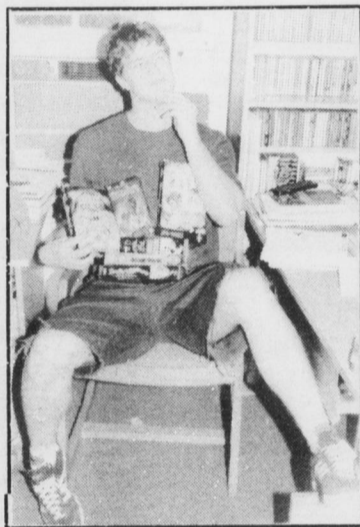


## It came from the video store

WILL DODSON  
staff writer

The selection process for deciding which movie to review for each of these columns is very meticulous. If the title and/or the cover box looks cool, I rent it. Sometimes, though, my little system backfires.

Over winter break I was browsing through my local video store and found (so I thought) a gem. Judging from the title and the box I figured on having a very humorous



Good ol' Will

ninety or so minutes to serve as my slasher movie fix.

I was wrong. A title like "Cannibal Hookers" just screams "Rent me! RENT ME!" But with a script obviously written by a retarded boll weevil, a budget of \$35.23, and actors who couldn't land a part as an extra in that talking pig movie, it just didn't have a chance.

Slasher movies with the word "massacre" in the title almost, however, invariably prove to be great. "Texas Chainsaw Massacre," "Slumber Party Massacre," "Sorority House Massacre," these are just a few of the classic massacre movies. I always check out the massacre movies. This week I found "Mountaintop Motel Massacre" and "Women's Prison Massacre," two flicks with title potential.

And, well, they were terrible.

No, they weren't funny, intentionally or not. "Mountaintop Motel Massacre," the story of a psychopathic old lady who kills really ugly patrons at her motel with a sickle, was worth seeing only for one line: this old black guy decides he's

leaving after seeing three murders. He says, "I'm leavin' right now. I'll sleep in my truck! Done it befo'! Thing is, though, truck don't have no crapper." He then pauses in his escape attempt to use the facilities. I chuckled at that. The rest was negligible.

Much more offensive was

"Women's Prison Massacre." I know what you're thinking. With a title like that, it's impossible to go wrong. See above: "Cannibal Hookers." Classic

titles do not guarantee classic movies. "Women's Prison Massacre" brings to mind lots of shower scenes, lots of scantily clad women, and a particularly scantily clad heroine who takes out all the bad guys. Well, there are lots of the above. But there's a problem.

This is a foreign movie. I have nothing against foreign movies, except that they're not in English. European women don't shave. I don't have a problem with that, either. I don't care if women shave. If you look good, you look good, whether your legs are smooth or not.

But, and this is a huge but (especially considering the size of the ones shown in this movie), if you've got more hair on your body than, say, a large bear, you should not get naked in a movie. Let me repeat that: if you're disgustingly hairy, whether male or female, and you're in a movie, keep your clothes on. And don't take a part in any movie with "massacre" in the title.

**Ratings:** After I saw these, I cried almost as much as I did after "Old Yeller." At least the director of that movie didn't put Old Yeller in any shower scenes.

## Monkey noir

WILL DODSON  
staff writer

On Saturday, March 29, English professor Jeff Jeske made a presentation in San Antonio at the Popular Culture Association's national convention. The presentation, "What Makes 12 Monkeys Film Noir," not only demonstrated that the film fit into the realm of film noir but also explained why this is significant.

Film noir as a genre focuses on bleak subjects and situations, rarely featuring "happy endings." Though Jeske noted that "purists" see film noir as referring only to films from 1941-1958 which "generally expressed post World War II despair and alienation," he expanded the term to encompass three periods.

"The first," he said, "was right after World War II, and focused on cynicism and disillusionment people were feeling then. The second, the neo-noir period, was in the

'70s, after Vietnam and Watergate, and again focused on feelings of cynicism and disillusionment, this time towards the government. And the third is going on right now." The general mood of the current noir films is pessimism involving urban disintegration and moral breakdown.

The significance of 12 Monkeys as film noir, according to the presentation, is that it "stretched the noir genre profitably and has actually clarified that genre's central intentions in a new way." That "new way" removes the time period restriction of 1941-1958 and establishes science fiction as a worthwhile site for noir.

But what about the *Star Wars* factor? Many film critics feel that the revamped trilogy will threaten challenging films and filmmakers like 12 Monkeys and its director Terry Gilliam.

When asked if he shared that feeling, Jeske answered, "No. I think the tension [between emphasis on special effects and on thematic substance] will always be there."

"Star Wars' popularity is a necessary consequence of what noir films represent," he went on to say. "It's a fairy tale, an archetypal quest. People want that. We're looking for the happier stories." He cited the resurgence of Disney films as further indication.

Jeske also addressed the question of why so many current films are falling within the film noir genre. "I think there's a pretty widespread notion that morals are declining and eroding, combined with very real physical threats, like ebola or AIDS. We've lost our sense of purpose." Perhaps, then, we can find it again by watching gobs and gobs of movies.

## Back to the Roots

DANA HOLMER  
staff writer

I didn't get into rap and hip hop music until my junior year of high school. But once I was introduced to it, I was hooked. So when friends asked if I wanted to go see the Roots, a band I had heard of but never heard from, I agreed.

The Roots were playing at Ziggy's, in Winston-Salem. And even though we had been to Ziggy's twice before, we got lost. After two people in the gas station confused us even more, we somehow managed to make it to Beaty Street by 10 p.m.

A band was just finishing when we walked in. They had a reggae/rap sound but we had no idea who they were. Later we found out their name was the Nobodies. The group seemed to be the opening act for the opening band.

The Urge came out about half

an hour later. Having never heard their music before, I didn't know what to expect. They were fairly alternative, and had a strong bass sound, complete with trombones. The mosh pit was also a good indication of their talent.

Almost a full hour later, the Roots came out. They played some punk music in between the sets. But when they made their appearance on stage, we knew it was well worth the wait.

The band got the crowd going right away with what they said about Philadelphia. Originating from Philly, the band made this well known, and my friend from Philadelphia got excited when they yelled out his area code.

After a few songs, the group started doing some free-styling. The lead singer's vocal range was impressive.

The group also started mixing up some old school rap and hip

hop. Later they did remixes of current songs, which the crowd really got into.

There were also a couple of instrumental solos. The drum solo must have lasted fifteen minutes.

Then Leonard Herbert went crazy on bass. His contorted face impressed me as much as his playing. At one point he looked like he was being stabbed, and at another he looked like he was having an orgasm.

They finished the show with one of their popular songs, "What they do." Then they did some material "to the ladies" which included love songs.

The show was full of energy. Everyone in that room was dancing and singing along to the music. The Roots really wanted their audience to get involved. And looking around, I saw Guilford students and strangers alike doing just that.

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