The Black Dahlia shows ugly side of Hollywood

By Daniel Griffin Contributing Writer

The Black Dahlia, a new film from Universal Pictures, was released last Friday, Sept. 15. Josh Hartnett, Scarlett Johansson and Aaron Eckhart star in this beautifully filmed, yet easily confusing movie directed by Brian De Palma.

With a premise that intrigues almost every moviegoer, The Black Dahlia will be a shocking surprise to most. Loosely inspired by a grisly, unsolved murder in 1940s Hollywood, this film is almost incomprehensible.

With so many back stories and weighty characters packed into one barely discernable narrative, it becomes imperative to see the defining essence of The Black Dahlia, the critical piece that creates this film completely. That piece is the director, Brian De Palma.

The plot centers around two Los Angeles detectives, Bucky Bleichert (Josh Hartnett) and Lee Blanchard (Aaron Eckhart), paired together by the department because of their famously handsome faces and their formerly prestigious boxing careers. When starlet Elizabeth Short is found cut in half and sliced ear to ear, the detectives are roped into the case and soon become bogged down in its complexity. Various characters are thrown in and out of the story, with the convoluted narrative connecting vague side-plots to the murderer hunt.

The characters in The Black Dahlia are drawn strangely, like ones from completely different films that have been thrown violently into one.

Hartnett narrates with a quick tongue and snappy monologues which seem out of place with Eckhart's strange and fanatical obsession with the dead girl. Scarlett Johansson, as Eckhart's wife, serves merely to enlighten Eckhart's past troubles and create a bizarre love triangle between her and the two detectives. That, however, contrasts strongly with Hilary Swank's sexpot, who bares a striking resemblance to Elizabeth Short and seduces Hartnett to manipulate the ongoing murder investigation.

But the characters and plot are not what create this film. They serve only as a mantle upon which De Palma places his art. This director, more than probably anyone else alive, knows how to move and position the camera for his film, which makes watching the action on screen an absolute delight.

The Black Dahlia follows De Palma's Scarface and The Untouchables, expounding upon the style that signifies his films. He loves the first person camera shot, and he doesn't disappear here, with the audience seeing the action from Josh Hartnett's viewpoint as he enters Hilary Swank's luxurious home for the first time.

His camera swirls around 360 degrees many times, wrapping the detective film in a surreal light. He swoops down upon the characters with perfect timing, spinning to catch the action as if it were merely a small part of the world around what is seen on screen.

This entire film is an exercise in technique.

Josh Hartnett stars as a Los Angeles detective investigating the mysterious murder of starlet Elizabeth Short in The Black Dahlia.

Photo courtesy Universal Pictures

Flaming Lips let loose in Atlanta

By Evan Zado
Senior Staff Writer

The Flaming Lips are back and with gusto. Their new album, At War with the Mystics, makes for a very nice evolutionary step for the band. But don't worry, there's still more than enough of their classic style left to go around. In this latest offering, the Flaming Lips seem to be making an attempt to spread out from their usual sound, taking a little more meaty concepts that are write songs about their tendency to distort in ways reminiscent of their hand at a slightly more acoustic sound. In other words, their per

The album opens with the clap along popish stylings of the aptly named "The Yeah Yeah Yeah Song." However, it's only a couple of tracks before they're back to their old tricks with the likes of "The Sound of Fail ure" and "Mr. Ambulance Driver," two tracks that would feel right at home on either The Soft Bulletin or Yoshimi Battles the Pink Robots with their haunting melodies and bittersweet lyrics.

One thing that definitely hasn't changed about the Flaming Lips is their tendency to write songs about concepts that are a bit of a show? Certainly nothing that the Flaming Lips could think of because that exactly what they did, appearing Wednes d ay Sept. 13 at The Tab ernacle alongside whining Deer hoof.

The show started pretty slowly. If their per formance Wednes day is any indication, Deerhoof seems to be indie rock's answer to the jam band, playing long winded songs that may or may not go anywhere or do anything interesting. Their defense, what they lacked in their performance, Wednes day was any indication, Deerhoof seems to be indie rock's answer to the jam band, playing long winded songs that may or may not go anywhere or do anything interesting. Their defense, what they lacked in tunefulness, they seem to be trying their hand at a slightly more acoustic feel with some songs while utilizing instrumental distortion in ways reminiscent of Jimmy Hendrix on other tracks.

