

STUDENT LIFE

Carrey gets serious in *The Number 23*

By Scott Muska
student life editor

There has always been, and most likely always will be one central question posed when Jim Carrey is cast in a role that is not in the genre of comedy: Can he actually act serious in a film?

From what I have seen in *The Number 23*, he certainly can.

Though Carrey has proven himself as more than adequate in serious roles in previous years through films like *The Truman Show* and the very highly acclaimed indie movie *Eternal Sunshine of the Spotless Mind*, many moviegoers still view Carrey as a perennial funny man, and have a difficult time reconciling the fact that he is indeed a very diverse actor that could almost even be put into the same category as Johnny Depp or the extremely versatile Ryan Reynolds.

In *The Number 23*, Carrey plays the average American blue collar male, Walter Sparrow. He is a professional dogcatcher that becomes extremely enveloped in a novel that his wife bought for him on his birthday. This book is based on a man that becomes obsessed with the very mysterious traits and coincidences of the number 23. Sparrow finds that his life parallels greatly with the author of the novel and the film takes off from there.

There are many twists and turns, and the ending is akin to those of the popular *Saw* movies in that it is nearly impossible to figure out until it is finally explained to you at the conclusion of the movie. The film employs a masterful use of suspense, and is extremely unpredictable.

Carrey's performance is aided by a great script written by Hollywood newcomer Fernley Phillips, and it's extremely difficult not to take the ordinarily hilarious actor very, very seriously. At the commencement of the movie, Carrey is sarcastic and catches a few laughs from the audience and this use of his sense of humor helps the audience to relate to Carrey as he usually is, and to become more used to his character. It also helps the audience to become even more involved and sympathetic of Carrey's character when he begins to fall

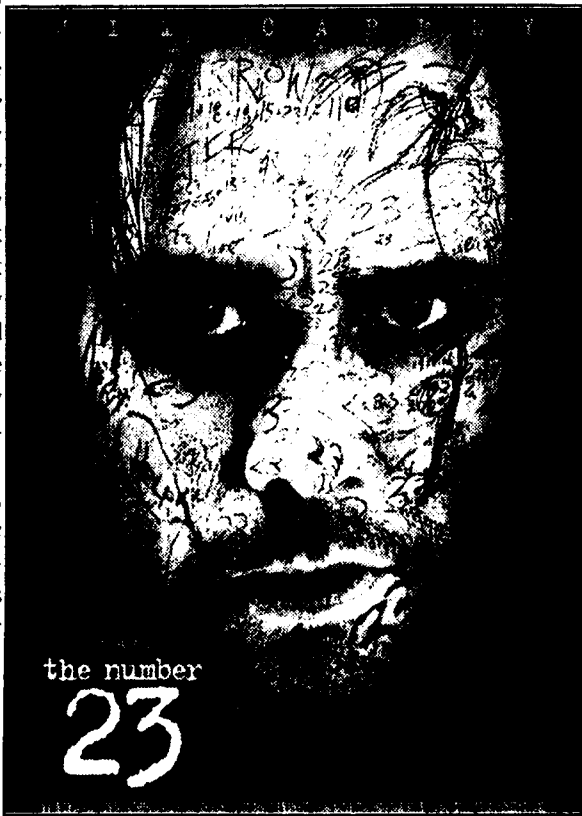
into his downward spiral and becomes, for lack of a better word, insane.

This movie was very original and both the plot and production were very good. It actually reminded me of movies that have been put into the film noir category because it gave off a very grim mood throughout the movie and seemed as though it was always extremely dark. This fit very well with the movie, though, and it was tastefully done as opposed to overdone, which is a problem with many movies that are made today. This utilization of darkness as an aid in setting the mood of a film could be expected from Joel Schumacher, the director of *Batman Forever* and *Batman & Robin*.

Overall, I consider this movie to be very good and I am not the only one who has embraced both Carrey's work and the overall quality of the film.

Assistant news editor of the Beacon, Lenny Smith, also enjoyed it. "I went into the theater kind of skeptical as to whether or not they could make a movie solely based on a number, but soon into the movie I was completely hooked," said Smith. "Throughout the entire movie I was trying to guess how it would end, but when the movie finally did come to an end it was one of the most shocking endings that I have seen in a long time."

