

Pulse Editor:  
Ryan Nyburg  
ryannyburg@dailymerald.com

Hot Picks:  
Sonia Dada

Saturday, August 21, 7 p.m.  
WOW Hall, 291 W. 8th Avenue  
\$16.50 in advance, \$18 at the door

Wednesday, August 18, 2004

## Students should take time to tour the Knight library

The depths of the Knight Library warrant exploration by those new to campus

RYAN NYBURG  
PULSE EDITOR

Seeing as there are a lot of new students coming to the University pretty soon, I thought I would take this opportunity to provide them with a much-needed tour of one of the most important buildings here on campus: The Knight Library and Health Spa. Actually it's not a health spa. I have no idea why I wrote that, but anyway, let us enter this vast temple of learning so that we may become familiar with its hallowed walls and various but minor structural absurdities.

### REPORTER'S NOTEBOOK

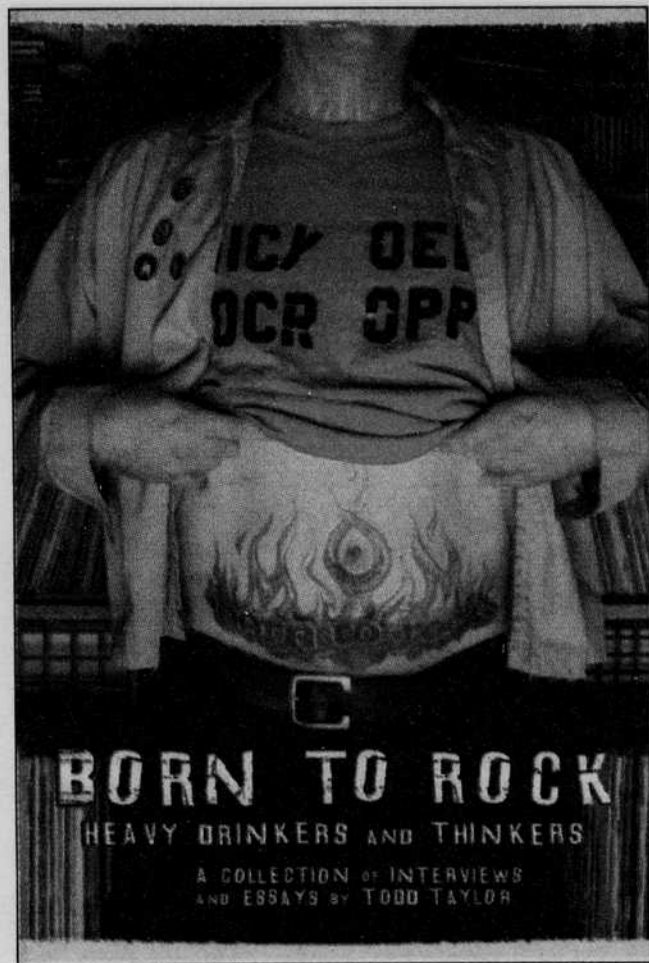
The front doors of the library are large, steel behemoths that look like they were added as a first layer of defense after the National Literacy Awareness Week Riot of 1987. The original purpose of the doors has been mostly forgotten, though if you look closely, you can still see the remains of what was once a machine-gun nest up on the roof, which is all that is

Please see LIBRARY, page 14



Tim Bobosky Interim Photo Editor

The Knight Library houses the University's collection of social science, humanities, music and business research materials as well as an interesting, if limited, selection of vending machines.



Courtesy

Todd Taylor's debut collection, "Born to Rock," is a compendium of interesting and occasionally moving interviews with players in the modern punk rock scene.

## 'Drinkers and Thinkers' shares rockers' stories

Author Todd Taylor's skillful interviews bring punk-rock artists into view

RYAN NYBURG  
PULSE EDITOR

So punk rock is dead, it's been co-opted by the major record companies and mainstream culture in general, there's nothing left worth listening to, and if there ever was it's certainly gone now. Or at least that's how the argument goes. It's a popular notion.

