



By Al Wright
Old Gold and Black Reviewer

As I left Brendle Recital Hall last Saturday around 1:30 in the morning, I was certain of one thing beyond any doubt: that I didn't want to be part of "the class that killed Elton John." Now, I didn't necessarily understand what that meant, but I knew I liked it.

Such was the general vibe of the Lilting Banshees Comedy Troupe's second show of the year, "In Search of a Corner XII." Despite a few incomprehensible scenes, the overall performance provided the audience with the opportunity to sit back, relax and laugh at the fools we all really are.

Once nearly every seat in the house was occupied, the lights dimmed and show opened with a parody of *Late Night with Conan O'Brien* in which various

campus celebrities showed their "true colors."

Tricia Richerson, the assistant director of Greek affairs addressed her make-up practices, Ricardo Hall, an assistant dean and judicial officer, offered insight as to the musical prowess of the Wu Tang Clan and Harold Holmes, an associate vice president and dean of student services, bravely appeared on camera in short shorts.

After two amusing skits involving an acrobatic treadmill race and the trials and tribulations of two ladies' first trip abroad, three Banshees took the stage in one of the night's most memorable scenes, "Home for Thanksgiving."



In this skit, one pitiable student was lectured by his father, who was remarkably confident in nothing but socks and cowboy boots and referring to himself as "Mr. F---."

He offered his son sexual pointers, such as the "Deflowerator," in which the student was to wait for the girl's parents to go to bed, then get in her pants.

"Well, it's definitely not a move," he rationalized, "but it's a way of life."

Other particularly humorous sketches included "Flash Mahoney's" infomercial for the anti-depressant, "Depresitol." This captured the ridiculously overblown angst of our prescription-obsessed culture perfectly with testimonies from those "too dehydrated to cry."

The cast later lampooned the student organization Campus Crusade for Christ. Here, two hopeful religious zealots helped to develop this organization to "take the dumb out of religious freedom."

Later, they were reprimanded by an androgynous God. "You can't debate with me, I'm God!" And when they tried how else could the quick-witted deity reply but "Infinity plus one!"

Of course, what would a comedy show be without a satirical interpretation of life in the White house?

President Bush, too busy calling a woman "Sugar Tits" or "Blueberry Pie Crust," failed to notice that Sadaam Hussein was hiding out in his very own kitchen.

Later the secretive dictator swept Bush's woman off her feet and led her away into the sunset.

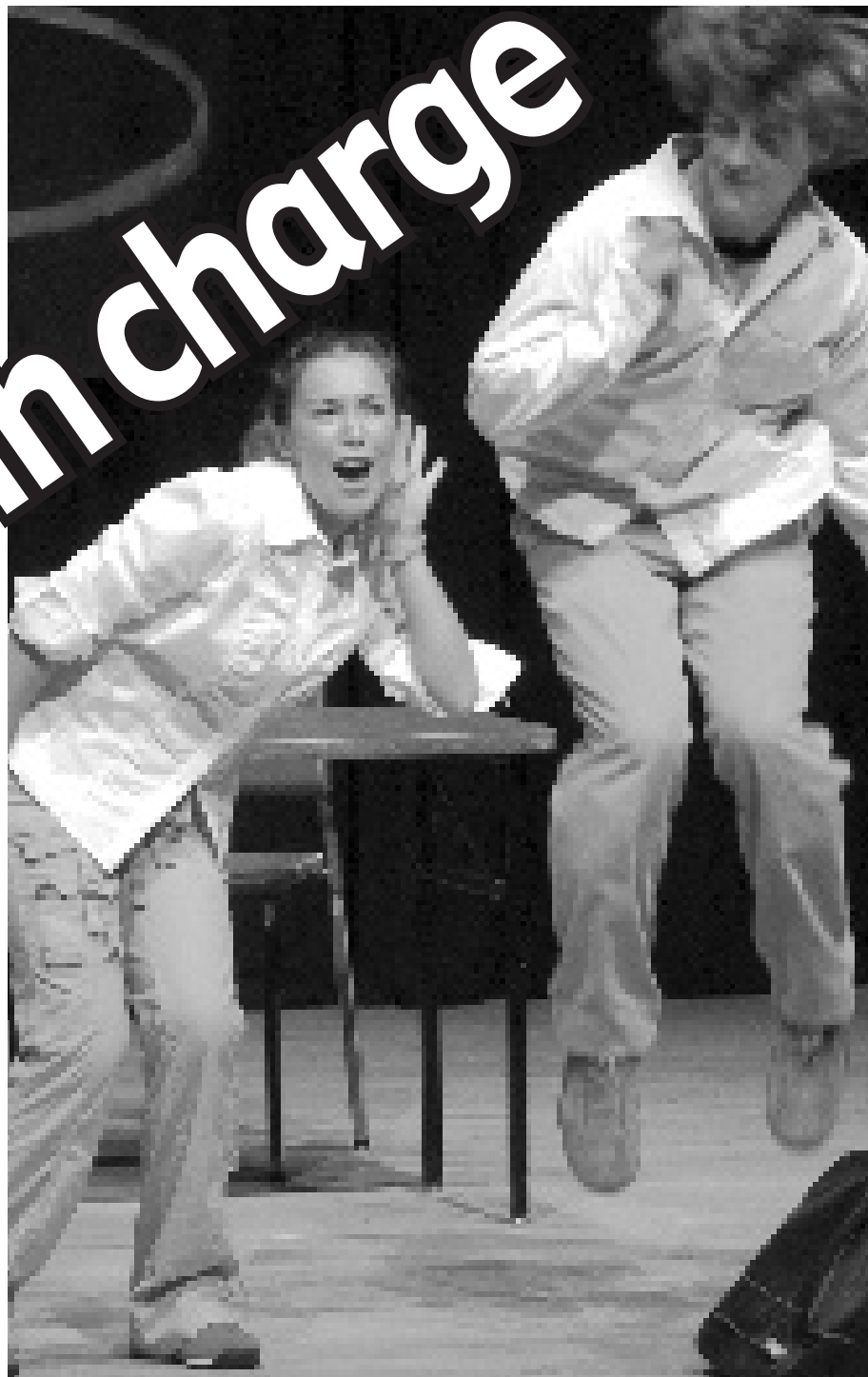
Over an hour after it began, the show ended with a climactic, Elton John-inspired lecture from senior Kevin Gamble.