On the whole, the Flaming Lips have succeeded with At War with the Myst ics. They have done some interesting things in the way of evolving their sound while still throwing plenty of red meat to their hardcore fans. And what better way to promote such a triumph of an album than by coming to town and giving Atlanta a bit of a show? Certainly nothing that the Flaming Lips could think of because that exactly what they did, appearing Wednes d ay Sept. 13 at The Tab ernacle alongside whining Deer hoof.

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Lostprophets stumble upon their signature sound

By Jonathan Saethang
Contribution Writer

It is a rarity for an overseas band to break the mold in the states and become a success in both countries. It puts the band in the awkward position of satisfying their fans at home while simultaneously appealing to their American fans.

Lostprophets, a Welsh rock/alternative/new wave band, has been dealing with that very dilemma since their commercial debut five years ago. In terms of commercial success, the band has done quite well in both the UK and the US. The exposure from their first album, "The Fake Sound of Progress," paved the way for the success of their sophomore album "Start Something," which climbed to #44 on the Billboard charts.

The abrasive vocals still are present, but in extremely small doses compared to the extended gutteral yells heard in the first album. The combination of the clever lyrics and smooth production make it an enjoyable song to listen to. The rest of the album shifts from hard rock to much lighter alternative pop rock, characterized by catchy/lyrics and extremely upbeat background music and vocals. The lyrics from the chorus of "Can't Stop, Gotta Date With Hate" characterize this change: "Andie, you gookie / Don't make me wake up, / I just don't want this dream to end."

The original fans of Lostprophets may be dismayed that their music seems to be going in a different direction. Even though this album is completely different from the previous two, "Liberation Transmission" is still a fairly good album looking at it from a pop rock perspective. The vocals are on point, supported by strong background music that serves to keep pace for the lyrics in the song. Like a pop ballad, the main focus is with the vocals, which the band demonstrates its range in this song, even including harmonies on the vocal track. It's always nice to see a hard rock band demonstrate its versatility by performing something as different as a ballad.

The gentle, pulsing drumbeat of the last song is extremely soft, only serving to keep pace for the lyrics of the song.

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The play has been showing through the month of September as a part of The Family Sesety's Synchro-nicity Performance Group, and this is the last weekend to catch Bunnicula featuring the Oxygen Bar. The play has been showing through the month of September as a part of The Family Sesety's Synchro-nicity Performance Group, and this is the last weekend to catch Bunnicula featuring the Oxygen Bar.

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Bunny from page 13

The author writes, "It puts the band in the awkward position of satisfying their fans at home while simultaneously appealing to their American fans." This suggests a balance between catering to local and international audiences.

The band's success in both countries highlights their ability to adapt to different musical styles while maintaining their core identity. This flexibility allows them to appeal to a wider audience, which is crucial for achieving commercial success.

The contrast between "Start Something" and "Liberation Transmission" shows the band's evolution from their hard rock roots to a more varied sound. The gentle, pulsing drumbeat of the last song on this album is an example of the band's ability to experiment with different styles.

The play being shown through September, "Bunnicula," is another example of how music and performance can engage audiences. This play, along with other events, provides a diverse range of entertainment, from film screenings to live performances and lunch series.

Overall, the article captures the essence of Lostprophets' journey in the music industry, illustrating their ability to change and adapt while still maintaining their signature sound.
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CHASE

VISA ACCOUNT SUMMARY
Previous Balance $5,408.03
Payments, Credit $5,408.03
Purchases, Cash, Debits -$2,922.04
Finance Charges $30.00
New Balance $2,922.04

Statement Date: 09/11/05 - 09/15/06
Payment Due Date: 10/10/06
Minimum Payment Due: $125.00

Account Number: 4417 XXXX XXXX 9112
Total Credit Line $15,000.00
Available Credit $12,177.00
Cash Access Line $3,000.00
Available for Cash $3,900.00

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DePalmia’s creativity with the camera positioning, angles and movement, and it succeeds thoroughly on this account (shown especially in an outstanding chase sequence up a staircase). Attention must be paid to these stylistic elements because this unique style is truly the heart of the film.

