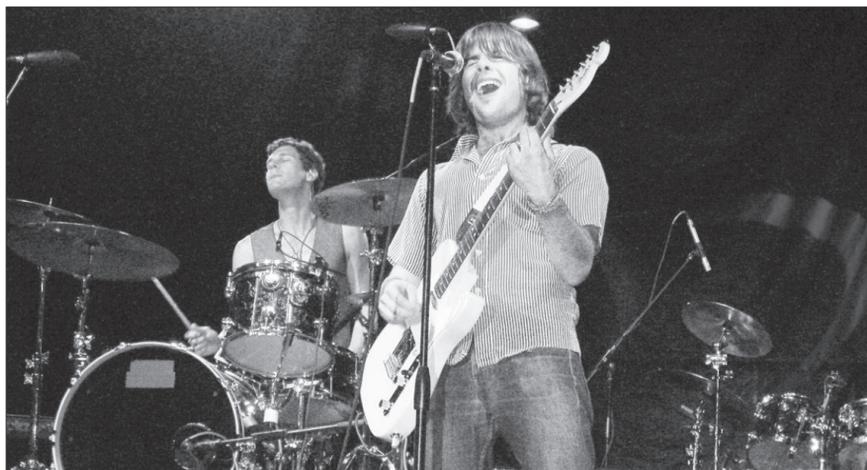


Berry steals show with infectious beats

BY STEPHANIE HALL
Reviewer

As darkness descended on the University of Iowa's campus, the last rays of light illuminated a makeshift stage. It was a typical concert campus scene: academic buildings, cheerleaders and homecoming decorations. But the audience that night was anything but typical. Among the long-haired musicians and sparkly sorority girls, older music fans parked their lawn chairs in the field. The mixed audience accurately reflected the musical styles they would enjoy: Rooney and Chuck Berry.

Rooney, a band from Los Angeles, first stepped into the music scene in 2002. The band consists of five members: Robert Carmine (vocals/guitar), Taylor Locke (guitar), Matt Winter (bass), Louie Stephens (keyboards) and Ned Brower (drums). The band is best known for its appearances in "The O.C." and the "Princess Diaries." Rooney's first self-titled album was released in 2003, and it was four long years until the release of the band's sophomore album, "Calling the World," in 2007. Rooney has an indie, British invasion kind of sound. The band's musical versatility allowed Rooney to tour with a wide variety of acts including Kelly Clarkson, Weezer, the Strokes and most recently the Jonas Brothers. The



Rooney's Robert Carmine (guitar) and Ned Brower (drums) are pictured here at the concert with Chuck Berry at the University of Iowa last Friday. Rooney opened for classic rock artist Chuck Berry.

band took the stage in a cool fashion with Beatles-inspired brown, shaggy bobs and indie clothing. They started off strong with the hit song off their new album, "When Did Your Heart Go Missing," an upbeat tempo with lighthearted, playful guitar melodies. The band alternated songs between its two albums — a mix of the more eclectic, psychedelic first album and

more mainstream, hit-generating second album. After a few songs, the lead singer Carmine chatted up the audience about the political debates and the university's homecoming, and he recruited the audience into shouting the chorus lyrics to the song "If It Were Up to Me." It was evident that the band was slightly dismayed by the lack of enthusiasm from the audience

throughout the concert. But toward the end of the 45-minute set the audience really started moving to the fist-pumping song "Paralyzed," the hit song off the band's album "Shakin."

