

Unborn fails to frighten reviewer

BY FRANKLIN CLINE
Reviewer

Despite its convoluted, which — oddly — is the film's most endearing and engaging quality, "The Unborn" is the same old generic horror fodder, designed more to make money off of middle-schoolers who want to neck in the back of the theater than to provide anything scary or interesting.

Similar to "Wanted," last year's summer blockbuster, the plot of "The Unborn" is unnecessarily complex, making it incomprehensible at times. It's as though writer and director David S. Goyer is playing a game — seeing how far he can push the limits of logic until the audience is beaten and exhausted, sitting with glazed, unquestioning eyes at his burgeoning mass of what, I suppose, was at one point a fairly straightforward horror film about a young woman being possessed by an evil spirit. The film quickly is stretched to its breaking point through an unlikely series of coincidences: genealogical, temporal and otherwise. However, this self-collapse is much more interesting than watching a vanilla horror story, especially considering the way in which the film ends. Spoiler alert: remember how "Gran Torino" ends on a supposedly moving but actually condescending note of white male privilege or even supremacy through martyrdom? Well, it happens here too.

Despite that ugliness, the film's



The film "The Unborn" was released in January 2009 with horrific visuals and plot complexity.

overly convoluted nature does work in small doses, if only to wake the viewer back up with a full-throated guttural utterance of confusion. Some points of the film are so amusingly silly that they're difficult to resist, especially the awkward and frequent invocations of Jewish apocrypha intertwined with the truly frightening eugenic experimentation upon individuals by the 20th century's ultimate bad guys, the Nazis. In fact, the whole theme of Judaism in this film is ham-handed and strange. Granted, I do appreciate even minor references

to actual historical events, but the Nazis are such easy villains — not to mention the fact that the film somehow attempts to conflate the old Jewish legend of the "dybbuk" (look it up on Wikipedia if you really want to know) with these bizarre Nazi experiments. I say "somehow" because it's pretty unclear why Auschwitz is mentioned in the first place — the only notable thing that happens in the film's version of the camp is a dybbuk possessing a little boy. I guess it's there just to make the film that much more unsettling, but it only

manages to do so in terms of comprehensibility, not horror.

Also, the film isn't scary, with two minor exceptions. The first minute of the film legitimately is creepy, but it's all downhill from there. Toward the end of the film, an already strange guy turns into a bizarre quadruped beast (it's implied that this monster originated from Jewish texts) with an upside-down head. I thought it was pretty cool. I was surprised at the lack of a reaction from the audience, but it turns out that the creature was featured prominently in television ads for the film, so nobody but me was surprised to find out that guy was going to morph — another example of how the previews always give away far too many crucial plot points.

Regardless, "The Unborn" is an unsuccessful film inasmuch as it's illogical, ignorant and incomprehensible. Even its stupidity, which is tremendous, is not compelling enough to warrant seeing the film. I suppose that if you have absolutely nothing better to do and are in the mood to feel superior to someone, you can go see it, point out the plot holes and inconsistencies and reliance upon ridiculous coincidence and know deep in your heart that yes, you are smarter than Goyer. However, that feeling soon will be quashed by the realization that you still spent your hard-earned dough on a ticket to this film.

SUEDE brings ethnic dance to Kirksville

BY LINDSEY WILLIAMS
Staff reporter

From hip-hop beats to swirling ribbons, members of SUEDE do it all.

The Society of Urban and Ethnic Dance Excellence was founded last spring and offers students an outlet for their dance desires. Classes offered this semester include intermediate and advanced hip-hop, crumping (an aggressive form of hip-hop), break dancing, hula and poi (a traditional New Zealand dance that involves spinning fire to create images in the air — though SUEDE members use ribbon instead). Classes are held once a week with a meeting every other Monday.

President of SUEDE senior Shantay Guyton said she loves teaching dance and that all types of people with all levels of experience are welcome to join.

"There are no requirements in joining other than enthusiasm for learning how to dance or being part of the organization,"

Guyton said. "We love to have new people. Everyone is welcome. Even if you dance in another organization, we would still love to have you."

SUEDE began with an idea Guyton had last spring, after she became interested in trying to spice up Truman's campus by bringing something new to the table. After visiting several places offering information on how to start a club Guyton learned leadership values.

"We wanted to open more opportunities within certain fields like urban dances and all of the categories that go with it, and the same thing on the ethnic side," Guyton said. "Typically, you don't get to see many kinds of dance, so we're really trying hard to bring something new, and diversity, to the campus."

Guyton said she approached Senior Laura Gorday to discuss offering lessons in unique, less common styles of dance.

"We would sort of toss ideas back and forth because [Gordon] has a style of hip hop that

didn't necessarily fit really well with other dance groups on campus," Gorday said. "I was pretty hardcore into poi, and that doesn't really fit anywhere on campus [either]."

They began teaching classes and students were able to expand their horizons by learning a new kind of dance apart from the norm. The first couple of weeks involve a dance workout, so students can get their feet wet in the new activity. Choreography begins in the third week, Gorday said.

Gorday, who has been involved in dancing for many years, also enjoys the smaller, more tight-knit atmosphere of the class.

"[It gives me] a sense of community with my fellow dancers, a higher knowledge of dance excellence and the enjoyment of dancing," Gorday said.

She said they try to develop more than a student/teacher relationship with their fellow dancers.

"We are like family, and we like to give that to everyone," Guyton said. "Sometimes you feel like you don't really know other

dancers very well in big organizations. I don't get that. We all know each other so well, and we'll gab through class."

Junior Shannon Clark, a hip-hop instructor for the organization, said she loves SUEDE because she gets to teach newcomers hip-hop, meet new people and perform.

"Being on stage and performing is the greatest feeling I have ever had," Clark said.

SUEDE performed with TSODA last fall, and this spring they will be having their first showcase March 27 in the SUB Down Under. It will be filled with different numbers choreographed by the members to display their talent.

Gorday said they constantly are expanding and looking for new types of dances for SUEDE.

"Anything that fits under urban or ethnic that doesn't have a place on the rest of campus is more than welcome," Gorday said. "We'll do whatever the interest level is. We're pretty open."

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