

"THE SOCIAL NETWORK" GIVES AUDIENCES A LOT TO POST ABOUT

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The best way to describe "The Social Network" for Facebook users is to write "Like." In more detail, the filmmakers adapt "The Accidental Billionaires" by Ben Mezrich, to make a biography about Facebook told through its inventors and investors. The most important thing to realize about this film is that it cannot be taken at face value. Did each scene happen exactly as it was portrayed? Who knows, but coming from Hollywood, there are likely elements of fiction mixed in with reality.

Nevertheless, it finds a way to engage people and bring them into a world that feels mysterious behind the computer screen. Those on Facebook will learn some ideas about its start (whether true or false) while those who aren't will witness how Facebook changed the world and its creators in the process.

"The Social Network," written by Aaron Sorkin, examines Harvard sophomore, Mark Zuckerberg (Jesse Eisenberg) who wishes to be in exclusive clubs for a better life and whose friend, Erica Albright (a good Rooney Mara in a limited role), doesn't know how to help him. Drunk, Mark goes online and creates Facesmash.com, which compares female students at the university. Needing help to process everything, Mark asks his friend, Eduardo Saverin (Andrew Garfield) for an algorithm to keep running the site. While the site gains popularity, it causes havoc on the school's servers and in Mark's life.

Yet, he is noticed by twins Cameron and Tyler Winklevoss (Armie Hammer and Josh Pence respectively) and Divya Narendra (Max Minghella), who want Mark to help create an exclusive social network to rival MySpace and Friendster called Harvard Connections. Soon, Mark asks Eduardo for money to develop this site, but Mark has been making his own modifications to Harvard Connections. After many hours, Mark creates his social network, the

facebook.com, which riles up the Winklevoss twins and Divya. As Facebook catches on, Mark branches out to other schools and the world while lawsuits pile up against him and friendships fall.

This movie is motivated by its characters. It is filled with incredible talent that establishes the movie in its quasi-reality. Even those in limited roles, like Rashida Jones, do well with what they are given. However, the ones that stand out are Eisenberg, Garfield, and Justin Timberlake.

Eisenberg has found one of his best roles yet. He plays Mark as someone who feels like he is the smartest person in the room and ignores others. He also comes across as a computer genius who feels happier sitting alone in front of a computer than with people.

Plus, Eisenberg looks like the cinematic equivalent of Mark, making it easier to see this actor portray this role. However, his performance portrays Mark as his own worst enemy—a person who has everything but the things that matter. This isn't the portrayal of the actual person, only Eisenberg's well-done performance of the role.

Eisenberg also does a fantastic job when it comes to the dialogue. He is able to grab Sorkin's words and say them as fully or quickly as necessary to develop his character. Sorkin's words can be swift, but Eisenberg doesn't have a problem with it.

Garfield is fantastic as Eduardo, displaying a range of emotions in his rocky relationship with Mark. He's the guy that viewers can connect to, which helps to understand situations from his perspective. If Eisenberg's Mark is a wild card, Garfield plays the balance to even things out. Plus, Garfield and Eisenberg work well together, especially in their court room scenes, which are absorbing and upsetting as this friendship dissolves.

Timberlake deserves recognition for doing an amazing job as Napster creator Sean Parker. He adds energy that the film needs to keep the momentum going. Timberlake makes Parker seem like a rock star in the Internet's early years and Parker thinks

that way as well ("This is our time!"). Timberlake's funniest moment as Parker comes when he talks about Napster getting sued by Grammy winners. Simply put, Timberlake rocks.

Director David Fincher conveys another strong dramatic tale and brings a mysterious feel to the story. His gold-lighted scenes and dark emerald sets (with a nice assist from cinematographer Jeff Cronenweth) create this mood. Sure, the film is fictionalized but Fincher makes it come alive by understanding the characters and the script. He knows to make certain scenes energetic or to build drama in the quieter ones. In fact, some of the best scenes come from the court room hearing between Mark and Eduardo as he displays this fragile friendship and gains great performances.

