

Arts & Entertainment

Banshees find their corner

By Kelly Murdoch-Kitt
Old Gold and Black Reviewer

The 21 members of the university's own Liting Banshee Comedy Troupe gave two sold-out performances Nov. 21 and 22. Dressed in a khaki-and-white mockery of the Wake Forest "uniform," the players easily filled Brendle Recital Hall with students ready to laugh.

Their show, "In Search of a Corner," has become so popular that experienced audience members arrive as early as 10:30 p.m. for the show, which begins at midnight. The wait is worthwhile, however.

These young comedians have incredible talent and energy, and it does not take a finance major to realize that a \$2 performance that lasts longer than two hours is an excellent entertainment value.

"In Search of a Corner VI" began with a short sketch that poked fun at the early arrival habits of the Banshees' audience melded with a combined spoof of a Mentos commercial and a Papa John's delivery man.

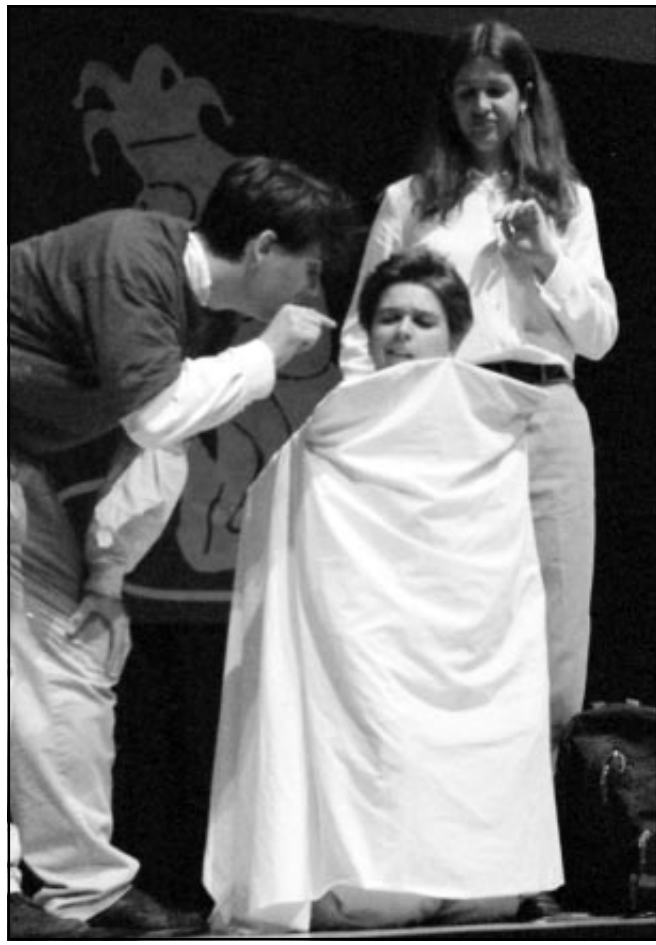
Introductions took place, and the troupe bounded on-stage, introducing themselves in clusters and striking various Bond-girl-type poses, proclaiming themselves "TK's Angels."

The introductory period was punctuated by a joke delivered by one member of each group, such as, "It's a shame that Peter O'Toole has a double phallic name!"

Most of the show was comprised of continuing sketches that were performed in segments and spliced with other skits. The show was like watching two weeks worth of condensed, continuous sitcoms.

The audience seemed to particularly enjoy the "Top Gun" pizza delivery sketch, in which helmet-clad delivery men "Goose" and "Maverick" attempted to out-deliver "Breadstick" and "Sweet Tea."

"Maverick" (junior Darren Linvill) and "Sweet Tea" (sophomore Adrian Greene)



Skits during the comedy show mocked everyday campus life, including chemistry labs, marching band practice and Pizza Hut deliveries. The Liting Banshee Comedy Troupe performed its sixth "In Search of a Corner" in front of a full house in Brendle Recital Hall with shows beginning at midnight and lasting two and a half hours each. The troupe writes and directs all of its own work and will feature a new show in the Spring.

engaged in hilariously tense competitive pizza-delivery banter, and bustled across the stage in mock golf-carts.

Another favorite was the combination of the film *Scream* and voice mail retrieval. The answering system voice began talking back to the student, who was trying to listen to her phone messages.

"Do you want to play a little game?" he

asked in a malevolent tone.

Recurring sketches entitled "It doesn't happen, but it could" tickled the crowd in depicting things that would be considered bizarre on this campus. The first one involved two Greek sisters (seniors Kristen Eppley and Jenny Harrison) flipping through a J. Crew catalog and looking annoyed. Suddenly, the girl holding the catalog flung

it to the ground with an indignant, "OH! I'm just so sick of J. Crew!"

