

## Interpol Lights Up Raleigh

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The sold-out crowd at Disco Rodeo in Raleigh was treated to a perfect performance from indie-rockers Interpol and Blonde Redhead on Sunday, Feb. 28.

The place was as packed as it possibly could be, but the venue itself disappointed many, mainly because opening band Blonde Redhead was told to begin the show earlier than most expected. About a hundred fans were left standing outside in the cold rain, forced to hear most of the opening band's set in the form of muffled beats leaking through the venue's metal walls.

Many fans were angry, but those who made it in caught a few great songs from Blonde Redhead. Their set was impressive but minimal, as the band finished up about 10 songs without playing some of their more recognized tracks.

Once inside, the angry fans that missed the opening act couldn't help but forget about their previous misfortune as Interpol put on an unforgettable performance. The band sounded just as good, even better than they



Interpol fans had a thrilling night in Raleigh despite a leaky roof and some very poor views. The band left fans breathless opening with songs from their new release "Antics" and then throwing in some old favorites from their previous album.

do on their recordings.

Disco Rodeo as a venue did not live up to the standards the bands had set. Besides leaving fans in the rain for most of the opening act, the venue is laid out in such a poor manner that it was very hard for the crowd to get a good view of the stage. The main floor is raised from the surrounding floor and has a railing going around it with a single entrance in. With this set-up, only the hundred-or-so people who squeezed onto their porch-like platform even had a chance of seeing the stage. Some of the bands' biggest fans could be seen on the outskirts of the Disco Rodeo with no view of the stage, singing to every lyric while straining

their necks for a glimpse of the performers.

In addition to the venue's poor layout, rain leaked from the ceiling above the stage onto expensive guitars, keyboards, and equipment. Still, the bands didn't seem to mind and just made a few jokes about the situation.

In spite of the venue, Interpol was flawless. They opened their set playing through the first three tracks off their latest album "Antics." Just as it seemed that they might play straight through the whole album, they broke into some of the better tracks off their previous release "Turn on the Bright Lights."

The band spoke very little and moved around even less but a pitch perfect sound and

an amazing light show made up for their lack of personality. A short "Thank you" and some tuning of guitars were all that was heard from the band in between songs.

On stage, the entire band sported expensive suits while playing under the red blaze of stage lights and fog that have become their signature.

The crowd was responsive and appreciative and in turn Interpol gave them a great show filled with extended versions and lengthy breakdowns of some of their best songs. Despite the rain and lack of love from the Disco Rodeo, fans of Interpol left with an even better impression of the beloved band.

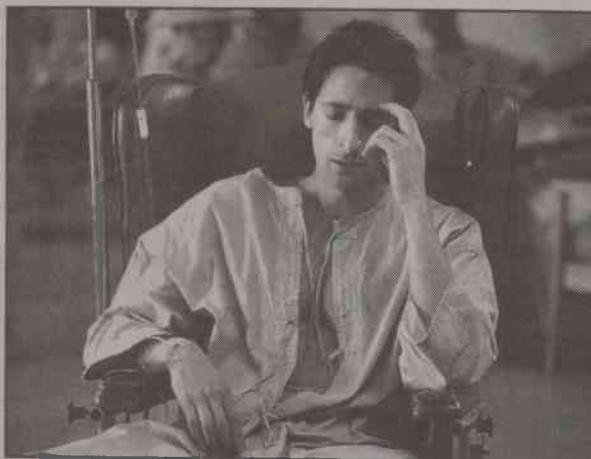
-STICKY FLOORS WITH JUSTIN MCLEOD-

## Adrian Brody questions his sanity in 'The Jacket'

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With all of today's modern movie innovations, it's hard to find powerful performances and plots that dare I say - may make you rethink some things. "The Jacket," starring Adrian Brody and Keira Knightly, resounds with some of the same features that made "The Butterfly Effect" and "21 Grams" such compelling pieces of art. Paired with breathtaking cinematography and exceptional acting, this thriller can weather a season that doesn't shine brightly on horror pictures. Even with the second installment of "The Ring" series coming a week later, "The Jacket" emerged from John Maybury as a brainchild persistent on thriving.

"The Jacket" opens up fast and the exposition is gone before you know it. And here in lies the plot. Jack Starks has died once already (not by suicide - this isn't "Constantine") in the Gulf War and somehow ended up on trial for killing a man he



Adrian Brody stars alongside Keira Knightly in "The Jacket," to produce a horror film that can hold its own against other genres released in theaters this season.

doesn't remember meeting. With Gulf War syndrome on his side, Starks misses the prison life but ends up no better off in a mental insti-

tute. Here, he gets thrown into experiments that haven't worked previously but something curious happens. He is able to see into the future while he lies in a morgue drawer, existing in both the future and the present. With Jackie Price's (Knightly) help, Starks seems destined for happiness, but unlike "Butterfly," he doesn't seem to be able to change past events.

Along with the plot, the chaotic structure of the movie is contrasted by the cinematography. Most of this film uses a hazy blue filter that builds a calm front around all the chaos Jack is facing in the sanitarium. When he was most content (with Jackie), the

screen was filtered with darker color and the scenes always seemed doomed. The storyline and the aesthetic filming helped create a piece that shed conflicting views of pain and pleasure.

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"The Jacket" has a million-and-one-things going on inside of it and it is surprising how different this is from the scary movie that it appears to be on

the trailers. The audience will fall in love with a character that has been put in the deepest hole of Hell but still has compassion for those stuck on the side of the road. Possibly the most exceptional quality of this movie is the ending, which falls somewhere between the happy and sad conclusion we have grown used to, creating another beautiful conflict that must have been intended to make the audience think more about the frailty of life.