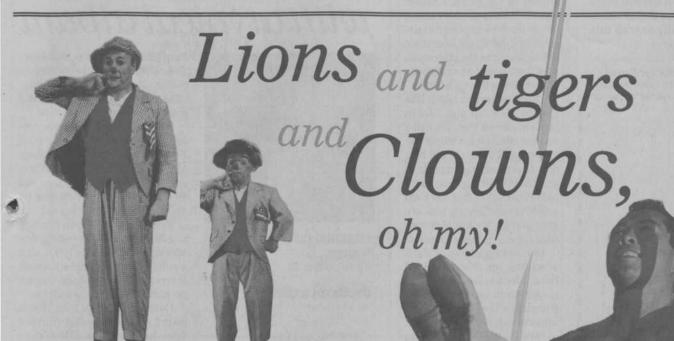
#### THEY SAID IT

EDMUND BURKE: "A state without the means of change is without the means of its conservation."



PHOTOS SPECIAL TO THE GAMECOCK

Impressive

the act lasted a bit

long for the chil

dren, who began to

adults,

meant hungry kids and high

bought not only food and drinks,

but over-priced toys as well.

Intermission lasted only fifteen

minutes, yet nobody was late re-

turning to his seats, nor was any-

they appeared to have as short an

attention span as the children in

the crowd did. Most adults point-

ed and whispered to their kids to

look at how beautiful the tigers

were, but the children didn't seem

The tigers were told to stand on

The audience cheered, but it

their back legs, front two lifted, as

if they were merely large house-

was obvious that the tigers were

not nearly as amused by their pos-

es and jumps as their human on-

was short, but well performed.

The tiger segment of the show

Tigers emerged on stage, and

Despite the prices, parents

prices - \$7 for a snow cone.

as they were,

lose interest

couldn't seem

to tear their

eyes from the

Intermission

one empty-handed.

too impressed.

lookers were.

The

however.

### Circus still captivates audiences of all ages

BY JESKA GARRISON THE GAMECOCK

Imagine clowns ... everywhere. This is how the Ringling Bros. 1 Barnum and Bailey Circus began Thursday night at the Carolina Center. Clowns circled the arena in threes with slingshots and T-shirts, working the crowd with the sort of inner magic that

all clowns seem to have. The few-hundred spectators in attendance leaped and dove toward any flying shirt tossed near

Children in the audience stood on their chairs, pointing and laughing at their face-painted entertainers

The crowd was stunned by a multitude of flashy acts. Some performers defied gravity and others rode on elephants and horses. Some balanced six times their own weight on their backs, and all hibited the unique ability to awaken the child in every person.

A person could almost get dizzy trying to follow the eyes of the on-

mood quickly changed.

The audience became uneasy as

After the other horses exited, plete it.

barrassed trainer.

Then the clowns emerged and quickly erased the horse fiasco from the children's minds, and the acrobats then assumed their positions, flipping, spirming and hanging from The crowd happily

watched as different acrobatic techniques were displayed in each ring.

lookers. The audience sat mesmerized, especially when the trapeze artist performed, in awe of the young woman's ability to defy

As the decorated horses emerged, they drew "oohs" and "ahhs" from the audience, yet the

During one trick, in which the horses were to run out of the ring backwards, the trainer tried to force one of the horses to run cor-

he cracked his fake whip on the ground near the wild-eyed horse.

the defiant horse was brought back into the arena to do what appeared to be laps around the circle. He was again coerced into repeating the trick, but did not com-

The horse's eventual procession backstage left the audience clapping - out of sympathy for the em-

Next, the No. 1 clown put on several skits, amusing the crowd. He

dressed four audience members in "thug" clothing and pantomimed, trying to teach

them how to rap. Everyone enjoyed his act, and it was evident why Barnum and Bailey claim he is the best clown

The elephants were one of the last acts. They stood on each others' backs, linked themselves trunk to tail, and stood on each other while one lay on its side to be stepped on. The elephants are the circus' biggest asset, and the audience loved their performance, thoroughly enjoying their many poses and balancing acts.

