**Dark Knight set to brighten BLC this weekend**

By John Schuler

Barnum, starring Michael Katzen and Jack Nicholson, took audiences by storm as they watched one of the most legendary comic books of all time come to life in 1989. This dark and costumed tale tells of a boy whose parents were killed in front of his eyes. He then grows up fighting crime dressed as a bat. This may sound crazy, but people were able to identify with this character, which made him believable.

After its fairly sold-out, Barnum Returns, and two more horror films, BarnumForever and Barnum and Bowie, it looked as if the Barnum series, after a promising start, fell flat on its face. However, director Christopher Nolan (Memento) and actor Christian Bale (American Buffalo) teamed up for the resurrection that would resurrect Barnum's legacy. But for revenge fuel his training with a mysterious instructor named Henri Ducard (Liam Neeson), who is associated with a secret cult called the League of Shadows. However, when he realizes Gotham City is in need of justice, he must turn his back on the League of Shadows and save Gotham from villains who claim the city in the once peaceful city.

Barnum Begins is a terrific start to revive this once dead series. It really holds true to the spirit of Barnum all about. It was not turned into a fun act for kids, but it is a realistic and dark tale of a boy having dealt with a terrible tragedy. The son of a wealthy man who appeared a few years ago for the role didn't really need to go the extra mile. Some of the fights were short and too fast, but the Barnum series should have been substituted with a big, huge all-caricatured vehicle. Fans seemed to like the more dark and edgy stuff of the previous films.

All in all, this was a great movie that got the summer kicking off in high gear. Rider students will surely enjoy what this movie has to offer. It supplies good entertainment and is a fun time. The Dark Knight really stood out in the money box and each actor played an essential role in Wayne’s journey.

The story was incredible and keeps viewers at the edge of their seats. Barnum's background, which was not revealed in this kind of film in any of the previous Barnum movies, was told to perfection and was busy in this story. Barnum looked, dark and terrifying, which is the way he should be.

The music set the tone for the entire movie. As well, supplying a dark theme. Some complaints about the movie were minor. Some supporting roles are weak. Katie Holmes as Wayne's love interest, who appeared a little too young for the role didn’t really need to go the extra mile. Some of the fights were short and too fast, but in the Barnum series should have been substituted with a huge all-caricatured vehicle. Fans seemed to like the more dark and edgy stuff of the previous films.

It's one of the few times students can be Mr. T, Abraham Lincoln or suffer from chronic itching. It can return a television that makes gaga and sing an opera about a astronomer in the Congo. You can be asking yourself, “Who are these weird kids?” They are none other than the cast of Barnum Omega’s improv show, The Improv Olympics. "The cast is a group of students who can stage and play various improv games based on audience suggestion and the rules of the game," said senior Matt Cook, co-director of The Improv Olympics. “We know how each scene ends, but how we get there is up to the audience participation and us.”

Some of the most well-known games the cast performs are: Party Quirks, Lies From a Pocket, The Dating Game, and Comedians O’Clock. Three or four new games have been added to the list of existing games, some involving the cast working with music. One of those new games is also among the director's very own favorites: "It was made up game," said Cook. "We take the audience's suggestions for a household activity and two cast members work together to complete it."

The real fun comes in when the music starts. Right when the scene is about to begin, music from a movie or TV show is played. The cast member then must change his or her mind to fit the music playing. He or she must finish his or her task while dancing to the soundtrack. It was a lot of fun. "It's so much funny watching people remain focused while you go from Titanic to a Sex City fight scene," said Cook.

"It's about getting people with the talent and who are willing to learn," said senior Arnaldo Ortiz, co-director of "We have a really good cast who is willing to work together." Senior Pam Gersht and Cook are enacting their fourth and final year of this "spectacular show."

Improv looks like a piece of cake on the television show Who’s Line Is It Anyway, but in reality it takes practice. "You have to make up on the spot, saying whatever comes to your heart,” said Gersht. "It gets hard trying to think of things. You have to be quick on your feet and spontaneous." "At first I thought it took time to get used to some of the games,” said Smith. "It's like a tight rope walk. I came to audition without knowing many people, but now we really feel comfortable with everything.