After the melodious rock of Rooney came the classic rock of Chuck Berry. For complete music newbies, Berry is one of the most influential artists in rock 'n' roll. The

Rock and Roll Hall of Fame included Berry among its first inductees. This St. Louis-born, 81-year-old legend took the stage to shouts from adult men and screams from college girls. Decked out in a sailor hat and Hawaiian shirt, he launched into crowd favorites like "School Day" and "Sweet Little Sixteen." I, along with other youngsters in the crowd, found myself surprised by all the familiar songs. Although he was sometimes a little hard to understand, Berry made up for this with his energy. The other band members were as old if not older than Berry, but they all seemed 20 years younger. Berry has the experience and stage presence that Rooney can only get with time. The constant guitar riffs sent an infectious mood into the audience causing even the most stoic men to bob their heads. Nothing about Berry's performance was staged or forced — he just kept playing song after song and having fun. He didn't even seem phased when a purple bra flew on stage. He casually swung it around during a song. Berry continued to play hits like "Johnny B. Goode," "Rock & Roll Music" and "Maybellene," which all made Rock and Roll Hall of Fame's list of 500 songs that shaped rock 'n' roll.

Rooney provided some great music, but Berry's infectious manner stole the show.

Google tries too hard with new Web browser

BY STEPHANIE HALL
Reviewer

Although Google had humble beginnings, starting out in a garage, it soon took over the world of search engines. After that, Gmail, GoogleEarth and various other Google endeavors spread Google's range. Now Google has taken over the Internet. On Sept. 3, Google released its latest creation: the Web browser Google Chrome.

Although Google Chrome does fix many typical Internet-related problems, it doesn't go above and beyond to create anything special. Google emphasizes tabs, but all in all it's not the creative effort one would expect from Google.

I myself have gone through my fair share of Web browsers. In middle school, all school computers were equipped with good ol' Netscape Navigator. When my family finally got a computer, we went the traditional AOL route. I have such fond memories of sitting for five minutes, listening to the dial tone, waiting patiently for the Internet to start up. Later, during my high school years, we ditched dial-up. With high speed came Internet Explorer. Favoring the easy click-tab buttons (I usually have about 11 going at once), I have stuck with Internet Explorer. However, when I came to college, I began to be looked down upon by people who actually knew what they were doing with computers. To avoid the constant "Oh, you're using Explorer?" comment, I am currently in the process of assimilating to Mozilla Firefox.

However, when my favorite search engine came out with a new browser, I immediately downloaded it and sat through the 10-minute installation process. The process was easy, although I was forced to close other browsers during the process.

Google Chrome boasts a clean, simple design, much like the original idea behind the search engine page. Like Microsoft 2007, Google Chrome does away with the traditional file, edit, history, bookmarks, etc. toolbar. Instead it relies on four buttons surrounding the URL box. In Google Chrome, each tab has its own URL address box and control systems. The URL search is very similar to Firefox in that when users start typing the browser pops up recently viewed sites and suggestions.

Google Chrome has several new amenities

that are displayed on the main page when users open up Chrome for the first time.

The main difference is the emphasis on tabs. In Google Chrome users can reorder the tabs and make tabs of their own windows. Every tab also is independent of the browser, so if one tab crashes it does not affect the rest of the tabs.

In my opinion, one of the best parts of Google Chrome is the home page. When opening up a new tab, Google Chrome displays a user's most visited sites in textual and visual form.

Another new and interesting aspect is the incognito bar. Unlike other tab actions, if users choose the incognito bar, no history on that tab is stored. It's perfect for those who want their porn and "Dragonball Z" memorabilia history kept private. Other new things include a download bar at the bottom of the screen to keep users updated on their downloads. A task manager allows

users to see how much memory each tab is using and gives them the ability to close a tab.

"Truman students still are reeling from the sudden change to new Facebook. I do not see Google Chrome becoming the new 'it' browser."

Along with Google Chrome, a comic book was released explaining the technicalities of the new browser in a simplified form. Although the comic book is supposed to simplify the new additions of Google Chrome, I was left grasping at straws to get the true meaning behind the multiple processes and Javascript threads. Those more computer literate than I might be able to get the whole picture. What I gathered from the 39-page

comic book was that each tab gets its own memory and the loading processes are not tied to each other and will not slow down or affect one another. One feature that many tab-hungry people will enjoy is that one tab crashing will not affect the others. Later in the comic they describe the new alternative to Javascript, V8. Both of these sound like beverages to me, but it seems like it just works better. I will commend the comic on its use of funny visuals, including people literally hammering together a Web browser.

