

DIVERECOMMENDS

Album From the Vaults

Woelv — *Tout Seul dans la Forêt en Plein Jour, Avez-Vous Peur?*: This disarmingly charming release from French-Canadian, Geneviève Castrée, slipped under a lot of radars last year, but is the type of album that doesn't even require you to understand the lyrics to be affected emotionally.

Movie Rental Pick:

"Dances With Wolves": In this classic love story told against the backdrop of the wild western frontier, the always classy Kevin Costner is accepted into the Sioux tribe where he finds love.

Something Random:

Sleep under the stars: It still might be a little chilly at night, but with the right sleeping bag, the right company and the right patch of grass, it will be a pretty great time. May we suggest the lawn in front of Morehead Planetarium, the grass is soft and there won't be any wolves.

Events:

Today

The Nothing Noise  
Nightlight | Student indie rock band creates orchestral pop in the vein of the Arcade Fire. With Icarus Himself and The Men. 9:30 p.m.

Friday

Del The Funky Homosapien  
Cat's Cradle | It will be a night of fast beats and ill wordplay. Durham's Endless Mic will open the night with its Beastie-inspired party jams. 9:30 p.m. \$17/\$20.

Saturday

Nicole Atkins and The Sea  
Local 506 | Nicole Atkins has the kind of voice that grabs you by the shirt collar on first listen and never lets go. Needless to say, this show should be powerful. 9:30 \$8/\$10.  
Wolverines  
Nightlight | Wolverines bring a blasting brand of technically astounding and room-shaking punk rock to the small venue. The books just might fall off the shelves. Whitman and Lake Inferior open the show. 9:30 p.m.

Sunday

Blitzen Trapper  
Local 506 | Blitzen Trapper returns to town with its Grateful Dead-inspired indie rock that features just a small hint of twang on occasion. Fleet Foxes has generated plenty of buzz after stealing a few SXSW showcases and Trekkly Records house band Auxiliary House will pack the stage with youthful pop exuberance. 9 p.m. \$10.

Wednesday

Tooth  
Cat's Cradle | The mighty metal of Tooth will certainly blow minds with its sheer power. Fellow local metalheads Black Skies and Colossus will keep the volume at deafening levels. And what's not to like about \$1 off domestic cans? FREE 9:15.

Movies in the Union:

No movies this weekend. Bummer. But maybe it will be warm and we can all go frolic outside.

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

# 'Drillbit' screws audiences

BY RACHAEL OEHRING  
STAFF WRITER

Some movies capture the trials and tribulations of high school with the kind of unexpected tenderness and poignancy that hits close to home.

"Drillbit Taylor" is not one of those movies.

Instead of playing a wedding-crashing, lying dirtbag, Owen Wilson shakes it up this time around by playing the dirty, homeless, lying dirtbag Drillbit Taylor.

Hired as a bodyguard to three pre-pubescent boys who are tired of their cruel treatment by the school bully, Drillbit spends most of the movie stealing from them and generally treating them cruelly.

Just like Ben Stiller in "The Heartbreak Kid," Drillbit is so unrelentingly mean and deceptive to everyone around him that the sudden redemption that finds him in the end seems so implausible it's infuriating.

There are apparently no conse-

quences for terrible people in the wide world of moviedom, except, of course, for the bully, who gets his grand comeuppance in the end.

Relegated to a secondary role is Leslie Mann (hilarious as Paul Rudd's bitter wife in "Knocked Up") as a horny teacher who seems to have a penchant for attracting losers.

Why women in these types of comedies always get the short end of the stick is an aggravating mystery that will never be solved.

They're either played as too dumb or too in need of some lovin' to notice when these guys are being total jerks, and instead of being funny (which is presumably the point), it just leaves you with an icky feeling.

Mann just comes off as kind of a desperate skank, which is an unfortunate waste of a funny lady's talents.

Wilson's performance is also unfortunately reminiscent of his performance in "Wedding Crashers," in that they're basically

MOVIE REVIEW  
DRILLBIT TAYLOR

★★★★☆

the same.

His laid-back rambling ad-lib style was hilarious in "Crashers" and other movies where he's able to riff off of other, more deft, comedic talents.

But three 13-year-old boys don't provide enough for him to play off, and his performance is so drab that it feels like a waste of everybody's time.

