

STUDENT LIFE

'Sin City' is synonymous with perfection

Review by Chris Hvizdak
staff writer

"Sin City" is a perfect motion picture. Rarely does any film deserve such accolades and those that do often make the grade by a hair. "Sin City" more than passes for perfect and excels beyond qualification in a number of aspects.

The movie itself could perhaps be best described as "cheerful-fast, ultimate film-noir" full of mean ass characters doing all sorts of wonderfully nasty and violent things. You'll be sucked in by the depravity and gratified by all the nasty things the good guys do to exact revenge on the bad guys. Go see "Sin City"; that much should be evident. Exactly why "Sin City" is flawless may require a bit of clarification.

The much applauded direct translation from Frank Miller's beloved graphic novels to the screen is everything it's cracked up to be. Director Robert Rodriguez and co-Director Frank Miller have succeeded in what Rodriguez describes not as making the comic into a movie but rather making the movie into a comic. For the audience, this achievement has a number of wonderful immediate and long term ramifications. We are immediately treated to a movie which is innovative both visually and in terms of story telling.

The cinematic and comic mediums rely heavily on visuals to convey meaning. What "Sin City" manages to excel in is transferring the pacing of a comic book directly to the cinema. This results in an incredibly fast paced picture incomparable to few others. What we see in "Sin City" is the future of film; it's a movie for a new generation brought up on the rapid pace of



DIMENSION FILMS
Rosario Dawson stars as Gail in Robert Rodriguez's new film, Frank Miller's 'Sin City.'

video games and prime time cartoons. The images move fast; the stories move fast; the characters move fast. This is how movies will be constructed from now on.

"Sin City's" visuals are simply stunning. The film employed an emerging production ethic championed by Director Rodriguez in which all the actors are shot against a green

screen and all the sets are created with computer graphics. This allowed not only for the exacting translation of Frank Miller's original images to the movie screen, but also enabled the manipulation of every frame to perfectly suit the tone and objective of what's going on with the characters. All this business might bring "Sky Captain and the World of Tomorrow" to mind. Don't let it. "Sin City" has a gripping and immersive story which may leave you more in awe than the visual effects.

With "Sin City", we are treated to the rare combination of a master story teller and a master movie director coming together to produce a wonderful film. Neither of these men could have produced such an amazing picture on their own and the simple fact that the collaboration of these two men has resulted in such a wonderful picture should be celebrated by audiences and encouraged as a model to be employed more widely in Hollywood. Considering the production budget of Sin City is reported as just shy of \$40 million in a year when Warner Bros. has dropped nearly \$300 million into 'Batman Begins' it would be folly for the money men to ignore the impact of "Sin City."

No matter how well Batman does this July, "Sin City" has already paved the way toward a far more economical and effective style of filmmaking. No longer will stories that involve a great deal of action be confined to the realm of the banal multi-hundred million dollar, slow as Molasses, marginally violent summer popcorn movie. Rodriguez and Miller have ushered in a new age of faster, smarter, nastier movies that suit a younger generation with a taste for the hard liquor of moving pictures.

Most men missed out on matching genes

By James H. Burnett III
Milwaukee Journal Sentinel (KRT)

For many American men, being told you do anything "like a girl" is considered an insult.

Throwing. Hitting. Running. You get the idea. But fellas, if you haven't figured out yet what makes for a hot wardrobe, it's about time you learned to shop . . . like a girl or better yet, a woman.

While many women understand the concept of buying clothing, mixing and matching items to create multiple outfits, many men shop by mannequin, purchasing outfits that don't work with other clothes.

Following the plastic guy's lead is not always a bad thing if you're stumped, says our expert, Clinton Kelly, co-host of The Learning Channel's "What Not to Wear," the show that helps the hapless dress to fit their bodies and ages.

Kelly suggests you follow these tips:
Shop for pants first. "Start on the bottom. Generally men's trousers don't come in as many colors as women's. They tend to come in neutral colors, like black, charcoal gray, khaki. If you stick with neutral on the bottom, that's gonna make your life 100 percent easier, because with a neutral color as a foundation, you can wear something more colorful on top."

Look for neutral-colored pants with a little flair. "You can do a navy pant, a neutral color, with a pinstripe. . . a lighter blue pinstripe, for example. You can take your cue from the pinstripe, and maybe wear a light blue sweater or shirt. You have to take your cues (for compiling outfits) from the garment itself. Maybe it's a windowpane pant with a little red in it. Look for a red shirt or sweater to match."