### BOOK REVIEW

Now you're thinking that because I've dubbed it a "popular notion" I'm about to present some form of evidence to prove it completely erroneous, thus making myself look smarter than the average introverted, know-it-all music snob. If you're thinking that, then you're right, and as evidence I present you with punk journalist Todd Taylor's debut collection "Born to Rock: Heavy Drinkers and Thinkers."

The book is a collection of interviews and essays spanning eight years of working for "fanzines" such as the punk stalwart Flipside or Taylor's own rag, Razorcake. The list of interviewees is a hardcore

punk's wet dream of modern bands and current punk-rock heroes. The obscure sit alongside the nearly famous, while the topics of discussion range from the truth about the Civil War to whether or not it is artistically valid to write nothing but songs about science fiction authors to why Fat Mike isn't really fat. Taylor is an engaging interviewer, often keeping in the background while his subjects rant into the microphone for extended periods. His love of the subject matter, everything punk rock, shines through as he questions bands that have been on the road for ages on what possesses them to keep going night after grueling night. The answer is often along the lines that they love it as much as the author.

This is obviously not a book for everyone. Those uninterested in modern punk will find little of interest amid the stream of bizarrely named bands and eccentric personalities. But anyone already at least somewhat engaged with the subject will find a treasure trove of interesting sketches about the people who have shaped the face of modern punk. These aren't the snotty little trendsetters you see on MTV with their shirts off and their muscles bulging, but rather the bands that have

Please see BOOK REVIEW, page 14

## Tragicomic Zach Braff flick uneven, worthwhile

What 'Garden State' lacks in tonal consistency, it makes up in winsome quirkiness

RYAN NYBURG  
PULSE EDITOR

Andrew Largeman is a character who seems severely disconnected from what is going on around him. When he gets the message that his mother has died, he responds by slowly going back to sleep. Even in his dreams he is unconcerned with his surroundings. Played by Zach Braff, he is an interesting and recognizable character looking for some kind of emotional resonance, seeking desperately to attain some state beyond numbness.

And what more perfect setting for such disconnection could be found than the state of New Jersey?

### MOVIE REVIEW

"Garden State" is a film that isn't outlandish enough to be a comedy but is too quirky to be a straight drama. Instead, Braff, who also wrote and directed the film, attempts to find some middle ground between the two, often succeeding, often tripping over potholes of tone confusion. The script strikes plenty of false notes, occasionally reveling in its own quirky behavior for no other reason than because it can. When it works, it touches on many levels, finding and sustaining a feeling of tragicomic absurdity. I almost wish it had been an abject failure, because even that would be better than seeing a great film marred by the mistakes of a first-time filmmaker.

The story begins with Andrew receiving the news of his mother's death and heading out to New Jersey to attend the funeral. He goes back to his childhood

Please see GARDEN STATE, page 15

## 'Phantasm' adroitly shatters rules of horror

Don Coscarelli directs an eerie but potent sci-fi horror classic

RYAN NYBURG  
PULSE EDITOR

Of all film genres, horror is probably the one most concerned with form. Horror films tend to follow established rules for pacing, lighting and plot structure, with few variations and little experimentation. Different trends, rather than breeding new ideas, produce nothing but different variations on old forms.

It is rare that horror films break free from all

preset structures, and when they do, the effects can often be felt for years. Films such as "Bride of Frankenstein," "Night of the Living Dead," "Halloween" and the first two "Evil Dead" movies

### FORGOTTEN FILM

were completely different from anything else being made when they came out, and as such they influenced a wide range of other films. But all that meant was that their techniques were imitated ad nauseum for decades to follow.

But one horror film stands out among these as

a complete break from nearly ever horror convention, so much so that it would be nearly impossible to imitate. That film is Don Coscarelli's 1979 magnum opus "Phantasm."

If you really want to understand how different this film is from everything before it, you need to study it shot for shot (which I did once on a particularly boring weekend). It follows no known structure for building up thrills or getting big scares to pay off. All the standard building blocks are there: the spooky music, the dark atmosphere, the morbid locations. But the parts are pieced together in

Please see PHANTASM, page 16