



# THE MIX

THEY SAID IT

**E.B. WHITE:** "Computing machines perhaps can do the work of a dozen ordinary men, but there is no machine that can do the work of one extraordinary man."

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# the odd couple

Director Wes Anderson and actor Owen Wilson's films have produced some of the most innovative stories this century

BY ASHLEY VAUGHAN  
THE GAMECOCK

Eccentric, quirky and absurd describe the films that have resulted from the collaborations between Owen Wilson and Wes Anderson. The unique deadpan humor and atypical characters that appear in their films provide a proverbial breath of fresh air in the movie industry which, has traditionally favored remakes, sequels and run-of-the-mill plots. Through their efforts,

Anderson and Wilson have paved the way for untraditional comedy in Hollywood, and their fans consider their work the new comedy of their generation.

The friendship between Anderson and Wilson began at the University of Texas, where they met in a playwriting course. In a 1999 People Online interview, Wilson spoke about meeting Anderson. "I was friends with a kid who grew up with Wes in Houston. He introduced us, and we became

friends. We had similar interests and backgrounds. He has two brothers like me, one older and one younger, we both saw every movie that ever came out, and we both wrote short stories for the literary magazine."

Wilson and Anderson became roommates and churned out a full-length script about the mistakes of slackers who try to be robbers. The duo worked hard to turn the script into a film, with Anderson directing and Wilson and his brothers, Luke and Andrew, act-

ing in the main roles.

Unfortunately, lack of funding forced Wilson and Anderson to cut production short and edit the footage to only 13 minutes. With encouragement from filmmaker L.M. Kit Carson, they submitted it to the 1993 Sundance Film Festival, and eventually, Columbia Pictures signed on to the project and released the full version, "Bottle Rocket," in 1996.

"Bottle Rocket, not well

♦ WILSON, SEE PAGE 9



Friends and collaborators Wes Anderson and Owen Wilson are the creators of a new kind of dark comedy.



PHOTOS SPECIAL TO THE GAMECOCK



## TOP 10

These were the most requested songs on USC's student radio station from Aug. 18-25.

1. "SINCE WE'VE BECOME TRANSLUCENT" Mudhoney
2. "OOOH!" Mekons
3. "AMERICAN CHEESE" Nerf Herder
4. "THE TIGHT CONNECTION" I Am The World Trade Center
5. "BYO SPLIT SERIES VOL. 4" Bouncing Souls/Anti-Flag
6. "URBAN RENEWAL PROGRAM" Various Artists
7. "HOT CHARITY" Rocket From The Crypt
8. "REAL TUFF" Rotten Apples
9. "ETERNAL YOUTH" Future Bible Heroes
10. "CONCRETE" Fear Factory

## revisiting the CLASSICS

Music is a timeless form of art. The best music from the recent past might someday find its way into classic radio rotation. The rest has been nearly forgotten, and it deserves to be rediscovered. This semester, The Mix will re-examine some of the most monumental (and possibly underrated) albums of the past two decades in a 15-part series leading up to the announcement of the best albums of 2002. This week: 1982-1987.

## 'Gods' of hip-hop praised in full

BY JUSTIN BAJAN  
THE GAMECOCK

The mid '80s signified a chunk of time in music history that remains the golden age of hip-hop. Typically, artists before this golden age were more concerned with party-influenced choruses: songs relating more to the locomotion of the body than the evocation of the mind.

So many influential artists and groups were part of this renaissance, including Boogie Down Productions, Public Enemy, Big Daddy Kane, and Eric B. and Rakim. These artists were the Rembrandts of their time, adding an acute sense of aestheticism while raising the level of intellectualism in hip-hop.

But one group stands out as the chief representative of this influx of talent: Eric B. and Rakim. In this seminal group, Eric B. controlled the DJ/production side while Rakim emceed.

Their first album was called, "Paid in Full," a name that seems to equally fit the bling-bling stylings of mainstream hip-hop. But more than 15 years ago, flashy jewelry and large amounts of money were not a sickening element that dominated the radio, just the trappings of success.



Eric B, left, and Rakim. Some consider Rakim the greatest emcee of all time.

PHOTO SPECIAL TO THE GAMECOCK

Most people consider Rakim to be the greatest emcee of all time, a proclamation that has earned him the title the "god" of hip-hop. This album features Rakim spitting lines full of multi syllabic rhymes, a feature that separated him from his peers. "My Melody" clearly shows this, as Rakim raps, "I'm not a reg-

ular/competitor/first rhyme editor/melody arranger, poet, etc."

Although Rakim clearly outshines Eric B. as the most significant and talented member of this group, B. provided the canvas on which Rakim painted. B.'s production/competitor/first rhyme editor/melody arranger, poet, etc."

♦ ERIC B., SEE PAGE 8