While Greek-taunting abounded, there were also plenty of tongue-in-cheek attacks on the academic courses. Banshees depicted a Probability/Statistics course in which "Rainman" was enrolled.

There was also a hilarious battle between the laptop-owning freshmen and the



Photos by Kim Robinson/Old Gold and Black

"unwired" upperclassmen in Astronomy, and a ridiculous biology lab in which students were instructed to make the severed head of a cadaver recite the Gettysburg Address. (This was an especially difficult task with a reanimated Confederate soldier head.)

The only thing that did not strike the audience as amusing was one of the sketches about a Wake TV telethon. Many of the sketches included amusing guests and mock prizes, harping on the fact that nobody was watching. When the station introduced the Wake Forest University handbell choir with its face-painted members from the rock group Kiss, the audience tittered politely, but obviously did not find it very funny.

Comedic momentum soon picked up again with a presentation of "Holywood Squares," led by Chaplain Ed Christman (senior Shane Harris), and assisted by newlyacquired Banshee freshman Jelisa Castrodale.

Audience members were selected to play the game, which was composed of nonsensical questions, to win equally nonsensical prizes.

Though the live sketches were well-written and performed, the troupe's music video was the gem of the show. The video, like everything else performed, was crafted completely by Banshee members. Based on the song "Freedom," by George Michael, the video focused on the trials and tribulations of students in the Benson University Center, centering mainly on Shorty's and the Food Court.

The performers wrapped up Friday's show at about 2:15 a.m., after rolling the "Benson" video, solving the mystery of the "Scream" voicemail caller, and delivering a seasonal greeting to stressed students with a reading of "'Twas the night before Finals."

"In Search of a Corner" is popular because it pokes fun of so many aspects (and pet peeves) of campus life at a time when most students could really use a good laugh.

Dance concert highlights choreographic excellence

By Aileen Socrates
Contributing Reviewer

The University's Fall Dance Concert showcased guest choreography in a dynamic array of music, movement and light. The show presented works from both Andre Tyson, a nine-year dance principal with the Alvin Ailey Company, and Patti Wilcox, New York City's STEPS Studio instructor.

The Nov. 20 concert opened with "Heaven," an energetic piece that fused ballet buoyancy with the complex originality of modern dance. Choreographer Brenda Daniels interpreted Mozart's Piano Sonata in F with zest, opening with the synchronically of alternating pairs of dancers.

A celestial illusion, Daniels's "Heaven" unveiled nymph-like beings in two states — the joy of Mozart's allegro and the melancholy serenity of the adagio. The contrast between these musical movements was a two-fold translation of paradise, illustrated through exquisite shapes, lively patterns and fluid, sustained phrases.

"Shadow Weaving," choreographed by Nina Lucas, the artistic director of the Wake Forest University Dance Company, followed. A trio of twilight-clad dancers intertwined to the sounds of "Cirque Du Soleil." Traveling in triangular and diagonal formations, the shadow dancers weaved with breathtaking placidity. A tidal wave of perpetual motion, "Shadow Weaving" transported the eloquence of twilight to the Mainstage Theatre.

Choreographer Andre Tyson answered "Heaven" and "Shadow Weaving" with the tantalizing "Paradox." This defiant clash of dance and music highlighted freshmen soloists Catherine Lewan and Katherine Kerns in a brilliant spectacle of light and movement.

Lighting Designer Jonathan Christmas illuminated the orchid-attired soloist with furious red flames as Tyson's vibrant choreography embraced the entire stage. Tyson's passionate creativity displayed the dancer as a sensual temptress who radiates Antonio Carlos Scott's primitive rhythms with uninhibited ecstasy.

"A Bit of Benny," set appropriately to the sounds of swing master Benny Goodman, concluded the concert's first act. Seven dancers, decked in fiery red garb, opened "A Bit of Benny" with sultry poses. Faces framed with wild curls and seething with

seductive glamour, the dancers plunged into Patti Wilcox's sassy choreography with wild abandon. Athletic leaps and acrobatic passes pierced through the smoky lights until Goodman's ensemble culminated in a merging of brass and dancing.

"Duality of the Fray," Tyson's second piece, featured freshmen Lauren Hurst and Kendall Scully in a modern ballet interpretation of Antonio Carlos Scott's music. Tyson emphasized Scott's energetic sounds with the sharpness of pulsating pointe work.

Black-clad spider figures Hurst and Scully exhibited a sporadic magnetism to one another, first dancing as two separate entities, then utilizing one another as a source of balance for their movements.