Viewers seeking an engrossing narrative-based film will be sorely disappointed, in addition to missing the purpose of the film. DePalmia seems to scoff and jest at the entire concept of plot-based films (especially the emphasis detective films place on plot), using his story as a backdrop to do thrilling things with his camera. If the audience is willing to see this film for what it is meant to be, a gloriously stylized achievement, they, surely, will not be disappointed.

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**Lips**

from page 13

remaining were rounded off by a few older songs that acted as shout outs to the band’s longtime fans who had been into them since way back when.

The show, for no readily apparent reason other than to just be weird, the theme of Santa Claus versus the Martians. Several fans were even recruited to put on Santa Claus and Martian outfits and dance on opposing sides of the stage.

Even though it didn’t seem to have anything to do with anything, the choice of theme greatly contributed to the overall feeling of whimsy and goodwill that the band was obviously trying to put out.

Ultimately, the show was a rousing success, much like the album it celebrates. One would have been hand-pressed to have left that venue not feeling great about the world. And this, I do believe, was exactly what the Flaming Lips had in mind.

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**Dahila**

from page 13

We saw the unique style is truly the heart of the film. DePalmia’s creativity with the camera positioning, angles and movement, and it succeeds thoroughly on this account (shown especially in an outstanding chase sequence up a staircase). Attention must be paid to these stylistic elements because this unique style is truly the heart of the film.

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**THEME CROSSWORD: FUEL EFFICIENCY**

By Robert Zimmerman

*Uniter Features Syndicate*

**ACROSS**

2. London district — 85. Unbound
4. London district — 87. Thirsty
6. Relating to food energy — 89. wire measure
7. Daughter of King Minos — 90. Legal claim
8. Worse — 91. Drs.’ gp.
9. Caviar — 92. Ray flowers
10. “A mouse!” — 93. “...Grows in Brook—
11. At the side, nautically — 94. Sullied
12. London district — 95. More verdant
13. Legendary — 96. — Minor
14. Cosm — 97. Legal claim
15. Red shade — 98. Oklahoma native
16. Do a cobbler’s job — 99. Anne
to — —— the ——
17. Fire residue — 100. “— Grows in Brook—
18. Arroz con — — 101. Messenger
19. Dinner item — 102. Sullied
20. Takes orders — 103. Down Under bird
21. Before — 104. “We’re off —— the
22. Start of a quip by Jay — 105. Pair
23. Nevertheless — 106. Lodge member
24. Boat — 107. Bride’s path
25. Holiday times — 108. Weather outlook
27. Great era — 110. Kind of media
28. Cutlery item — 111. Tennis legend
30. Fence — 113. Tennis legend
31. Flood survivor — 114. Palindromic name
32. Motion picture — 115. Fire residue
33. Inquire — 116. “A mouse!”
34. A pronoun — 117. Silly
35. Eyeshade item — 118. Mimic
36. Cutlery item — 119. Dubliners, collectively
37. Stage item — 120. Unbound
38. Motion picture — 121. More strange
39. Stitch again — 122. Unbound
40. Motion picture — 123. Unbound
41. Covered passage — 42. Menu selection
42. Menu selection — 43. Boat
43. Boat — 44. Fashion label
44. Fashion label — 45. Part 2 of quip
45. Part 2 of quip — 46. None
46. None — 47. Giant retailer: hyph.
47. Giant retailer: hyph. — 48. Upright pipes
48. Upright pipes — 49. Art
49. Art — 50. None
deity
50. None — 51. Damage
51. Damage — 52. Rainbow
52. Rainbow — 53. Gumshoe’s cousin
53. Gumshoe’s cousin — 56. Edible seed
54. Gumshoe’s cousin — 55. Edible seed
55. Surmounting — 56. Edible seed
56. Edible seed — 57. Posts in fun
57. Posts in fun — 58. Mystery writer —
58. Mystery writer — 59. Caviar
59. Caviar — 60. Different
60. Different — 61. Relating to food energy
61. Relating to food energy — 62. Mystery writer —
62. Mystery writer — 63. Wood strip
63. Wood strip — 64. — Minor
64. — Minor — 65. Hit repeatedly
65. Hit repeatedly — 66. Lobscouse
66. Lobscouse — 67. Shaded promenade
67. Shaded promenade — 68. Sacred plant of Egypt
68. Sacred plant of Egypt — 69. — Lingus
69. — Lingus — 70. “None — the brave...”
70. “None — the brave...” — 71. Snoop: 2 wds.
71. Snoop: 2 wds. — 72. Legendary bird
72. Legendary bird — 73. Eskers
73. Eskers — 74. — Minor
74. — Minor — 75. Legendary bird
75. Legendary bird — 76. Surmounting
76. Surmounting — 77. Horse operas
77. Horse operas — 78. Cutlery item
78. Cutlery item — 79. Purse seine
79. Purse seine — 80. Leg on Freshman Hill
80. Leg on Freshman Hill — 81. Purse seine
81. Purse seine — 82. Bird bill part
82. Bird bill part — 83. Gaudy
83. Gaudy — 84. Part 3 of quip: 3 wds.
84. Part 3 of quip: 3 wds. — 85. Unbound
85. Unbound — 86. Legend.
86. Legend.

