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ON THE BIG SCREEN

"Spider-Man 2"
Starring Tobey Maguire
and Kirsten Dunst
Columbia Pictures

Review by Jimmy Hisson

In accordance with a common cliché, "Spider-Man 2" swung into theaters last weekend. Directed by Sam Raimi, hero of the television screen, the film has already surpassed its predecessor in sales and expectations.

Two years have passed since Peter Parker (Tobey Maguire) first donned blue and red spandex, and life has become complicated, as he is bombarded with a multitude of personal tribulations regarding love, money and every other college woe, while his alter ego is assaulted by the mechanical malice of Dr. Otto Octavius (Alfred Molina).

Even though the emotional ante has been raised significantly for this sequel focusing on the escalating relationship between Parker and Mary Jane Watson (Kirsten Dunst), the film remains loyal to the law of action in summer screen successes, and audiences will wait to exhale during key pulse-pounding moments.

Leaps from the highest points of the NYC skyline, runaway subway cars, and the tangling of webbing and giant steel appendages cannot fail to impress.

But despite the surge of adrenaline the film is likely to inspire, it is the humane story at the heart of the picture that produces the satisfaction that other Daredevils, Punishers and other comic-



PHOTO COURTESY OF COLUMBIA

Peter Parker (Tobey Maguire) struggles with "the gift and the curse" of his powers in "Spider-Man 2" inspired movies lacked. "Spider-Man 2" is faithful to the spirit of Stan Lee's invention, who makes an appearance in the writing credits and onscreen, while maintaining the attention of love-sappy girlfriends in the chair next to you.

The film takes a few liberties with the original Spidey comic book storyline, but none far enough to annoy even the most anal of comic book nerds (guilty).

A swim through the flood of mega-marketed summer blockbuster movies can leave anyone with the stings of releases predetermined for the video cas-

sette recorder, but the wall-crawling of "Spider-Man 2" will likely through pauses and rewinds. This was meant for the big screen and disappointment.

The bar has been set even higher for the third installment of the Spider-Man due for a theater near all web-heads summer of 2007.



FEEL THE BEAT

Review by Carrie Pierce

Lately, movie soundtracks hardly reflect the movie they come from, sometimes even leaving off memorable title tracks. "Spider-Man 2: Music from and inspired by" is just the opposite, with its catchy rock songs that seem to be direct reflections of the plot.

Filled with emo hits and powerfully guitar-driven rock songs, the "Spider-Man 2" soundtrack is a surprisingly good mix of the top alternative, pop and rock bands.

The album is a bit softer than one would expect from a movie filled with violence and destructive action, playing more into the emotional turmoil Peter Parker faces within his love story with Mary Jane.

Most of the songs seem to have been written directly reflecting the movie. Half of them have references to spiders, fighting or New York City.

The album starts out strong with Dashboard Confessional's "Vindicated," in which frontman Chris Carrabba spins spider-oriented lyrics in his usual heartfelt fashion: "Hope dan-

gles on a string, like slow-spinning redemption," he croons out, tapping into Peter Parker's emotional conflicts.

"Hold On," by the Australian band Jet, continues with the turmoil by adding a touch of folk. The well-crafted and engaging lyrics make it sound like something out of the 1960s, but it fits right in with this album's mix of rock.

For listeners who prefer more upbeat pop-rock, "Ordinary" by Train is just that. The reference to "anything but ordinary" surely is about Parker and his life-style of half man, half spider.

Such songs as Taking Back Sunday's "This Photograph is Proof (I Know You Know)" continue with more upbeat, intriguing guitar riffs mixed with powerful vocals.

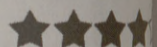
Possibly the most powerful song on the album is "Gifts & Curses" by Yellowcard, because it is the song most directly inspired by the movie. With blistering guitars, violins and the beginning lines "Mary belongs to the words of the song, I try to be strong for her, try not

to be wrong for her, she will wait for me anymore." "Gifts & Curses" is a love song written from Peter Parker's perspective about Mary Jane.

This song reflects the movie such a clever way that the lyrics "Every bone I break, all for you" are permission to abuse c-

The album concludes with two pieces by the film's actual composer, Danny Elfman. "Spidey Suite" is some electronic and tribal, the dark and action whooshes and whips that to accompany comic-movie movies. "Doc Ock Suite" things down with a more introspective romantic string shifts back to brooding, ending on a somber note.

Overall, this album is a fine of the emotionally and action-packed movie is a good collection of by bands that are just as big. For a collection of that actually tell a movie's story, this is the one to buy.



Conservative

Continued from page 3

but he's showing us "the truth." He vehemently denies that his film has knowingly misrepresented anything, and says all information is true.

As for its accuracy, who knows anymore? An undisputed truth barometer seems nonexistent nowadays, as Moore has created a "war room" of fact-checkers and political analysts dedicated to defending all information in the film (interestingly, he also threatens to sue any who libel him), and despite that, there are already hundreds of published reports, articles and Web sites contesting every allegation and fact stated in the film.

That being said, from a filmic standpoint, "Fahrenheit" is thought-provoking, entertaining and well-made. The funny moments are hilarious, and the serious moments are heartbreaking. A sequence of photographs of smiling Bushes posing with Saudi royals, set to REM's lyrics about "shiny happy people holding hands," and the 1940s-style travelogue reel of the "Coalition of the Willing" are classic Moore. Among the most captivating is the footage of the president being informed by aides of the World Trade Center attacks during an elementary school visit on the morning of Sept. 11, 2001, and the horrific images of desecrated American soldier corpses, which were outlawed in the media by the Patriot Act.

The movie deserves the praise it receives because it encourages us to question the government and the media. By exposing Bush connections and showing the painful, gruesome side of war, Moore presents ineffable illustrations of the workings of power, corruption, democracy and war in the human race.

Yes, it's biased, and no, it's not a documentary — but this testament to the First Amendment is nothing to fear. If you believe that a documentary filmmaker assumes journalistic responsibility, this won't be up for any Pulitzer. But if an artist's duty is to explain the world

as seen through his eyes, Moore succeeds in his crusade, as those who have ever skeptical of Bush will be seeing 20/20

Even a hot date and Justice M...
Want to see it on video...
Catch the movies...
Buy tickets online...
Find out your best and camp out the night...

Liberal

Continued from page 3

what is wrong. While extremely disingenuous and sad in many scenes, it is one of the funniest comedies by starring a president on the golf course making threats to terrorists and then driving on the nine. He bumbles through lines and gets what he is supposed to be saying wonderfully entertaining.

Most viewers will agree that "Fahrenheit" is a well-made movie that at times just off the deep end and chases some dead ends, but it is undoubtedly a movie that will change the way America feels about its leaders. Before writing this movie as propaganda, see it for yourself. Who comes to believability, I will take the Moore presents rather than the runarounds the government and media.