Altogether, the circus was wild and fast-paced. The human acts amazed everyone, even with slipups and short routines. The animal scenes were fun to watch, but one couldn't help feeling sorry for

some of the creatures. Overall though, the show proved why Ringling Bros. And Barnum and Bailey's Circus is called "the greatest show on earth."

Comments on this story? E-mail gamecockmixeditor@hotmail.com PLAY REVIEW

## Show gets trapped in own dark humor

"DEATHTRAP" Workshop Theatre

BY CARRIE PHILLIPS THE GAMECOCK

A play about writing a play about the play you are watching - sound familiar? No, it's not a wacky stage adaptation of that Nicolas Cage movie: it's Workshop Theatre's production

The play opens on Sidney Bruhl, an aging playwright who hasn't had a hit in years and suffers from writer's block. Played by South Carolina Shakespeare Company actor and director Christopher Cook, Sidney is describing a play he has just read: "A thriller in two acts. One set. Five characters. A juicy murder in Act One, unexpected developments in Act Two.'

of "Deathtrap" by Ira Levin.

The play he's critiquing is also called "Deathtrap," and was sent to him by a former student. He tells his wife, Myra, that it's a good play, and he jokes about killing to take ownership of it.

Sidney invites "Deathtrap" author Clifford Anderson to his house to review some of the ideas he has for the play. This starts a chain of events that culminates in murder, betrayal and even a few laughs.

"Deathtrap" is designed to draw more laughs than it actually does; there are wry observations about theater production and directing that are funny to experienced theatergoers, but seem a little too much like inside jokes to be truly humorous to the whole audience.

This play is a dark comedy, but in Workshop's production, that's not as evident as it should be.

"Deathtrap" toys with the thriller genre's conventions, but to a generation raised on "Scream" volumes one, two and three; it's been done.

The discussion on typewriters and the references to Merv Griffin feel out of place since the play was never efficiently dated for the audience.

The costuming puts it in the late '90s to the present, but the play itself is supposed to be set when it was written - in the

Cook's portrayal of the bitter, homicidal Bruhl reflects his extensive work in Shakespeare. He has a Shakespearean air about him, and it conflicts with his comic timing.

There are moments, especially in the second act, where he lets go and delivers the lines just as they should be, but he's not consistent.

As Myra, Becky Hunter (and her fabulous capacity to scream for minutes at a time) deftly cap-

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PHOTO BY MARK BISSET/THE GAMECOCK

more concerned with staying true

to themselves and to each other.

to good stage presence is "just to

be comfortable and be yourself."

is that we've known each other

fór a long time. We've got more

respect for each other and our

music and more of a bond as a

band than someone who was like

'I don't like playing with this

band, I'm gonna put an ad in the

paper and pick up this person.'

None of us would quit on each

other and we wouldn't kick any

of us out of the band," Baker said.

with two classic rock songs re-

quested by the audience: Tom

Petty covers "American Girl"

as "Distorted" reveal other influ-

ences, such as Matchbox Twenty.

David Reed even credits Rob

Thomas for playing a part in

as funny as it sounds, having a

"I think that it's tough for us ...

Thomas Reed Band songs such

and "Free Fallin'."

shaping his lyrics.

Thursday's show culminated

Baker explained that the secret

"The cool thing about our band

Jeremy W. Gingrich, left, plays Clifford Anderson, and Christopher Cook stars as Sydney Bruhl in "Deathtrap."

# '25th Hour' confuses viewers with underdeveloped ideas

"25TH HOUR" Starring Edward Norton, directed by Spike Lee

BY BEN ANGSTADT

THE GAMECOCK

There are two types of movies: meaningful and meaningless. "25th Hour." the latest effort from director Spike Lee, based on the vel by David Beinoff, can't decide which category it wants to fall

It seems like there is a greater social message lying just beneath the surface of the film's melancholy exterior, but that message becomes too convoluted amidst the spontaneous flashbacks, weakly developed supporting characters, and forgotten story lines.

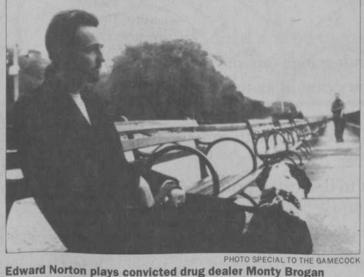
"25th Hour" centers on New York City native Monty Brogan (Edward Norton). Monty had just been convicted of dealing drugs, and the film follows him through the day before he begins his seven-year prison sentence.