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**DOWN**

88. Pastures — 113. Legendary
89. Not talking — 114. Palindromic name
90. “...Grows in Brook—” — 115. To and —
92. Ray flowers — 117. Silly
93. Signal to go: 2 wds. — 118. Nix
94. Penny creatures — 119. Dubliners, collectively
95. Unbound — 120. Thirsty
96. — Minor — 121. More strange
97. Legal claim — 122. Unbound
98. Peninn creatures — 123. Unbound
99. Anne — 124. Palindromic name
100. —— Grows in Brook—
101. Messenger — 125. Unbound
102. Sullied — 126. Determined in advance
103. Down Under bird — 127. Bride’s path
104. “We’re off — the —— —” — 128. Horse operas
105. Pair — 129. Horse operas
106. Lodge member — 130. Horse operas
107. Bride’s path — 131. Horse operas
108. Weather outlook — 132. Horse operas
109. Music hall — 133. Horse operas
110. “— Grows in Brook—” — 134. Horse operas
111. Tennis legend — 135. Horse operas
112. Drs.’ gp. — 136. Horse operas
113. Tennis legend — 137. Horse operas
114. Palindromic name — 138. Horse operas
115. To and — 139. Horse operas

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Monday, September 22

12:00 National Lampoon
2:00 Scary Movie 4
4:00 Campus Calendar
5:00 UVA Newsmakers
5:30 Campus Calendar
6:00 Classic GTCN
6:30 Somethin’ Fresh
7:00 Match Point
9:30 Syriana
12:00 Basic Instinct 2
2:00 Derailed

Tuesday, September 23

12:00 Syriana
2:30 Basic Instinct 2
4:30 V For Vendetta
7:00 Match Point
9:30 Derailed
11:30 Scary Movie 4
1:00 16 Blocks

Wednesday, September 24

12:00 Derailed
2:00 V For Vendetta
4:30 Syriana
7:00 Match Point
9:30 Scary Movie 4
11:00 16 Blocks
1:00 Basic Instinct 2

Thursday, September 25

12:00 National Lampoon
2:00 Syriana
4:30 Campus Calendar
5:00 UVA Newsmakers
5:30 Campus Calendar
6:00 Classic GTCN
6:30 Somethin’ Fresh
7:00 Match Point
9:30 Basic Instinct 2
11:30 Derailed

Friday, September 26

12:00 Zilo Network
2:00 Match Point
4:30 Campus Calendar
5:00 World Business Review
5:30 Campus Calendar
6:00 Classic GTCN
6:30 Somethin’ Fresh
7:00 Match Point
9:30 V For Vendetta
12:00 16 Blocks

