

Linkin Park lacks life onstage

The concert CD/DVD set shows the band's absence of originality and freshness during live performances

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There was a time when a concert film was a huge undertaking, requiring the placement of heavy film cameras, months of post-event sound

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mixing, editing and footage of most of all, an artistic vision. This was the process that spawned "Woodstock: 3 Days of Peace, Music and Love."

However, with the increased sophistication of digital technologies, the recording industry is now proud to bring you a not-so-very-special DVD release of Linkin Park live in concert.

There is nothing particularly bad about the DVD or the matching live

album that comes with it — Linkin Park puts on a good show, after all — yet there is nothing particularly good about the double disc set either. As a media-based culture, we've become so jaded by the barrage of high-definition concerts, music specials, high-definition flat screens and Dolby Digital 5.1 surround sound that this concert DVD just seems like another DVD of some random television special.

The DVD doesn't break new ground because the shots basically repeat this same pattern: Moving from a close-up of one of the band members, to the lead singer, to the crowd, to the band as a whole and back to a close-up again. After about five minutes it becomes increasingly tedious.

To the credit of the DVD producers, the 5.1 digital surround sound is spectacular, and you can hear every note so beautifully that the crowd seems to be right in your living room. Also, DVD director Kimo Proudfoot shows glimpses of vision, but these are drowned out by zooming long shots and the pre-fab mass-production of the rest of the concert.



Linkin Park performs admirably, trying their best to look hard-core and playing their hits and standards to the adoring crowds. Yes, that's right: crowds, plural. "Live in Texas" is not actually one concert as it is made to appear, but the combination of two separate events. Sure, they are live in Houston — but they are live in Irving, Texas, as well.

Aside from the illusion created by the DVD, the "live album" barely sounds live because the music seems a little too pristine for a live recording.

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his or her own interpretations regarding what exactly the film is "about." This is not to say the content is totally subjective, either. Roger Ebert, reviewing the film Oct. 25, 2002, said the following of the series of films: "They're ritualistic grief at what man has done to the planet." Ebert is partly correct. However, his words seem to label Reggio's films as overtly pessimistic and fails to grasp the possibility that the film might provoke change. The path of humanity is not set, after all. The "qatsi" series of films are a reflection of life and its evolution, as if the filmmaker's ideas were trying to hold up a mirror for all of us to see. That is, if anyone cares to look.

Where image manipulation techniques were used in the first two films — for example, film was accelerated or slowed down, or a series of quick cuts would be employed — "Naqoyqatsi" distinguishes itself by being the first to employ extensive digital manipulation of the film imagery. Nearly everything is filtered or computer-generated. Digitized computer models enter and walk a Hollywood red carpet; Earth is shown as one big computer; and the camera dives into endless fractals, a digital wormhole and warps through space like something out of "Star Trek."

One of the most breathtaking scenes shows famous paintings, one after another, melting into each other. As the film progresses, it seems to go faster and faster, matching the themes quite nicely.

Finally, not enough can be said about Glass' magnificent scoring. His music is ineluctably linked to all 89 minutes of the film, and seems to help provide the aforementioned requiem for change. Glass' role as composer should not be underestimated. In the panel discussion with the filmmakers included on the extras of the DVD, it becomes clear how instrumental (pun intended) a role he has in the creation of these movies. This time Glass' orchestra is aided by the cellist Yo-Yo Ma. Ma's cello mastery is virtually undeniable, and adds a melancholic tinge to the progression of the film.

On the DVD, the filmmakers claim this series of films was never intended to be a trilogy. Contrary to others, who feel the idea is tired, or a relic of the past, there is still room for further exploration. Fourteen years passed between the second and third film, so why not make another even if it takes another 14 more? "Naqoyqatsi" is a film that is both alive and vibrant. Watch it with friends, and watch it on DVD, with Dolby Digital 5.1 surround sound to get the most out of your viewing experience.

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