

# 'How She Move' takes standard plot North

BY RACHAEL OEHRING  
STAFF WRITER

Despite the awkward subject-verb agreement, "How She Move" is an entertaining dance-movie retread.

The movie tells the same story of people trying to escape their lower-class roots through dance — stepping, in this case.

If you've seen "Stomp the Yard," you can basically outline the plot of this movie.

This time around, Raya Green (Rutina Wesley) is trying to get money so she can return to the private school she was forced to leave after her drug-addicted sister's death.

General themes of transcendence of the given surroundings and not being able to fit in, no matter the environment, bring weight to what could be a throwaway plot.

As in all dance-heavy films, most of the people involved are obviously dancers and not actors (except Jessica Alba in "Honey," who, inexplicably, is neither), but they handle their uninspired dialogue with aplomb.

Not that it really matters. The thin story just seems like something to connect the dance scenes,

MOVIE REVIEW  
HOW SHE MOVE



which end up awkwardly wedged between scenes of people being angry at each other. But, to be fair, the dancing was really the main attraction anyway.

Where the players stumble with dialogue, they excel in dancing. The stepping in this movie is quite extraordinary, and the routines seem perilously difficult.

The visceral stomping and pounding bass drive the over-long rehearsal and performance scenes.

By the time you get to that climactic performance that decides who wins the big competition, you're probably tired of all that dancing but still bobbing your head along to the music.

The movie is set in Canada but has been stripped of any reference to it (except fleeting glimpses of non-American money).

The movie sports an all-Canadian cast, and though Detroit, Boston and Brooklyn are briefly mentioned, the location seems a

bit too sterile to really pass for the inner-city it attempts to portray.

Though the movie was made to be sold to a mass American audience, it seems disingenuous to sanitize an entire culture of Caribbean-Canadians in order to appeal to a demographic in America whose story they're only halfway telling.

If the movie had told the story of non-Americans trying to overcome the same poverty, and how it's a problem in other countries too, it wouldn't seem like as much of a cop-out.

While it might not have garnered as big an American audience (though, let's be honest, it probably won't garner much of one to begin with), a story of how blacks in other cultural groups in a country like Canada incorporate African-American culture while keeping their own traditions and heritage would have been far more interesting.

While problematic, "How She Move" is still an entertaining way to waste a few hours, especially if you're interested in dance.

Contact the Diversions Editor at [dive@unc.edu](mailto:dive@unc.edu)

# Carroll goes down swinging

BY JAMIE WILLIAMS  
ASSISTANT DIVERSIONS EDITOR

Different songwriters deal with heartbreak in different ways.

Some mope, scattering the pieces of their broken hearts for all to hear in a way that is not unlike throwing ashes into a river to have them float where they may.

Others just get bitter, writing an album of songs that say "I hate you" 12 different ways.

Barton Carroll takes a different approach.

Barton Carroll is a tell-all. There's no way around it. He's been spurned, and he wants everyone to know it.

Using incredible detail to flesh out every stage that occurs during the course of a heart being broken, the initial small crack expands until thousands of pieces are strewn across the room.

Carroll brings the listener along on the all-too-familiar ride from

new love, to sadness, to bitterness.

In the most intriguing aspect of the album, Carroll starts at the beginning, showing all the cynicism possible for the prospects of the budding relationship and leading the story arc for the album.

He's obviously jaded; you have to be to pen songs called "Pretty Girl's Going to Ruin My Life (Again)."

He pleads with this pretty girl — who remains unnamed — but the rest of the record reveals that she did, indeed, ruin Carroll's life.

It's at this point, after the stage has been set with track one, that the fun really starts.

*The Lost One* takes on the feel of a back porch gathering with Carroll as storyteller recounting tales of his journey from broken heart to hoping for new love and back around the circle to hoping for the next girl he meets to be merciful and not rip his heart out

MUSIC REVIEW

BARTON CARROLL  
THE LOST ONE  
COUNTRY/FOLK



again.

But, like any good country/folk singer, he's been through it enough times to sense the inevitability of a broken heart.

It's the way he presents it, though, that makes it stand out.

He's road-worn, aging and bitter, but refuses to give up on love. On songs such as "Brooklyn Girl, You're Going to Be My Bride," Carroll acknowledges that it could be anywhere, and he could stumble upon it at any time.

But with everything he's been through, even he doesn't believe that for one minute.

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