Saturday, September 27

12:00 National Lampoon
2:00 Basic Instinct 2
4:00 Campus Calendar
5:00 UVA Newsmakers
5:30 Campus Calendar
6:00 Classic GTCN
6:30 Somethin’ Fresh
7:00 Match Point
9:30 Syriana
12:00 Derailed
2:00 Basic Instinct 2

Sunday, September 28

12:00 Zilo Network
2:00 Derailed
4:00 Campus Calendar
5:00 World Business Review
5:30 Campus Calendar
6:00 Classic GTCN
6:30 Somethin’ Fresh
7:00 Match Point
9:30 Syriana
11:30 Derailed
1:30 V For Vendetta

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McCaın promotes new album at Roxy

Edwin McCain made an appearance at the Roxy last Friday to play a concert promoting his most recent album, Lost in America.

Edwin McCain played on Friday, Sept. 15, as a stop on his current tour promoting his new album, Lost in America. McCain, best known for throwing a party in honor of his two great-grandpas, combines elements of southern soul and acoustic sounds into his music. The concert was in Buckhead at the Roxy Theater, a venue unlike any other in Atlanta. McCaın charmed the crowd with his laid back attitude and funny anecdotes. The song lineup included new songs such as “Lost in America” and crowd favorites like “’Till It Be.”

The audience was composed mainly of middle-agers, making the scene of two drunk women dancing on the balcony a bit uncomfortable, primarily because the women appeared to be around the age of many students’ parents. But even the dancing women scene couldn’t compete with the wrinkled couples making out—unfortunately, that image is on repeat as I write this article.

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By Siddhartha Parmar Contributing Writer

Play ponders hopeless realities

By Halley Espy Senior Staff Writer

Stripped down to simply a chair and desk, the small set of Beckett’s Memories made the perfect environment for a pair of one-act plays; there was no need for props. The point of the set was to frame an introspective view of human nature upon the audience’s interpretation of the people and events taking place. The set was bare, but the attention to detail in the props was enough to make the audience wonder. German director Del Humphrey added to the aura of the performance by Desiring the production of Beckett’s Memories. The pieces were written by personal friend of Asmus and esteemed post-modern writer, Samuel Beckett.

By Del Humphrey a director, the Roxy returned to 7Stages Theatre, nestled in the heart of Little Five Points, to direct the production of Beckett’s Memories. The pieces were written by personal friend of Asmus and esteemed post-modern writer, Samuel Beckett.

Asmus’ directorial debut in Atlanta garnered much success in 2004, and the anticipation surrounding Asmus’ return coupled with the cultural exchange proved to be an exciting dimension to the Beckett theatre experience. Beckett’s Memories opened with the one-act play, Rockaby. Marty Fehsenfeld plays the character, who is a reflective solo act that responds to recorded memories that echo in her heart.

The work is entrancing, with a mounting memory from long ago that builds into a final reflection on the past. The scene of two drunk women dancing across Fehsenfeld’s face and then dimming to nearly total darkness. The contrast between light and dark plays a fundamental role in portraying the post-modern play as a piece of history, uncovering a pessimistic view of human existence.

The second one act play, Krapp’s Last Tape, proved to be a slightly more upbeat work that still hit home with viewers. With Beckett’s intention of provoking thought around a perception of a hopeless reality. Krapp, played by Del Hamilton, is a disheveled, disillusioned old man that has only futile past memories as a means to sustain his present lifestyle.

Reflecting over a recorded diary, Krapp relives details of his youth and concludes with disappointment arising from how much he has been left out of the fundamentally different choices.

The small theatre provided for an intimate experience with the characters, with the two plays woven together through their use of recorded memories as a means of presentation. Therefore, the faded memories become the only tool for hope. Both actors deliver a solid performance in an unadorned, contemplative Beckett style.

The post-modern nature of the plays is geared toward an audience that truly appreciates the introspective character of the two pieces; it is not a light-hearted play based on entertaining. The atmosphere created to a post-college crowd.

Beckett’s Memories is scheduled to run through Oct. 8, and more information can be found at www.7stages.org.

By Amanda Hopkins / Photo Contributing Editor

An elderly woman (Marty Fehsenfeld) rocks herself to sleep at the end of Rockaby, one of two acts in Beckett’s Memories.