Buy business suits with mixing and matching already in mind. "The idea of breaking up a suit is so easy to do. Get a neutral suit; get it tailored to fit you. And simply take your cues and wear the pants with a nice colorful sweater. Take the jacket and wear it with nice jeans and a T-shirt."

Make your fabric patterns complement rather than clash with one another. "Women have a little more difficulty than men, because there's so much more color and pattern out there. They're more likely to buy something really colorful on the bottom and then have a tough time finding a good top to match. Guys have a tough time mixing and matching pattern, period. The thing for guys to learn is you want one pattern to be more dominant than the other. If you wear a pinstripe on the bottom, you can do a bold check on the top."

Be bright. "Every single designer showed bright colors (during New York's fashion week). I think aqua is a great color for guys, like a turquoise. It's a color most guys are really comfortable with and should try to wear in really bold solid shirts."

Go preppy. "Try something like a 'Great Gatsby' look, something like a cable-knit deep-V-neck sweater with contrasting trim."

Rough it. "A great denim blazer would also be good this spring, to sort of dress down a nice outfit from the top down. And then there is the safari-looking jacket with pockets on the front of the chest."

Air out your feet. "The average guy might not wear a sandal, but a safari-looking sandal, leather with lots of hardware, would be a good item."

Jazz up your jacket. "A favorite look of mine is pocket squares. They add a little bit of elegance, a little pizzazz to a sport coat."

Don't waist your midsection. "The bold belt buckle is continuing for men. Get yourself a nice thick belt and bold buckle for casual looks, in jeans, etc."

Cover your eyes. "The aviator sunglasses, not going away. It's such a classic look for guys."

Students begin 'Working'

Review by Lacy Buzard
copy editor

Twenty-five people found their way to the Studio Theatre last night to preview "Working," Behrend's spring production. They were greeted by the acoustic stylings of Jeff Stempka and Patrick Doyle whose versions of classics, such as Jimi Hendrix' "All along the watchtower," enthralled their listeners.

Stempka upped his performance by adding vocals and harmonica strains. He seemed to swallow his lyrics at times, but more than made up for that during the actual production. "He's quite good," said Randy Martell, PSY 06.

The company opened the show with a jazzy rendition of "All the livelong day," which has nothing to do with railroads. From then on the stage was seamlessly transformed from a steel shell of a building to a newsroom and everything in between.

Camille Jones, the show's only non-Behrend performer, lit up the room with her strong stage presence and even stronger vocals. Her vivacious actions brought the audience to attention and never let them go.

An authentic looking steam rose from the stage as millworkers mock-produced their suitcases. Watch out if you have asthma, though; it could be an issue. Overall, however, it worked its magic by placing the audience within the scene.

The highlight of the show came with the song, "If I could've been." This heart-wrenching song about how laborers have feelings and intelligence that often goes over-



CONTRIBUTED PHOTO
The cast of "Working" had their first performance last night.

looked brought the plight of the working class to life for the audience.

A great surprise came when Tanaz Balaporia opened her mouth solo for the first time in "Millworkers." Nothing short of amazing can describe the way her voice streamed from her diaphragm. She began with a vigor that captivated listeners and kept it up for the remainder of the show.

"I didn't think a college production would be as good as it was," said Andrew Chernauskas, SoftEng 04. "It was incredible."

And so it was. From the supermarket checkout with Amanda Golia to on the road with Aaron Amendola, "Working" is sure to please. The show will run April 8, 9, 10, 13, 14, 15, 16 and 17 in the Studio Theatre.

investing in lifetimes

Three Sessions / over 300 classes

at Clarion University - Clarion Campus, Pittsburgh site & Venango Campus, Oil City Evening & weekend classes available.

Make the Most OF YOUR Summer

- Undergraduate - education, business, science, computers, history, math, English.
- Graduate - education, special education, library science, MBA
- Classes that meet Act 48 requirements
- Classes available on-line

Small classes, personal attention

Pre-session - May 9 - May 26
Summer One - June 6 - July 8
Summer Two - July 11 - August 11

CLARION UNIVERSITY
SINCE 1867
A MEMBER OF THE STATE SYSTEM OF HIGHER EDUCATION

For information, call (800) 841-8975 or www.clarion.edu/summer

Women's Film Series

"Open Hearts"

A story of death, romance, and betrayal.

Mon. April 11
7:00 p.m.
Reed 117