

With 'Shine a Light,' Scorsese gets 'Stoned'

BY JORDAN LAWRENCE
STAFF WRITER

As decrepit and gnarled as they might seem, the claim still remains true: once you start up The Rolling Stones, they never stop.

The only problem is that it takes a little longer to get them going these days than it used to.

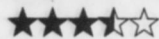
Mick, Keith and the boys start their 2006 performance at the Beacon Theater in New York, featured in the Martin Scorsese documentary "Shine A Light," on a thoroughly lackluster note.

As the band opens with a lifeless version of "Jumpin' Jack Flash," the only member of the band who possesses any zip or bounce is Jagger.

The aging frontman dances and saunters around the stage as he did 40 years ago, bringing sass to the otherwise uninteresting number.

The band trudges on in this vein until Jack White of The White Stripes joins them on stage for a countrified version of "Loving Cup."

MOVIEREVIEW
SHINE A LIGHT



Though visibly starstruck, White shows up the elder statesmen, injecting the song with a vivacity the Stones had yet to reach.

From that point on, the band uses White as an example, digging into the songs with added vigor.

The hit machine, starting with "Sympathy for the Devil," that ends the concert shows Jagger and Richards strutting with every bit of their famous wrong-side-of-the-tracks personas.

Scorsese puts his focus squarely on the band, ignoring the crowd almost entirely. The result is that the film audience gets an otherwise unattainable ultra-front-row seat to watch the band's infectious personalities blaze in full glory.

What one discovers when putting The Stones under such a microscope is that the band that sells out stadiums as no other really doesn't play music meant for such arenas.

Combining the concert with an introduction featuring hilarious miscommunication between Scorsese and The Stones, along with interviews of the band from throughout their career, shows the band to be a group of ordinary guys thrust into the limelight.

They're a group of country- and blues-influenced bar-rockers who are better seen up close where their charming character flaws can be seen clearly.

When a band becomes so big that it can play only for gigantic crowds, the best way to see them is looming large on the big screen.

Contact the Diversions Editor at dive@unc.edu

Beloved Binge's 'Blender Theory' mostly charming

BY JORDAN LAWRENCE
STAFF WRITER

Beloved Binge is a hard band not to like.

The Durham-via-Seattle duo of Rob Beloved and Eleni Binge invests its songs with a sense of wondrous adventure that's ridiculously charming.

On the band's second album, *Blender Theory*, the two come off as zany, ironic court jesters as they caper and joke, bent on bringing a smile to the listener's face.

And in this vein, the record is quite successful.

On tracks such as the nonsensical put-down "Pumpkin in a Tie," Beloved Binge uses cute one-liners and catchy melodies to create quirky, entertaining garage rock.

But the band's mastery of charming wordplay isn't strong enough to hold up for the album's nine-song duration.

Despite gems such as the hilarious mock-confessional "Miso (I Don't Like People)" and the delicious organ-propelled groove "Recall," much of the album is utterly forgettable.

Beloved Binge would have been better suited to break the pattern

MUSICREVIEW
BELOVED BINGE
BLENDER THEORY

ROCK



a little more often, as the one time it does results in the emotionally affecting guitar balladry of "Sunday Stopped Honking" — one of the best songs *Blender Theory* has to offer.

As it stands, the band's strengths would have been displayed better on an EP, on which they would not be watered down by the lackluster material that makes up parts of the record.

But the end result of *Blender Theory* isn't so much an album to be grabbed off the shelf and listened to on its own, but instead one ably used to break up listens to other, more weighty material.

The non-invasive charm of the album makes it an entertaining way to cleanse one's musical palate.

Contact the Diversions Editor at dive@unc.edu

FANTASTIC VOYAGES



DTH/BRYAN REED

Raleigh's Colossus opened a Wednesday night Cat's Cradle metal showcase with a triple-axe onslaught of soaring harmonies and falsetto vocals owing to metal legends such as Iron Maiden and Judas Priest. The band's humorous theatrics make for a rapturous, entertaining set.

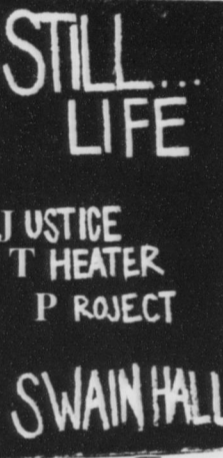
STARSYSTEM

- ★ POOR
- ★★ FAIR
- ★★★ GOOD
- ★★★★ EXCELLENT
- ★★★★★ CLASSIC

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Saturday Patrons:

Please use Public Parking on Rosemary Street and The Morehead Planetarium Lot

Saturday, April 5 8pm

Sunday, April 6 2pm

Complimentary reception after the show, Sunday, April 6th.

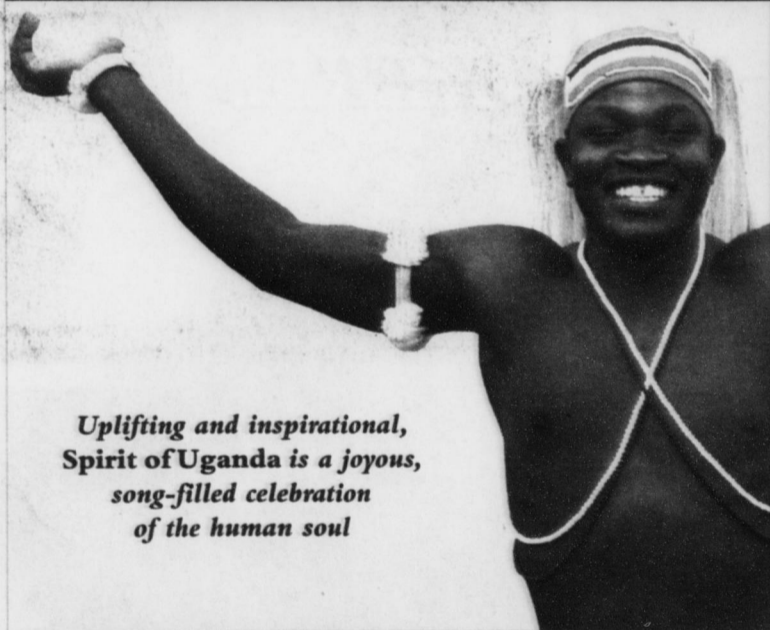
Adults \$15, Students/Seniors \$12

Tickets available at the door.

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www.Carolinacreativecampus.org

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www.carolinaperformingarts.org

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