As his last free hours tick away, he must say goodbye to his girlfriend Naturelle (Rosario Dawson), Father (Brian Cox), and childhood friends Frank (Barry oper) and Jakob (Philip Jymour Hoffman).

As time goes on, it becomes evident that Monty regrets his mistakes only because he fears the torment he will likely face once be-

He is a selfish man who, in a strange dialogue with his own reflection, curses all things that he deems responsible for his choices

Norton seems like a strange choice for this role. While he has played criminals and unsavory characters before, he is unbeliev-



Edward Norton plays convicted drug dealer Monty Brogan facing a seven-year prison sentence in "25th Hour." Brogan recalls his choices that led him to his legal troubles.

able as a greasy drug lord

The contribution of supporting characters to the overall plot should be important, but very little is ever revealed about his or her personas outside of how each relates to Monty. The minor exceptions to this are the long dialogues between Frank and Jakob.

Ironically, Frank is a Wall Street trader of questionable character, but he avoids the same fate as Monty, though he might deserve it more. It seems possible that Frank is meant to deliver a message about the stock-market scandals, but there are too many underdeveloped ideas for the audience to really understand anything that Lee is trying to com-

Jakob, meanwhile, is a genuinely nice guy with one slight problem: he is a high school English teacher who is attracted to one of his 17-year old students, played by Anna Paquin. It's the most interesting side plot, but

Jakob's story comes to a climax and then immediately ceases. After it ends, there is no dramatic purpose for his character.

Coupled with the film's rapid back-and-forth dialogue and openended conclusion, it's easy to leave the theater thoroughly confused about what just happened on the

The one aspect of "25th Hour" that doesn't disappoint is its topnotch musical score. The somber jazz melodies that play throughout the film communicate Monty's despair and are outright beauti-

While a worthy effort, "25th Hour" seems so undecided with what it's trying to say that it ultimately says little. Norton and Lee fans might still want to check this one out, but for everyone else, avoid the confusion.

Comments on this story? E-mail gamecockmixeditor@hotmail.com

SHOW REVIEW

# Band's modern sound draws growing college-age audience



Nathan Reed said: "Our fans

are great. We got people coming

out to listen to us, and everybody

seems to enjoy themselves, you

know, have a few beers and what

not. Our concerts are really laid

back. People can sit there for an

hour or so and listen to some

during the mellower tunes, for

the majority of the show no one

was sitting. In fact, everyone

danced, and the crowd seemed to

know every word to every song.

shouted the refrain and held up

the most interesting or embar-

rassing thing that has ever hap-

pened on stage, Baker said: "I'm

sure there's one, but for some rea-

son it's real foggy. It has some-

thing to do with Coronas and

their beers, toasting the band.

During "Too Late" people

In fact, when asked to describe

While the atmosphere relaxed

good rock music.

Thomas Reed Band is, from left, David Reed, Nathan Reed, Will Hammond and David Baker.

THOMAS REED BAND New Brookland Tavern HHH out of I

BY ASHLEY VAUGHN THE GAMECOCK

The Thomas Reed Band is not your typical college rock band.

Well, on second thought, it is. Lead guitarist David Baker, however, does not apologize for playing, as he calls it, "mainstream modern rock." His fellow band members, bassist and guitarist Will Hammond, drummer Nathan Reed and vocalist David Reed don't seem bothered with such a classification.

And considering the size of their following these days, why should they be?

Thomas Reed Band's dedicated fans braved freezing weather to attend Thursday's show.

Martinis." It's refreshing to see a band that's so far from being trendy or pretentious. While

PHOTO BY FORD DAVIS/THE GAMECOCK

The band plays its "mainstream modern rock."

Nathan Reed said that it would be nice to sell "15 million records. members are

Baker also talked about the ob-

mainstream modern rock sound because most people in Columbia, you know, they kind of stray away from that ... It's kind of tough to get people to come out and listen to music that's not jammy or heavy," David Reed said.

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