Fincher develops the characters by first focusing on Mark, but by the end, making all the characters matter. This ensemble slowly evolves, which is great because everyone is important in telling the complicated story of Facebook. With this in mind, the ensemble relays themes of fame, greed, betrayal, genius, and loneliness without having to work too hard.

Writer Aaron Sorkin uses his fast-paced dialogue once again to keep the movie going. He begins with a quick back-and-forth talk. However, he manages to slow the dialogue down without losing its integrity or wittiness. The words feel real and grounded, helping to view these characters as people instead of just actors. When Mark talks to Erica after he wrote negatively about her on his blog, she says, "The Internet's not written in pencil, it's written in ink." Sorkin also constructs the story creatively, going back and forth in time from friendships and the creation of Facebook to court hearings and settlements. While confusing at first, it balances out and becomes an interesting way for the film to play out through flashbacks and dialogue.

While the film is great, it does falter occasionally. The film takes place over a matter of years, but it's never clear how many. A title card in the beginning says "Harvard University Fall 2003" but that is it. A concrete timeline could have helped the audi-

ence follow the story progression more easily, but then again, no dates could be a sign of speculation.

In "The Social Network," Fincher and Sorkin work wonderfully together on one of the better pictures of

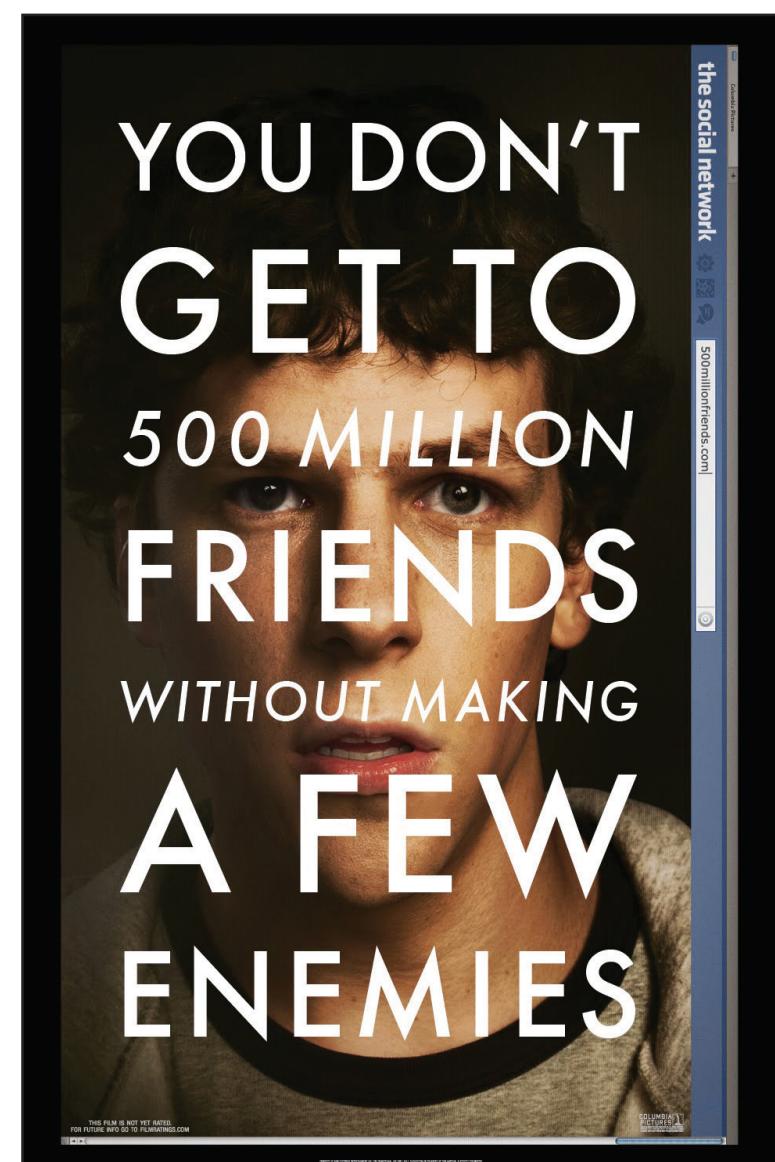


PHOTO COURTESY of images.tmcnet.com

Jesse Eisenburg plays Facebook creator Mark Zuckerberg in "The Social Network."