The Improv Olympics promises to make audiences laugh till they cry. The only concern is filling the seats. Usually an Alpha Psi Omega production, especially one as small as this, is held in the Studio Theater, but The Improv Olympics will be held in none other than the Yukon Theater.

Realizing it is an extremely diverse atmosphere, the cast warns carmicat performing for a large crowd: "That's a whole new vibe with this show," said Cook. "Just the amount of effort people put into it makes it more confident and exciting than I have ever been for an improv show."

"It's our first time performing it in the Yukon, which makes it great because there are more seats," said Ortiz. "Audience participation makes up a large chunk of the show."

The community will have the opportunity to see The Improv Olympics on Saturday, Oct. 8 at 8 p.m. in the Yukon Theater. Tickets are $5 and can be purchased at the door. "The bigger the crowd, the better the show," said Smith.

**Juliana Theory passionate about ‘Deadbeat’**

By Bill Greenwood

First since its release in 2000, the Juliana Theory has been lauded by the critics for its underground-embraced second full-length album, “Deadbeat.” The record, widely considered to be the band’s best, has benefited most from this treatment, said Detar as “a combination of all our other records that we’ve done in the past, all put together as a hanger on a peg.” It has been raving reviews due to its fan-base, mostly nicking sound. According to Aimn, the decision to go for this kind of style was because it was so different from the first one. “[Underneath This Is a Dream] Also contributing to the band’s apparent distance for its previous album was the importance of major label Epics, which signed the band in 2001 (the group has since returned to its indie roots, releasing its new album on Detar’s Abacus Records).

“We’ve always done that with each record,” Aimn said. “I remember when Emotion Is Dead came out, I was wonted that the band’s approach to recording was the main reason for Love’s failure, said Detar. “The biggest thing that affected our last record was that we rushed and tried to do it really quickly,” he said. “[For] this record [Deadbeat Sweetheart] we spent a really long amount of time, maybe too long.”

With a new album inevitably comes a new tour, and The Juliana Theory certainly hasn’t stuck up on this in their new album, according to Aimn. “We’re nervous about the couple of shows, but no we’re getting a little bit easier to play [the new songs],” he said. “It’s so believable, for everybody, so used to it.”

The band has also been modifying some of its older songs, updating them to fit in with its more recent work. One track that has benefited most from this treatment has been “August in Bethany,” off of their debut album, “Underneath This Is a Dream,” said Detar. “We changed it up a good bit,” he said. “It’s a little more dreamy now and kind of a driving emotion.”

The jury is still out on whether the band will tour with Deadbeat Sweetheart with the same vigor as Emotion Is Dead. However, if the band’s approach to touring remains the same, the band members can take pride in producing a work that, in their eyes, for soundtrack any thing they’ve done before. “I think it’s our best record,” Detar said. “It’s like, Emotion Is Dead thin and Emotion Is Dead thick, I think it’s kind of long,” Detar said. “We just wanted to go dent in their new record, which Detar added to the mix later.

“You’ve got all the band members, gathered in one room, for things that could have definitely been left off the album,” Detar said. “I think there’s some songs that should be left off. There’s no filler at all.”

Juliana Theory has been haunted by the spectre of its underground-embraced second full-length album, “Deadbeat.” The record, widely considered to be the band’s best, has benefited most from this treatment, said Detar as “a combination of all our other records that we’ve done in the past, all put together as a hanger on a peg.” It has been raving reviews due to its fan-base, mostly nicking sound. According to Aimn, the decision to go for this kind of style was because it was so different from the first one. “[Underneath This Is a Dream] Also contributing to the band’s apparent distance for its previous album was the importance of major label Epics, which signed the band in 2001 (the group has since returned to its indie roots, releasing its new album on Detar’s Abacus Records).