

"Jennifer's body" not worth the kill

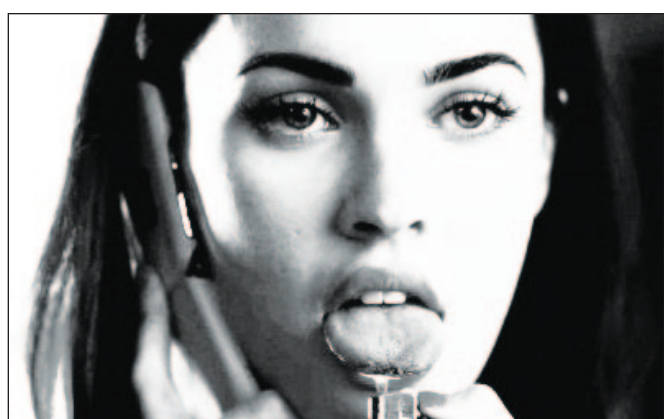
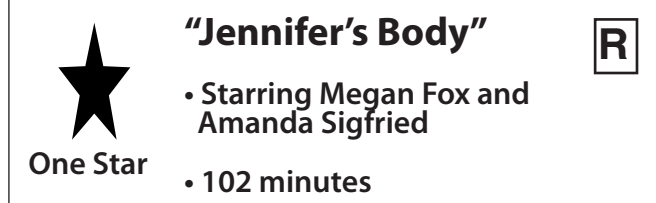


Photo provided by dvdtalk.com



BY NICK FRUMSON
Reviewer

I wanted to see "Jennifer's Body" really badly ever since the previews started. Almost every time a preview came on TV I would exclaim about how cool the movie looked. Until I saw it early Sunday afternoon, I had no idea how wrong I was.

The Downtown Cinema 8 categorized the movie as horror/comedy. I figured, "OK, this is one of those stupid comedy horror movies where there is blood, violence and



Photo modified from reelmovie.com

somehow humor." But I really don't find those things funny at all. Those aspects are more involved in a demented, freak-me-out sort of movie, like "The Butterfly Effect."

"Jennifer's Body" is a crappy scary movie starring the very sexy Megan Fox, co-starring Amanda Seyfried. Essen-

tially, the plot follows a demonic Fox and her best friend Amanda Seyfried. Murders and horror ensue as Fox inflicts flesh-eating terror on the small town of Devil's Kettle.

I give this movie one out of five stars. That lonely star I award to this movie is solely because of Megan Fox's sexiness. The story lacks a lot of explanation and is sprinkled with clichés but does not fall into the "Carrie" category. The screenplay is also poorly written — I laughed a lot, mostly at times when that was clearly not the intention.

This movie is also an excuse to show off Fox's "assets." At times it felt like a soft-core porno.

Loud orchestral scores timed with a flash of a scary figure are something all scary/thriller movies have in common. This movie's "pop-out" moments were terrible — you knew exactly when they were going to happen. Isn't the point not to know? "Jennifer's Body" was also chock-full of inexplicable randomness. We frequently see the main characters in random locations that make you cock your head to the side and wonder, "Where is this place and how did they get there?"

I knew this movie was a real IQ dropper when at one point Fox and Seyfried had a fight in an old abandoned indoor pool and Fox gets impaled with a pool cleaner. She, being demonic, removes the pole from her stomach, and then asks Seyfried nonchalantly, "Do you have a tampon?" Really? I guess that's why some would consider this a comedy. I know that line wasn't supposed to be taken seriously, but my goodness.

The screenwriter must have thought, "Gee, I wonder how I could end this scene? Maybe I'll make a tasteless joke comparing feminine needs to flesh wounds. That'll win 'em over." Seyfried kills Fox in the end, so really, everybody gets what they wanted. Everything sort of works out. The devil-worshipping band and Fox are dead. So you'll just have to wait and see what happens to Seyfried when "Jennifer's Body 2" comes out.

"Porcupine" band examines accident



BY COREY BOMMEL
Reviewer

The porcupine, nature's pincushion, is hard on one side and soft underneath. Lift him up on to overhanging boughs, airy and swaying, and you have Porcupine Tree. Progressive rockers, the band blends acoustic melodies, multi-part harmonies, psychedelic rock and heavy metal along with unusual instruments such as the mellotron to create a truly unique sound.

Porcupine Tree began as a fictional band in Hertfordshire. Stephen Wilson created the band, complete with a fictional back story and band members. Fake albums were conceived, and several songs were produced to add to the tale. Wilson saw the potential in his ruse and decided to take it further by recording and distributing a demo tape. After garnering some notoriety by emerging record label Delirium, Porcupine Tree became a signed band and released its first album, "On the Sunday of Life..." in 1991. With a growing fan base, Wilson enlisted artists who eventually joined the official band to create a follow-up album.

In 1993, the band became a legitimate live show with these guest artists, and Porcupine Tree became a true group. The band began to tour and release more albums throughout the next few years, earning them the moniker "The Pink Floyd of the 90's."

The band continued to develop their sound, changed drummers and in 2002 released their seventh studio album, "In Absentia," on their new record label Lava Records. "In Absentia" was a loose concept album, and this trend of album concepts would follow in later releases. Follow ups include 2005's "Deadwing" and 2007's "Fear of a Blank Planet." Guest artists collaborated with Porcupine Tree in their major album releases, including members of progressive rock band King Crimson, Canadian rog rockers Rush and



Photos provided by porcupinetreec.com

Experimental band "Porcupine Tree" includes band members Collin Edwin, Steven Wilson, Gavin Harrison and Richard Barbieri.

heavy metal heads Opeth.

In mid-September, Porcupine Tree released their 10th studio album, "The Incident." The title was in reference to the band seeing a car accident and hearing it referred to as a "police incident," which the band decided was too passive a word for an event that was so destructive and painful. Wilson wrote many of the songs as first person narratives, attempting to humanize how the media reports in a detached manner. The album consists of a single track of nonstop music, much like Rush's "Hemispheres." Although the titular track, "The Incident," is split into each narrative for easy navigation, the band also recorded four songs outside of the album's song cycle. They released these songs alongside the main album on a separate disc. This album combines all the styles that define the band and, while offering nothing new, still gives the album a unique sound.

The album begins with the instrumental "Occam's Razor," which leads into the first real song "The Blind House," a driving song to kick off what's to come. "The Yellow Windows of the Evening Train" punctuates the album at its midpoint. The standout track on this release is the 12-minute epic "Time Flies,"

somewhat of a tribute in its composition to Pink Floyd's "Animals" album. Building on a personal experience of Wilson's, he reminds his audience that sometimes it's who we are with that matters and not who we are trying to find "cuz time flies." The song begins to build with light acoustics, bringing the rest of the band into a driving beat. It breaks down into a melodic interlude, followed by a trance-inducing guitar solo before finishing back where it began. The album finishes with the light "I Drive the Hearse," very akin to past closers such as "Collapse the Light into Earth" and "Shesmovedon," and is a fitting finale. "Drawing the Line" begins like a typical Porcupine Tree song but includes a poppy chorus that's fun to listen to but draws away from the overall tone of the album. "The Incident," the individual track, is a very industrial rock-influenced piece that follows and brings the pace back.

Though "The Incident" doesn't add much to the band's style, it is still a solid recording. I recommend you pick it up if you are a longtime fan of the band. To the uninitiated, I recommend you look for one of Porcupine Tree's earlier releases, such as "Deadwing," or my favorite, "In Absentia," which in my opinion is their seminal album.



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