Lithe but powerful, Hurst and Scully arched and slithered, spinning an intricate web of Scott's cacophonous percussion with Tyson's marcato choreography.

"Siblings," accompanied by Philip Glass's String Quartet No. 5, was a suite of dances demonstrating family relationships through modern ballet. Choreographer Rick McCullough employed playful jumping patterns to exude the "Only Child's" imagination and egocentric world.

To establish the sibling connection in "Twin Dance," McCullough manipulated partnering techniques reminiscent of childhood games like hide-and-go-seek. McCullough's artistic description of "Triplets and Quads" entailed synchronically, opposition, mirroring and push-pull movements. Although *Siblings* was a lengthy conclusion to the concert, McCullough's dance-described relationships was an intriguing family portrait.

From the majestic, muse-like costumes of "Heaven" to the bright assortment of lighting backdrops throughout "Siblings," costume designer Lisa Weller and lighting designer Jonathan Christmas significantly enhanced the concert.

Both Weller's and Christman's creations complimented a breadth of mood, choreography and music through shape, style and color.

The dance company demonstrated a remarkable amount of intensity and endurance throughout the performance. A large number of new students, all of whom possess strong ballet backgrounds, added a unique flair to the company. With seasoned returning members, as well as fresh talent, the dance company tackled challenging choreography with impressive success.

311 saves Sugar Ray, concert

Low attendance did not faze the band during birthday concert

By Geoff Coleman
Contributing Reviewer

Local radio station 94.5 FM, celebrating its third anniversary, picked the 311/Sugar Ray tour to host its birthday bash at Lawrence Joel Veterans Memorial Coliseum Dec. 1.

It seemed as though the entire audience was made up of teenage girls, screaming for the lead singer of opening band Sugar Ray as he ran throughout the coliseum trying to pump up the lackadaisical crowd. I saw very few university students, though the most disappointing part of the concert was the lack of people in general.

It appeared that the show was only about half sold-out, which was surprising since Omaha, Neb.'s 311 has been enjoying its new-found fame with songs like "Down" and "All Mixed Up."

After a very poor set by opening band Sugar Ray, I was anxiously waiting to see what 311 had in store for the gathered audience (or lack thereof.)

The lights dimmed, and images of three dimensional stars appeared on the curtain in front of the stage while strange sitar sounding music acted as a prelude to the opening sounds of 311.

As the curtain dropped, the audience erupted into a bouncing herd with the opening tune, "Hive." Traveling back to the old days, 311 followed with favorites "Freak Out," "Lucky" and "Homebrew" from their first two major albums, "Music" and "Grassroots."

The small crowd didn't seem to bother the band, as it played extremely well. Continually mixing up the set from their four albums, it kept everyone happy, from old to new fans.

With a relatively new lighting system, the band's stage effects gave its live show a new flavor I wasn't quite used to.

After years of seeing 311 in clubs, such as Ziggy's and the Bayou in Washington, D.C., back when its name was merely a number to most people, I didn't know what to think of the bigger stage and show. But

after thinking about it, I'd have to say I liked it.

During "All Mixed Up" a giant disco ball descended from the rafters and turned the whole coliseum into a giant dance floor.

And during its hit song, "Down," strobe lights presented the stage in an interesting manner, similar to its video.

311 never ceased to amaze me with its mad flavor, such as SA Martinez's turntable scratching during "Plain," Chad Sexton's simply amazing drum solo during "Applied Science" and P-Nut's bass slapping during "Feels so Good."

Since they sound a whole lot better on their old songs, I was glad to only hear five songs from their latest album, "Transistor." The highlights from the release included "Beautiful Disaster" and "Light Years."

The backdrop to "Light Years" even included flashing lights and still images of alien heads, going along with the theme and mood of the song.

The whole concert erupted during the last four songs of the evening. Strictly from "Music," 311 went out in old-school Omaha style. From their anthem "Unity" to everyone's favorite P-Nut song, "Feels So Good," the band members finished their set with two hometown favorites.

The crowd seemed much louder than fans at a basketball game, and sure enough, 311 returned with the happy slam-dance song, "Do You Right." Finally the fans were going bonkers and carried that enthusiasm into the final song, "Fat Chance."

Overall, 311 put on a superb show and even included their version of "Who's Got the Herb."

Although I would prefer to see them in a small club with intense atmosphere, LJVM's showing was very good indeed.



Courtesy of Capricorn Records

On tour with Sugar Ray, 311 celebrated 94.5 FM's birthday with its Dec. 1 concert at LVJM in front of half-empty seats.