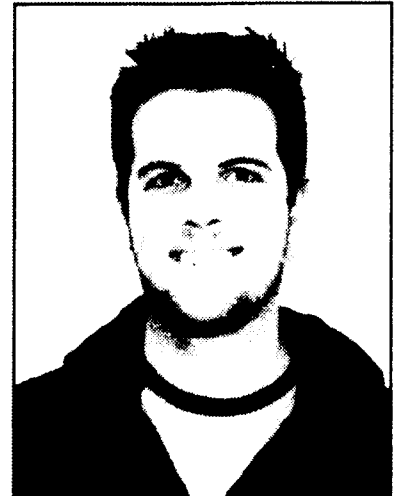
The Number 23 is easily the best movie that I have seen so far this year and this movie should serve as the final hush to the probing questions about Carrey's adequacy as a diverse and serious actor. It is a movie that is definitely worth seeing and I regretably disagree with Peter Travers, the movie guru who critiques films for *Rolling Stone*. Travers awarded only one star, and bashed the movie pretty heavily, putting it in his "Bomb Squad" category of terrible movies released in 2007. I would have given this movie three stars, and justifiably so.



"Top Five Power Ballads"

By Scott Muska

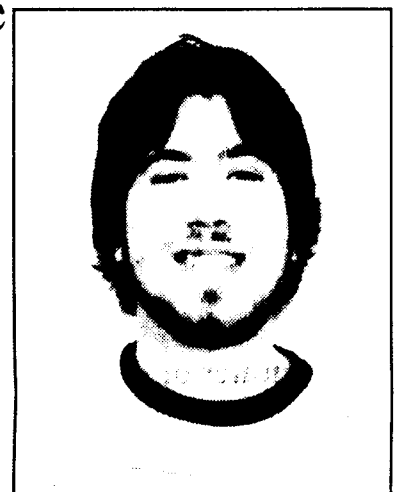
5. Paul McCartney- "Maybe I'm Amazed"
4. Guns n' Roses- "November Rain"
3. Bon Jovi- "Bed of Roses"
2. Journey- "Open Arms"
1. Poison- "Every Rose Has It's Thorn"



"Top Five Drummers of All Time"

By Andrew McLachlan

5. Carter Beauford (Dave Matthews Band)
4. Stewart Copeland (The Police)
3. Danny Serafin (Chicago)
2. John Bonham (Led Zeppelin)
1. Neil Peart (Rush)



"Top Five Favorite Albums"

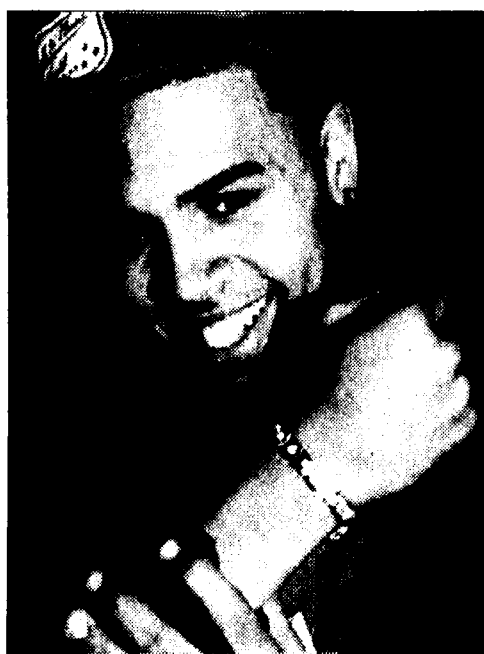
By Chris LaFuria

5. Neil Young- *Harvest*
4. Ryan Adams & the Cardinals- *Jacksonville City Nights*
3. Belle & Sebastian- *Dear Catastrophe Waitress*
2. Cat Stevens- *Teaser and the Firecat*
1. Bob Dylan- *The Freewheelin' Bob Dylan*



The Billboard Top 10 Hot Ringtones

1. Chris Brown featuring Jay Biz- "Poppin'"
2. Buckcherry- "Crazy Bitch"
3. Nickelback- "Rockstar"
4. Rascal Flatts- "What Hurts The Most"
5. 50 Cent featuring Olivia- "Candy Shop"



6. Afroman- "Because I Got High"
7. Koji Kondo- "Super Mario Brothers Theme"
8. The Black Eyed Peas- "My Humps"
9. Lil Jon & The East Side Boyz featuring Usher & Ludacris- "Lovers And Friends"
10. Beyonce- "Irreplaceable"

*Statistics courtesy of Billboard.com

Box office breakdown

Feb. 16-19, 2007

1. Ghost Rider	\$20,067,443
2. The Number 23	\$14,602,867
3. Bridge to Terabithia	\$14,357,726
4. Reno 911!: Miami	\$10,273,477
5. Norbit	\$9,825,021
6. Music and Lyrics	\$7,652,433
7. Breach	\$5,994,950
8. Tyler Perry's Daddy's Little Girls	\$4,815,337
9. The Astronaut Farmer	\$4,454,319
10. Amazing Grace	\$4,054,542

*Statistics courtesy of BoxOfficeMojo.com