"My people," he declared, "school f---ing sucks."

According to Gamble, instead of school, we should be focusing on sex, drugs, and rock and roll - in other words, college.

Interspersed among these stellar comic performances were some scenes less laughter-inspiring.

For example, the sketch involving random attacks of rabid vampire bats was a bit incomprehensible, and after a while, the constant sorority and football jokes turned stale.



Chris Mellinger/Old Gold and Black

Left: Junior Alex Kejner and senior Jake Morris embrace in a fit of forbidden passion. Center: Sophomore Chris Plating is a rootin' tootin' cowboy.

Above: Senior Alex Kejner and freshman James Wise meet at the airport. Who loves you? Mommy does!

Nonetheless, comedy far outweighed confusion in "In Search of a Corner XII," and if this was any indication, the Banshee's shows will continue to sell out to slightly inebriated and humor deprived students.



Photo courtesy of Twentieth Century Fox

Russell Crowe and Peter Weir team up once more to film the epic sea-saga *Master and Commander: The Far Side of the World*.

Ahoy! Crowe battles seven seas!

Historical accuracy, great acting make movie worth even a non-matinee price

By Cameron Wakefield
Old Gold and Black Reviewer

When *Master and Commander: The Far Side of the World* sailed into theaters as another great film with both Peter Weir and Russell Crowe no one should've been surprised. My prediction would've gone something like this:

Weir shoots another epic film, this time one about life, death and courage on the high seas. Crowe stars in it, employing all of his admittedly competent talent to characterize a self-assured but honorable leader.

Just as in the Sydney Olympic Games the Aussies know how to win on the water. Damn, they're good.

Which is exactly what Crowe's character, Captain Jack Aubrey, notes softly to himself about the French after their sudden and unforeseen attack on his ship, the *HMS Surprise*.

The assault erupts only moments after the film begins, immediately inundating viewers with the same energy of the battle the soldier-sailors experience on-screen.

Cannon shots bellow through the mist

and 197 crewmen leap to their various combat positions, Exemplifying what is to be another definitive theme of *Master and Commander*: a penchant for historical accuracy.

This fixation appears in all aspects of the film, from the "un-Hollywood" portrayal of ship-board mechanisms like detachable walls and cramped living conditions, to intricate relations between captain and crew, crew and officers and ship's doctor and commander.

In these and so many other ways, Weir introduces his viewers to a warring world lost to antiquity at the hands of modern invention.

