

SOCIAL INTERCOURSE

Se7en Sided

With Aras and Black Aurora
Friday, 9 March at 8pm
Victory Lounge
Tickets \$10

Seven-sided dice are relatively rare and used primarily for a variation of the game backgammon. They are relatively quiet when rolled, as most dice are. In comparison, local band Se7en Sided doesn't have any issues with getting loud and rowdy.

With Se7en Sided currently working on their first full-length album and Black Aurora having just released *Polar Night*—their first full-length—the concert promises to showcase some loud and hard-working Edmonton talent.

A triple bill of young, local hard-rock bands for ten bucks sounds like a pretty good way to spend your typically drab, backgammon-filled Friday night.

The Department of Art and Design's Silent Art Auction

With DJ Generic
Thursday, 8 March at 6:30pm
Fine Arts Building 2nd and 3rd floors
Cheques and cash only

The Bachelor of Design and Bachelor of Fine Arts graduating class will be holding a silent auction of one-of-a-kind works this evening. All pieces have been created by graduating students and include everything from paintings to sculptures.

If you've got some extra cash and an empty space in your home, come out and support a graduating class that will probably need more financial support than Arts grads.



Hawksley Workman

Saturday, 10 March at 7pm
McDougall United Church
Tickets \$27 at Ticketmaster

What's this? Hawksley Workman, one of Canada's quirkiest rockers, is playing a church?

That's right. Hawksley will be bringing his own brand of eclectic pop-rock to the historic McDougall United Church this Saturday. The brick building has stood for nearly 97 years at 10025-101 Street and was originally home Edmonton's Methodist population before they joined with other denominations to form the United Church of Canada.

With lyrics that range from "Gather at the church / say a quiet prayer" to "More alcohol baby / Cocaine in Montréal," it will be interesting to see how Hawksley comes off in the holiest of venues.

Check back next week when GWAR plays a mosque.

The Black Halos

With Panik Attak and Let's Dance
Wednesday, 14 March at 8:30pm
New City Compound, 18+
Tickets \$10 at door

The first band to sign with new label History Music, Vancouver's The Black Halos are gearing up to record their fourth full-length album set to be released this summer. But before hitting the studio, though, the eyeliner-laden glam rockers will be travelling across Canada to build up the hype.

Joined by two Edmonton punk bands, Panik Attak and Let's Dance, the show looks to be a great time for those wanting something a little faster and angrier than the Se7en Sided show.

RYAN HEISE
Picking up the heathen's slack



Willed by the Gods, Miller

Director Zack Snyder explains how his latest flick, *300*, sought and gained Frank Miller's approval

Movie Preview: 300

Directed by Zack Snyder
Starring Gerard Butler, Leda Headey and Dominic West
Empire Theatres
Opens Friday, 9 March

PAUL BLINOV
Arts & Entertainment Staff

Following in the footsteps of *Sin City*, *300* is another one of Frank Miller's noted graphic novels finding itself projected onto the big screen. *300* is Miller's illustrated take on the historical Battle of Thermopylae, wherein 300 Spartan warriors, led by King Leonidas, make their last stand defending Greece against an insurmountable Persian army. Flashes of historical accuracy mesh together with the creative visions of both Miller and Director Zack Snyder, who was already familiar with the graphic novel before beginning work on the movie.

"I've been a fan of Frank's work for quite a while," Snyder admits over the phone. "The chance to bring one of his classics to the screen was in a lot of ways a dream come true. I have so much respect for the graphic novel that I wanted to make sure that it didn't get turned into a movie. I didn't want it to get Hollywoodized."

Staying true to its source material proved to be a relatively arduous process. Snyder, who also wrote the screenplay, had the film shot exclusively before green screens, relying on actors to create the drama and tension with only themselves and the costumes to draw from. It was a difficult task for the cast, but according to Snyder, it was one that was absolutely necessary in capturing the essence of Miller's work.

"We chose to take Frank's frames and then try and make them real," Snyder explains. "So it did need [artificial] colour, it did need a green

screen environment, it did need lots of post-production. But in the end, it was done all out of reverence for what Frank and [300 illustrator] Lynn Varley created."

From an outsider's perspective, Snyder may seem like a bizarre choice to handle the project, given the critical praise of *Sin City* and universal panning of his previous—and first—movie, 2004's remake of *Dawn of the Dead*. Snyder, however, doesn't seem phased. Instead, he hopes audiences will share his idea of a good epic.

"I know what [Persian King] Xerxes really looked like, what the immortals really looked like, but in the end it was about, 'Was that cooler than what Frank did?'"

ZACK SNYDER

"When I made *Dawn*, I just tried to make a film I thought looked cool, like a personal film," he states. "It wasn't my intention to make a film that did anything except satisfy my sensibilities, and it was my hope that people would enjoy that. [With *300*] I really just thought, 'If I really gotta see a sword-and-sandals film, it'd be really cool if it looked like this.'"

Miller's graphic novel wasn't a perfect historical account of the battle of Thermopylae, but Snyder, who bounced some fresh ideas off of Miller during production, took even further steps away from historical accuracy by adding fictional monsters to the scenario. Snyder sees his decision justified by the exaggerated tales that would have survived an epic battle such as this, even if diehard fans might be drawing their

swords against him.

"In [Miller's] telling of this story of *300*, a lot of it is exaggerated by the perspective of the Spartans," Snyder suggests. "If you had never seen an elephant before and someone was describing it to you, you might imagine it as this monstrous creature."

In taking *Sin City* from graphic novel to movie, Frank Miller was so hands-on that he was listed as a co-director of the film. However, Snyder earned enough trust from the graphic artist for *300* to make room for his own creative visions while Miller stayed on the sidelines.

"Frank was involved [in *300*] to different degrees than *Sin City*, in the sense that we did have [his] approval," Snyder explains. "We met and he wanted to see if I was gonna screw up his book or not. We had long conversations about my philosophy for filming, [and] he was super supportive. He said, 'This is your movie, you're directing it ... but I'm here for you; whatever you need, I'll help you out with it.' He had some really great input, but in the end, it was really just me doing it."

That doesn't mean Snyder strayed far from the original creative vision, however. Snyder was guided mostly by his own fanboy instincts, his admiration of Miller's work and, ultimately, the desire to compare his own work to the graphic novel in order to achieve the same feel.

"While I am a fan of the historical account of that battle, I wanted the audiences to have the experience that I had when I first read the graphic novel ... I did a lot of historical research," Snyder says. "I know what [Persian King] Xerxes really looked like, what the immortals really looked like, but in the end it was about, 'Was that cooler than what Frank did?'"

"That was kind of our production philosophy," Snyder laughs. "I'd do arduous research and then not use any of it."