Although there are a lot of coding and engineering changes that will impress the computer science majors, to typical users, the overt changes are minimal.

With people's natural aversion to change, and the fact that Truman students still are reeling from the sudden change to new Facebook, I do not see Google Chrome becoming the new "it" browser any time soon.



Photo of Jenny Lewis, courtesy of Jennylewis.com

Playlist lacks new sound, solo artists step up game

BY HARRY BURSON
Reviewer

Various Artists – "Nick and Norah's Infinite Playlist Original Motion Picture Soundtrack" [2008 Atlantic]

Maybe the movie has merit, but from the advertisements starring Michael Cera and a new indie dream girl, it's clear that "Nick and Norah" is trying to ride the coattails of "Juno"'s unexpected success. And considering that the "Juno" soundtrack was No. 1 on the Billboard charts in February, it's no surprise Atlantic has rushed out this soundtrack of indie-tastic tunes.

Regardless of its merits, the "Juno" soundtrack was a relatively cohesive whole. It had a whimsical tone held together by an over-abundance of Kimya Dawson songs.

"Nick and Norah's Infinite Playlist" has no such consistency. Featuring a rather arbitrary selection of hip indie bands from the last decade, the songs are a little too esoteric for this soundtrack to be a huge hit.

There are three exclusive songs to attract die-hards, including a throwaway track from Vampire Weekend and a competent garage rave-up by Bishop Allen that you'll probably recognize from the trailer. Rounding out the collection is an instrumental theme from Wes Anderson regular Mark Mothersbaugh, proving that the compilers can steal from more than one source.

Jenny Lewis – "Acid Tongue" [Warner Brothers 2008]

Back in 2006, Rilo Kiley front woman Jenny Lewis decided it was time to become a serious artist and recorded a sort of folksy country-soul album called "Rabbit Fur Coat." Stripping her sound down to something that sounded country-rock in an Eagles way, Lewis received positive reviews for her little foray, with only a few critics complaining about the project's obviously calculated singer-songwriter affectations.

On her new album, "Acid Tongue," she reaps the fruits of her labors, performing an awkward duet with Elvis Costello on the tune "Carpetbaggers." Costello's endorsement either means Lewis has made it as a serious artist or the old man has lost his taste. I would go with the latter.

Although "Acid Tongue" isn't nearly as naggingly twee and forced as "Rabbit Fur Coat," it's still hard to take Lewis seriously. She readily betrays her laid-back folksy influences (dig the live-in-the-studio production, dude!) making the album feel like a walk through Lewis's vinyl collection, not the personal artistic statement it was designed to be.

Brian Wilson – "That Lucky Old Sun" [Capitol 2008]

Brian Wilson seems to have officially returned after his passable completion of the fabled Beach Boys "Smile" album four years ago. California youngster Scott Bennett dusted off Wilson to help him put together that major thematic work and work as Wilson's de facto band leader.

"That Lucky Old Sun" is a Wilson album in the "Smile" vein: a cohesive thematic work, this time celebrating the fabled California of the '60s — you know, the California Wilson all but invented with the Beach Boys nearly 50 years ago.

The album's production sounds virtually identical to "Smile," but on nearly every song Bennett and Wilson share song writing credits, casting doubt on exactly how involved Wilson was in the song writing process.

The album has its moments, the exhilarating "Morning Beat" and elegiac "Midnight's Another Day," but suffers from terrible spoken word interludes written by lyricist Van Dyke Parks and read by Wilson. Additionally, songs like "Mexican Girl" are downright embarrassing.

This album is definitely not the completion of a "Pet Sounds" and "Smile" trilogy — it doesn't come close — but not a total waste of time. Anyone who loves Wilson will find something to enjoy.

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