

Black Keys romp and roll

BY JAMIE WILLIAMS
ASSISTANT DIVERSIONS EDITOR

Like a walk through the Louisiana backwoods on the most stiflingly humid summer day imaginable, *Attack & Release's* opener, "All You Ever Wanted," starts slow and heavy until perspiration drips and the air gets so thick that breath starts to come at a premium.

But when it breaks — and damn if it doesn't break in a big way — it sets the stage for the blues romps that make up the next few tracks, before the album's highlight, "Psychotic Girl," takes it back to the swamp.

And that's the formula of the record — for every hyperkinetic blues riff, there is a country-tinged slow burner with reverb and ghostly backing vocals rising like steam from an algae green swamp.

And it's those elements, the distinct work of production superstar Danger Mouse, that give *Attack & Release* its unique Southern-gothic

BLACK KEYS ATTACK & RELEASE



MUSICREVIEW
THE BLACK KEYS
ATTACK & RELEASE
ROCK



qualities.

Sure, the duo of Dan Auerbach and Patrick Carney hail from Akron, Ohio, but they succeed in taking listeners on a sonic journey through the backwoods and dirt

roads of the South.

The music, while expertly produced, is dirtied up a bit, like rubbing new white shoes in dusty red clay to give them a broken-in look.

And that isn't necessarily a criticism. The implication is not that the sounds are forced; the implication is that the sounds are real and the images raw, but they are manipulated in a way that makes the textures more evident, the road just a little bumpier and the air a bit thicker.

If Faulkner had put down the pen and started a blues/rock duo with Flannery O'Connor, this is what it would have sounded like.

The Black Keys' diversions from the minimalist garage sound of their previous output make for the most interesting tracks on the record, but if not for the almost equally glorious guitar and drums rockers, they wouldn't be nearly as effective.

Fast, then slow. Quiet, then loud. Clean, then dirty. Kinetic, then contemplative.

Attack and then Release.

Contact the Diversions Editor at dive@unc.edu.

BY RACHAEL OEHRING
STAFF WRITER

"Paranoid Park," Gus Van Sant's latest, details the consequences a teenager must face after he is accidentally involved in a tragic accident.

Unfortunately, the movie is too light on dialogue or narrative to detail much of anything besides lingering shots of skateboarders and the apathetic faces of teenagers.

Based on the novel of the same name, the film exemplifies why the book-to-movie transition hardly works.

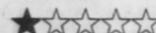
Thoughts, feelings and inner monologues rarely are captured well visually on film, especially when being adapted from a medium where it's all tell and no show.

Van Sant bypasses this little hitch completely by not even trying to convey thoughts or emotions, instead using overly long shots of kids skateboarding to convey nothing but his stylistic preferences.

Van Sant goes for a dreamy lo-fi effect with the blurry slow motion

MOVIEREVIEW

PARANOID PARK



shots of teenagers skating over lingering, fuzzy French music, but when standing in for narrative, it just becomes boring.

Van Sant seems to be throwing every hackneyed film-school trick at this movie, from the disjointed jumps in timeline to the obnoxiously slow pace.

If that weren't enough, the film is annoyingly light on plot and lacks a narrative thread, which might be forgivable if Van Sant were trying to convey something through more than visuals, but he doesn't.

Instead, you're just left with a quiet, boring study of why no one really cares how 16-year-olds feel in the first place.

Because apparently they don't really have any thoughts or feelings.

Van Sant's insistence on using non-actors to convey a sense of reality might also be more

understandable, had he actually auditioned the teens first to make sure they could finish a complete sentence without tripping over their lines or using "like" a million times.

Of course, that's how teenagers really talk, and, of course, it's supposed to lend a sense that this is really happening to these kids, but let's be real here: there's a reason why real, trained actors are used in most movies and not just people off the street to lend an added sense of reality to your stupid movie.

If you want to lend a sense of the raw realism of adolescence to a film, don't pepper it with five-minute shots of someone getting their hair wet in the shower while birds are chirping in the background.

"Paranoid Park" is a boring, nonsensical waste of time that makes no effort — and completely fails — to convey the fragility of emotion that teenagers in the throes of growing up really feel.

Contact the Diversions Editor at dive@unc.edu.

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