It's as though the directors handed Wilson a shell of a script, stuck him in front of a camera and said, "OK, be funny now!"

It doesn't work, and as the movie limps toward its inevitable, too-easy conclusion, you find yourself thinking you'd rather be punched in the stomach by a high-school bully.

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

# 'Caramel' a sweet tale of silent love

BY CATHERINE WILLIAMS  
STAFF WRITER

The women in Nadine Labaki's "Caramel" are sweet and tough, just like the sugary candy that gives the film its name.

But in the Beirut salon Si Belle where the protagonists spend their days, caramel brings as much pain as it does pleasure, and the women find this to be true in love as well as in waxing.

Labaki, who wrote, directed and starred in the film, plays Layale, a beautiful young cosmetologist in a clandestine affair with a married man. Her colleagues Nisrine

(Yasmine Elmasri) and Rima (Joanna Moukartzel) are struggling with an impending marriage and emerging sexual identity, respectively.

Love appears in different shapes, sizes and ages, winding among the women, their friends and the men in their lives.

The film's premise is reminiscent of the 1989 classic "Steel Magnolias," but setting it in contemporary Lebanon changes the stories entirely.

Nisrine's primary concern for her marriage is her worry that her groom will learn she is not a virgin, and Layale becomes highly frustrated when she cannot find a hotel that will turn a blind eye to her illegal love affair.

All the performances are remarkable, particularly that of Aziza Semaan, who plays the elderly and senile Lili.

She talks more than any of the characters, and Labaki is able to draw much attention to the silent and often uneasy communication of love that passes between characters.

It's the masterful depiction of

MOVIE REVIEW  
CAMEL

★★★★★

silent love, coupled with excellent cinematography, that gives "Caramel" its power.

Many of the shots use indirect lighting, hiding the subjects halfway in darkness, just as their secrets are hidden in their silence. The film also takes full advantage of the rich colors and musical tones of the Middle Eastern landscape, again using lighting techniques to direct focus toward the women's strong bond and difficult situations.

"Caramel" illustrates the sort of love that is never entirely whole, leaving those who experience it with smiles on their faces and faint aches in their hearts. Labaki attains this balance with great aptitude, crafting a film that is beautiful both in its story and on the screen.

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

STARSYSTEM

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

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MOVIESHORTS

HORTON HEARS A WHO!

★★★★☆

"Horton Hears a Who!" is the latest charming value-teaching movie with cutting-edge computer animation and a bevy of celebrity voices.

Based on the book by Dr. Seuss, it's the story of Horton (Jim Carrey), a kind, innocent elephant determined to protect the world of Whoville. Horton finds a friend in Whoville's mayor (Steve Carell), and as neither quirky male finds support in his respective world, they must take solo action to keep Whoville safe on each end.

Just as important as the Seuss pedigree and lessons of unity and perspective is the talented cast. Carrey's and Carell's "aw, shucks" comedic voices translate well to animation.

After a pair of disastrous forays into live-action, the many winning facets of "Horton" prove that the magical Seuss world can be done justice only through animation.

But even with the successful inclusion of the now-expected legion of adult references, it's incapable of expanding the genre expectations of modern animated films, making it as predictable as a child's lollipop.

-Edwin Arnaudin

DOOMSDAY

★★☆☆☆

In the year 2007, Scotland is gripped by an outbreak of the Reaper Virus, which turns its host into a zombie in desperate need of skincare and a hug.

A few decades later, the virus spreads into London, and a team is sent into the quarantine zone to investigate if survivors have discovered a cure.

Of course, the survivors have formed into barbaric gangs, bent on destruction, cannibalism and donning impressive '80s punk outfits.

This bloody grindhouse flick succeeds only in painting an interesting backdrop and leaving its tongue placed firmly in its cheek.

A sloppy script, campy character development and unfortunate acting squeeze any credibility out of "Doomsday."

Myriad references to cult classics, namely "Mad Max," at least keep the movie interesting for casual observers.

A mindless evening of gore, explosions and a decent Bentley chase-scene could be had for an audience with low expectations.

But compelling, seriously worthwhile or well-executed — "Doomsday" is not.

-David Bergart

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**Easter Sunday, March 23**  
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 Professor Lacy K. Ford, Jr.  
University of South Carolina

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