He reiterates this about halfway through the film with a line by Crowe about the ingeniously "modern" nature of the world they live in now, after he sees a model of the newly designed French ship.

Yet Weir also provides a close look at the science of the times, mainly through the eyes of ship's doctor Stephen Maturin (Paul Bettany). Maturin and Aubrey are portrayed as fast friends, although their relationship, like the ship, weathers its own storms and turbulence.

In their pursuit of the French, Aubrey sets a course that will take the *Surprise* past the un-explored Galapagos Islands. Aware of the doctor's interest in undiscovered flora and fauna, the captain promises him a stop for food, water and investigation.

When he is later forced by "favorable winds" to turn back on that promise, Maturin grows angry and the two have a falling-out that coincides with other uneasy relationships onboard.

On either side of these realistically woven character interactions, Weir continues to shoot some of the best naval battle scenes I've seen (although nothing beats the many skeletal pirates striding through strands of underwater moonlight in Disney's *Pirates of the Caribbean: Curse of the Black Pearl*).

One of the most ingenious moments occurs when the *Surprise* is stalked by the French *Acheron*, sailing under the command of Aubrey's nemesis.

The crew makes a stealthy escape by dimming the lights in the midnight and leaving behind a roughly constructed "dummy" ship strung with lanterns to trick the *Acheron* off of the *Surprise's* course. The trick works, and the French lose their prey - for the moment.

Discovering whether or not the ploy will pay off in the long run is worth a \$7 trip to the theater.

Regardless of the outcome Weir does an excellent job rolling his epic story between action and plot development and excitement and simple conversations.

Overall he succeeds at providing a more than satisfactory film for fans of daring-do and character-based movies alike.

Aesop rocks Chapel Hill

Blend of old style, new innovation excites audience

By Sam Marrero
Old Gold and Black Reviewer

Nov. 15, Aesop Rock did not reach the stage by 9:30 p.m., it was more like 11:35 p.m., but when he did, some crazy stuff went down. A sold out audience gathered in Chapel Hill to kick it with Aesop Rock and Mr. Lif from the innovative hip-hop label, Def Jux.

Aesop Rock and fellow Def Jukies once just barely emerged from the New York underground have lately been selling out shows on a Southeast tour that includes multiple dates in North Carolina, Georgia and Texas.

In response to their growing fame Aesop Rock and Mr. Lif included "We're Famous" on the set list.

Aesop and Lif performed "11:35," one of *Bazooka Tooth's* best tracks, after hearing it live I think it is the hip hop song of the year.

Mr. Lif performed a solo of his hit "EarthCrusher" and Aesop went for broke ending with "Daylight," perhaps the song which he is best known for.

I wanted to see the set-list contain more from *Bazooka Tooth*, but instead saw an unconfident Aesop Rock catering way too much to his audience with older, albeit classic, tracks.

It appeared that Aesop wanted to make sure his fans left feeling as though they got their money worth.

Recently he has been criticized for abandoning the style that earned him notoriety in the hip-hop world. Although his new album is exceedingly progressive, Aesop included the songs adored

by his growing fan base. Def Jux fans are mostly young and broke, but none are uneducated about the music they select, and I'm sure all would have preferred to see Aesop displaying his latest innovations.

Clearly his hesitation in performing his progressive newer tracks resulted from the criticism he received for ditching Blockhead - his acclaimed former DJ.

The show opened with Def Jux sidekick rapper C Rayz Walz, whose tracks combined an ill cadence over surprisingly catchy beats.

I can only assume his set was from his latest album *Ravipop* (*The Substance*), but his supremely underground status would prevent me from ever accessing it. Walz used his freestyle abilities effectively, often continuing after the beat stop to place effect on effective rhymes and was hilarious - not a rarity for Def Jukies.

Being an up and coming rapper, Walz's main concern is developing a persona with whom he can identify.

I would have to say running on stage donning a hoodie, plastic mask and a light saber is a cross between Star Wars and MF Doom, but hooked my attention.

Nevertheless, Walz's stage presence didn't have a thing on Mr. Lif's ultra-original hairstyle: think dread locks meet a huge Victorian-aged wig.

This show helped me realize that we have the same ole Aesop Rock. Not to mean he hasn't changed, he has and, like Outkast, will always be growing with his music.

The healthy mix of Def Jux influence on his latest beats only serve as training wheels while Aesop develops his new self-produced sound.

When he makes his next stop down South, I'll expect to see his style evolved to the next level.