tion on events. Sometimes the movie pushes its PG-13 rating, especially when Mark and Eduardo go into a bathroom with two girls. The viewer has a clear notion of what is happening. Sure, PG-13 films do risqué things and this film does not deserve an R, but it is still surprising to see.

the year. While the film might not be completely factual, it is a well-acted drama. Yes, it is understandable why Facebook would disown the movie, but it probably won't prevent many from "liking" this movie and quickly commenting on it afterward via their walls. That's Facebook in action for you.

Bob Dylan to Perform at the MAC November 14

JOHN YURO
STAFF WRITER

After touring around the world in the past year—from South Korea to Greece, Serbia to the White House—Bob Dylan will be performing in the MAC on November 14. Dylan is no stranger to the University campus; he performed in the William T. Boylan Gymnasium in 1997.

Dylan began what is now known as his "Never Ending Tour" in 1988. Since then, he has performed an average of 100 concerts each year. His performance at Monmouth will be number 2,294 of the "Never Ending Tour," and number 91 of 2010.

"I think it's absolutely amazing that Dylan is coming to Monmouth," said Colton Kayser, a third-year music industry major. This will be Kayser's first time seeing Dylan in concert.

In a career that has spanned nearly 50 years, Dylan continues to change musical directions. Today's Dylan favors the organ over his iconic guitar and has "extraordinary" vocals that Ben Ratliff of the *New York Times* described as, "...a croak and a bark, scoured and grotesque."

To relate these descriptors with something extraordinary might not be common, but Dylan is often the exception to the rule.

Having experimented with various

performance styles for years, Dylan has finally settled into one that works for him and his limitations as an aged rocker. You will not see a 70-year-old relic trying to relive his youth at a Dylan concert. Rather, he is a sea-

sioned veteran of the stage that draws on his life's work to give a unique performance every night. His supporting band is a tight unit of musicians that can feel his every move on stage as he twists his classic compositions into new forms.



PHOTO COURTESY of spaghettigazetti.com

Bob Dylan continues his "Never Ending Tour" at the MAC for his 91st show of 2010.

Rolling Stone has billed Dylan as, "...the most influential American musician rock & roll has ever produced," while critic Joe Levy referred to his concerts as, "...the longest-running miracle in rock & roll."

The feeling one can get when a legendary artist steps out onto stage in that first moment is indescribable. Very few people are capable of triggering such awe, though for many fans Bob Dylan is one of those artists. With his performance in November, Monmouth students will have the opportunity to experience it for themselves.

AEG Live and Concerts East, the contracted promoters for all concert events at the MAC, will bring Dylan's performance to campus. They have previously organized shows at Monmouth with OAR, The Backstreet Boys, and Jackson Browne.

"[We] couldn't be happier with the opportunity to be involved with the administration, staff and students at Monmouth University and the spectacular MAC facility," said Jon Vena, Marketing Director for AEG Live New Jersey. "More than 13,000 fans have visited the MAC since our first concert last November, and our goal is to build on that momentum and attract a variety of entertainment events for both the student body and local New Jersey

community."

Tickets for the general public cost \$49.50 plus additional Ticketmaster fees, while students with valid identification can buy \$25 tickets in person at the MAC box office. A limited

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Marketing Director
AEG Live New Jersey

number of discounted tickets still remain. There is reserved seating available in the bleachers with standing general admission on the floor. Those interested in further information can call the MAC box office at 732-263-6889.