

dive
recommends
By Elliott Dube

■ **"Local Hero"** This film compares modern, busy Houston, Texas, to a simple, charming Scottish town on the seaside. Its strengths lie in its unforgettable characters and in the way it subtly criticizes the hectic lifestyle of corporate America.

■ **Talking Heads 77, Talking Heads** While some might remember David Byrne and company for later songs such as "Once in a Lifetime," listeners also should sample the band's first album. It's chock-full of catchy new-wave pop and engrossingly offbeat lyrics.

■ **Odds and Sods, The Who** Sure, the guys made better albums. But this collection of lesser-known songs spans their history well, from the bluesy beginning to the whimsical middle to the hard-rocking end.

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Excellent Cast, Able Voices Add Color to Mozart Opera

By JEREMY FISHER
Staff Writer

You just can't trust women. Or at least Mozart thinks so. And the talented cast of San Francisco's Western Opera Theater tried to prove it in a spirited production of the composer's comedic opera, "Cosi fan tutte."

Mozart's tale follows a pessimistic old man named Don Alfonso who makes a wager with his friends Ferrando and Guglielmo that their fiancées would cheat on them given the chance. To prove this, Alfonso concocts a scheme in which the two young men disguise themselves and attempt to seduce their own lovers, thus testing their faithfulness. What follows is a comedy of mistaken identity that drives towards an amusing, if predictable, conclusion.

The Italian vocals were subtitled in English, meaning the translations were

review
"Cosi fan tutte"
Memorial Hall
Monday, Nov. 5
★★★★☆

conveniently suspended on a screen above the stage. And in the pit below the stage was an impressive 33-piece orchestra that drove the singing onstage. As far as appearance, the mechanics of the production were rather simple, employing spartan set decorations and only six cast members. But since the cast was uniformly excellent in its roles, this hardly proved a liability.

The two-act comedy found its strengths in these terrific performances and in a lively pace that certainly helped expedite the show's more than three hour running time.

The cast was anchored by Matthew Trevino's strong bass and his striking performance as Don Alfonso. One of the show's most consistently entertaining images was that of Trevino lurking around the edges of the action, casting a scheming eye on the proceedings.

Another clear standout was soprano Sandra DeAthos as the manipulative chambermaid Despina, who aids Don Alfonso in his plan. DeAthos impressed not only with her surprising vocal range but also with terrific comic timing, and her performance easily provided the most laughs of the production.

Overall the interactions between the cast was fun; the subject of infidelity is handled with good humor.

And in the end, the production pokes fun at the fickleness of women and takes its share of deft jabs at men as well.

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

'One' Suffers From Overused Effects

By TRAFON DREW
Staff Writer

"The One" might be the worst movie ever. It makes the acting in "Weekend At Bernie's 2" Oscar-worthy. The action in Steven Seagal's latest film seems exciting by comparison. And the music makes one yearn for "Hee-Haw."

Integrating the worst aspects of "Double Impact" and "Time Cop," "The One" is the story of a hero (Jet Li) who must battle an evil version of himself (also Jet Li) from a parallel universe who is on a mission to kill him. It's confusing, but don't worry about the plot too much - director James Wong certainly didn't.

Films like this should allow audiences to shut their brains off and enjoy watching Jet Li kick stuff. Instead, the audi-

review
"The One"
☆☆☆☆

ence is treated to Li hitting people with motorcycles, which is not nearly as entertaining as it sounds.

What makes this film offensively boring is that the action is less believable than an episode of "WWF Raw." Logical plots and competent acting are not prerequisites for an entertaining martial arts flick. But good action is.

It's impressive to see Jackie Chan jump up and kick two people at once for the same reason that it's unimpressive to see Li pummel eight people in one jump. It doesn't take skill to do what Li does in this film; it takes an army of pimply nerds hunched over computers.

"The One" is a perfect example of how "The Matrix" has adversely affected American cinema. Rather than use Li's talents, exhibited so well in "Romeo Must Die," Wong is overly reliant on unnecessary special effects that make the film feel like a bad cartoon.

Though weak on intentional humor, this film does have its share of unintentionally funny moments. Aside from an unexplained, exploding mouse-bomb (don't ask), Jason Statham's accent takes the cake as the most ludicrously amusing part of the film. Statham plays some sort of parallel-universe cop who chases the bad version of Li throughout the film.

Apparently in the universe he's from, people's accents randomly oscillate between British and what sounded like a bad Long Island accent. Some films, such as "Starship Troopers," are able to entertain solely based on unintentional comedy. This is not one of them.

What makes "The One" rank among the worst films ever is that it's in the unique position of a film that's a joke, but not funny.

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'Monsters' Delights With Laughs, Originality

By KRISTEN WILLIAMS
Staff Writer

Have you ever pictured John Goodman as a burly green and purple fur-covered monster? What about Billy Crystal as a short, Kermit-esque monster with one huge eye?

"Monsters, Inc." has placed the voices of these comedic actors into monster form and follows their madcap adventure of returning a lost child back into her home.

The movie tells the story of Sulley and Mike, two monsters working for "Monsters, Inc.," the biggest scream production factory in Monsteropolis.

review
"Monsters, Inc."
★★★★☆

Screams are the power source for this world. James P. Sullivan, aka Sulley (Goodman), is the lead scarer of the factory. Mike (Crystal) is Sulley's best friend and assistant.

Amusingly, monsters fear children just as much as children fear monsters. When Sulley finds a child in the factory, his fright is not contained as he runs screaming with the child clinging to his tail.

The child, who Sulley affectionately calls "Boo," is another comedic source in the movie. She squeals, laughs and says incoherent phrases, but it's definitely clear that she calls Sulley "Kitty," which elicits laughter every time.

Mike is a monster whose fear of children is apparent. He even wields makeshift armor and weapons to protect himself from Boo.

The film's dialogue is sometimes too complex for children, but they will most likely enjoy the same things Boo finds funny in the film. But like most Disney films of late, there is an equal balance of adult-related and child-related humor that makes it enjoyable for all.

In addition to the humor, the vivid animation shows that the monster world is a sight to see.

Monsters slither and stalk across the make-believe world and eventually race through the cavernous factory. Both scenes make good use of Disney and Pixar's bag of animated tricks.

With a well-executed, fresh concept, "Monsters, Inc." is a fun and original departure from Disney's usual fare. There's not an embarrassing son within earshot, and it doesn't retell the fairy tales we've been hearing for years (yawn). It's a breath of fresh air.

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