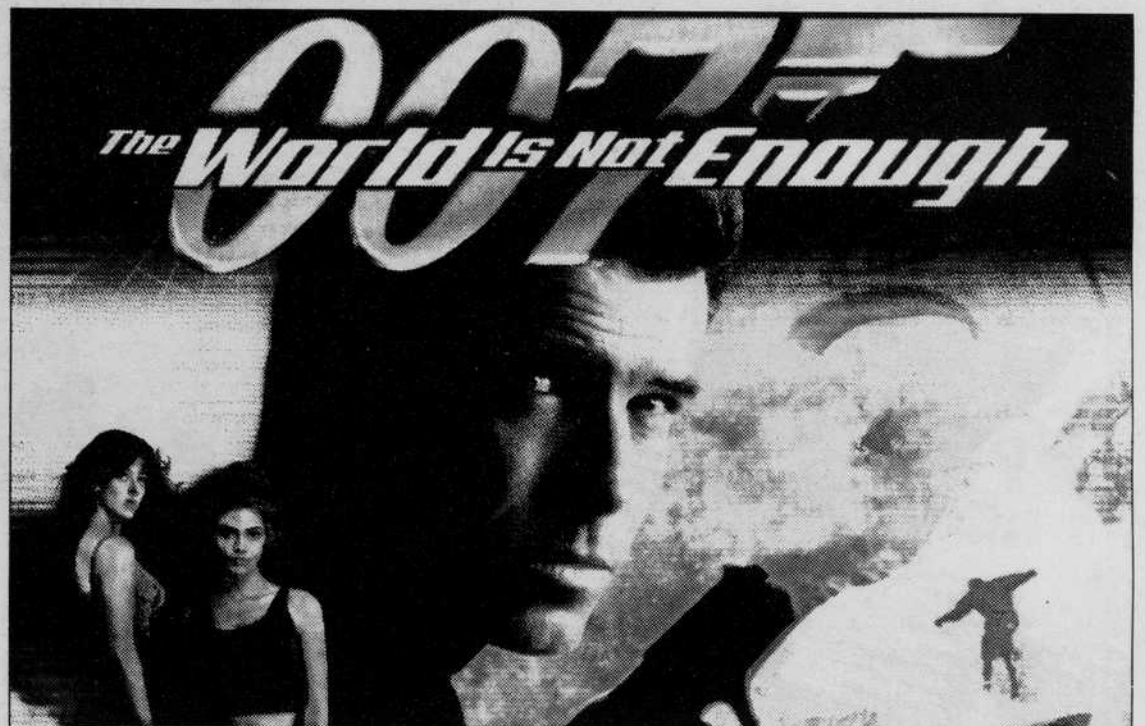
Well, Electronic Arts certainly had a lot to live up to. With "The World is Not Enough," it faced the almost-insurmountable task of beating Rare at its own game. And it almost pulls it off.

"The World is Not Enough" takes everything from "GoldenEye" and expands it thoroughly. Graphics are improved, the artificial intelligence of the enemies is better, and the missions are more satisfying. Even more so than "Perfect Dark," which was basically all about blowing stuff up and calling it a "mission."

Granted, "The World is Not Enough" has plenty of bullets and explosions too, but players will find that the missions are much more detailed and fun to play. Blowing stuff up is still a major part of the gameplay here (you are James Bond, after all), but it also involves elements of stealth, subterfuge and rescue.

As the difficulty level increases, more mission objectives appear to give this game a lot of replay value. Electronic Arts and its partner, Eurocom Software, made a huge effort to make this game satisfying to "GoldenEye" fans. It features 40-odd gadgets and weapons, all of which are extremely enjoyable to use, and the graphics, while a little grainy, are excellent and help the game follow the plot of the movie faithfully.

Bond must complete a number of levels that range from average to just plain eye-popping. In one level, Bond must evade helicopters equipped with huge chainsaws while blasting enemies. Bond also must chase terrorists through the streets of Istanbul, neutralize enemies in the depths of the London subway system and swim through a sunken submarine to stop a nuclear explosion (which could have easily been terribly botched, but Elec-



Courtesy of Nintendo

tronic Arts pulls it off). Electronic Arts did an excellent job with the level design, even surpassing "Perfect Dark" in certain respects.

Electronic Arts also had to come up with an entirely new game engine, and it did a bang-up job. Level textures and physics are dead on, and enemies react differently to gun shots in different areas. Shoot one in the leg, and he'll hop on one foot, but shoot him in the chest with a shotgun and he'll fly backward as if he were hit with a cannonball.

Killing enemies, the bread and butter of games like this, is so satis-

fying and life-like that you may start considering yourself mentally unbalanced.

But what about the real issue that concerns die-hard shooter fans: the multiplayer game? This is the feature that will make or break this game for Rare fans, and "The World is Not Enough" just can't stand up to Rare's mastery of it.

This is not to say that the game's multiplayer is bad; it's just not up to the impossibly high standards of "Perfect Dark." The computer-controlled enemies are not as smart, the game doesn't save your ranking or

statistics as does "Perfect Dark" and the pace is not as fast. Aside from that, playing this with a few friends will make you forget "GoldenEye" but make you long for Rare's masterpiece.

Electronic Arts has done a great job with the Bond license. The single-player missions are a blast, better than "Perfect Dark," and will keep gamers engrossed for weeks. The multiplayer leaves a little to be desired, but not everyone can hit a home run the first time at bat. "The World is Not Enough" doesn't surpass the incredibly high standard set by Rare, but it's a great purchase for fans of their games.