There's no school like the old

and Batman, Pixar Animation Studios launches its new film, "The

The movie brings back to the

limelight those community-ser-

vice types who tend to excel in law-abiding helpfulness: the

But, unfortunately, not even the

mighty Mr. Incredible (voiced by

Craig T. Nelson) can escape the

litigation-happy Americans of our generation. After he saves a suicid-

generation. After he saves a suicid-al man jumping from a skyscraper,

Thanks to the loss of so many

tax dollars, the government

orders all superheroes to become average Americans and quit their

(Holly Hunter), the former Mr.

Incredible and Elastigirl, move

to the suburbs, buy a cookie-cut-

ter house and raise three kids to

employer, where his big heart gets

in the way of the company's busi-

ness-before-service policy.

The complacent routine has no

definite end until Bob receives a

mysterious bomb-detonating alert for which his true skills might be

needed. Coincidentally, Bob loses his job and proudly does not tell

his family that the business trips he has been taking are to a vol-cano on a remote island where he

With its amazing computer

Some people simply have no

has not yet met his employer.

wsuits follow.

branches out on its own.

## **Living Colour** plug in, preach

THURSDAY, NOVEMBER 4, 2004

BY MARGARET HAIR

In the late '80s, hard rock group Living Colour took the prevailing hair metal trend of the time and added dreadlocks, social commentary and looser pants.

The group recently released a recording of a concert played at New York music scene staple CBGB in December 1989, following the successful release of its first album, Vivid

Living Colour blended messages similar to those Public Enemy was throwing in the face of '80s glitz and glam with hard, metalwrought rock.

No alarm clocks around their

necks, but same general idea.

Blending their socially minded aims and the complexity of their always strong rhythm section, Living Colour sort of hints at what Rage Against the Machine would do in a much more awesome way a few years after them.

Starting off with the band's top-20 hit, "Cult of Personality," the concert paints a portrait of Living Colour at the beginning, and climax, of their somewhat mediocre popular career.

Lead singer Corey Glover, noting legend Jimi Hendrix as an influence, actually sounds like him, at times almost bluesy. It doesn't always fit the driving guitar loops going on behind him, but it gener-

ally is pleasing.

Keeping with the tenets of hard rock, lead guitarist Vernon Reid is able to supply a few splendidly

LIVING COLOUR LIVE AT CBGB'S

metal guitar solos. He breaks the norm, in that many of them actually show technical prowess.

There are definitely a few weak spots in Living Colour's perfor-

mance, lyrics and repertoire.

For example, on "Fight the Fight," Glover shouts "Love is hell (repeat in background vocals), peace is hell (repeat), love is hell (repeat), uh, what the hell?" — all ed up by a severely lacking and disjointed combination of metal guitar in the wrong key and funkinfused bass.

Not the most shining moment of usical achievement.

Despite its shortcomings, Living Colour is able to keep you wanting more of that slamming social conscience, drawing unique elements into a relatively pliable

Hard rock at its core is simple enough to add pretty much what-ever your little politically infuriated heart desires, and Living Colour does just that.

ere's even a little dash of punk rock in their occasional needlessly

Living Colour wasn't legend-ary, but the band was, for at least a weeks in 1988, refreshing. Not earth-shattering but certainly not ear-splitting, they, if nothing else,

After all, they were "like Mussolini and Kennedy ... like Joseph Stalin and Ghandi ... the cult of personality.'

> Contact the ASE Editor at artsdesk@unc.edu.



Pixar creates another 'Incredible' film

**COURTESY OF WALT DISNEY PICTURES** 

Disney, the studio that's secured such premium talent as Tim Allen and David Spade for previous vehicles, taps Craig T. Nelson as Mr. Incredible (left) and Samuel L. Jackson as Frozone for its heroic comedy "The Incredibles."

MOVIEREVIEW **'THE INCREDIBLES"** 

action sequences with animated characters. No other method would offer Holly Hunter the opportunity to twist her body into a sailboat to transport her

The plot leaves few slow moments while still allowing for graphics, this fast-paced family movie incorporates on-edge and finishing individual story

Opening were Rough Trade

label-mates The Hidden Cameras.

lines. Conflict is common, balanced with family bonding featuring super power abilities

The artistic, hand-drawn Disney movies of the animation era have come and gone with much regret, but the realistic feeling of "The Incredibles" allows it to compete with action movies of all sorts.

As with most Pixar movies, elementary school kids, college students and adults alike will enjoy this movie, although the reasons differ. Sexual innuendo

Blueberry Boat, the obvious question

floats in occasionally, as well as empathetic midlife moments.

Directed by Brad Bird, this

movie is sure to be a hit.

The longest CG film to date will keep you interested and offer some identifying themes. Like with "Finding Nemo" and "Shrek," the

aters will not only hold little kids, but their guardians as well. The superheroes are back, and they want action.

> Contact the ASE Editor at artsdesk@unc.edu.

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For the most part, the crowd was what you would expect for a band pull this off live?" Matthew and Eleanor Friedberger such as the Fiery Furnaces — sul-len hipsters with their arms folded, sported a full band including Andy

Knowles on drums and Toshi Yano on bass and synth. Matt took charge of the keyboards and lead guitar, and Eleanor sang. As showmanship is concerned, the band knows how to please an audience. The band members were lively and energetic, obviously enjoying themselves onstage.

And of course, what would a rock band be without the showboating

cavorting in the back.

drummer? Beating the skins like a red-headed stepchild with a big mouth, Knowles spat and scowled with an unparalleled fury. At times he resembled a chimpanzee pouting out his lips before expelling gusts of saliva into the air as cymbals crashed around him.

Despite the above-average performance of the band, the entire concept of the Fiery Furnaces' set was what made the show particularly

Technical Fiery Furnaces ignite live crowd scowling at the thirty-somethings CONCERTREVIEW THE FIERY FURNACES Due to the complex and compli-ated nature of the compositions on CAT'S CRADLE THURSDAY, OCT. 28 becomes, "How on earth can they

> amazing. The entire set was played as one 70-minute cut. No breaks. No stops. No thank yous. It was simply nonstop rock all night long. The sheer idea of such endurance

> is staggering. Never faltering, never playing a wrong note, the band ayed every song to perfection.

> Yet there was something interest-ing about the songs. Although the lyrics were the same and there was a certain familiarity with the sound. none of the live songs were the same

versions that were used on the LP. Every song was in effect a remix or an alternate take, radically different from the album cut. They were igned to perfectly blend together as though sewn with the needle of a record player, culminating together as one giant indie-rock production of

epic proportions.
Altogether, it was a wonderful night at the opera.

Contact the ASE Editor

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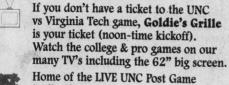
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