



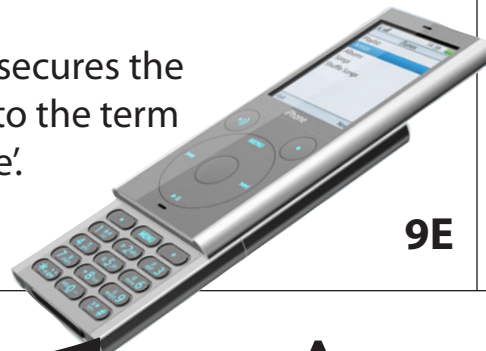
The Death of a Legend

South Texas singer dies of lung cancer at the age of 65.

2E

Apple's Phone

Apple secures the rights to the term 'iPhone.'



9E

Slumber Party Girls Takeover

Five girls take over CBS Saturday mornings with their successful tween format.

6E

Life and Arts

October 31, 2006

Austin Times

Section E



Upcoming Horror Movie Releases

Texas Chainsaw Massacre: The Beginning

Release Date: October 6

What began with the birth of Thomas Hewitt would, years later, lead to untold and unspeakable tragedies.

Saw III

Release Date: October 27

City detectives scramble to locate Jigsaw. Doctor Lynn Denlon (Bahar Soomekh) is unaware that she is about to become his latest pawn.

The Grudge 2

Release Date: October 13

In Tokyo, a young woman is exposed to the same mysterious curse that afflicted her sister.



Despite disturbing imagery, humans all over the world love to view shocking movies

Story and Illustrations
By Ann Enders
Austin Times Staff

Reanimated bodies devastating the population. A disfigured man haunting a theatre. Immortal beings feasting on the blood of humans. Men, possessing inhuman strength, slashing their victims with kitchen knives.

Horror movies have long been a part of our culture. Starting with movies such as Phantom of the Opera and Nosferatu, our society has had an appetite for the macabre. While a part of us wants to look away from the atrocities that compose these movies, a part of us yearns for it and we irresistibly trek to the theatre to watch the horror movies that the studios crank out each year.

In Roman times, Caesars and subjects would cheer on gladiators as they bloodily fought for their lives. Medieval knights jostled each other for fame and honor. In the 1800s, trips to the morgue became eerily fascinating diversions. Death masks and wax museums gained popularity at the turn of the century. Our entire human history is filled with the desire to view the macabre.

Why do we feel the urge to subject ourselves to such horrific topics and disturbing imagery? Many researchers have explored this subject and each has come out with his own theories to explain human behavior. From Freud to Jung to Bakhtin, we will visit the pop-psychologists and the social behaviorists to see if we can unravel the mystery of the human psyche. While none of these theories are more correct, we will leave the decision up to you.

Russian social behaviorist Mikhail Bakhtin developed the only theory among his peers concerning humanity's attraction to horror. He claims we suppress urges deemed unacceptable by society in order to live our everyday lives. We have to have moments to release these pent-up emotions to keep our sanity. Diversions such as viewing horror movies, halloween and Mardi Gras are all examples of socially-acceptable outlets for our emotions. We are able to become another part of ourselves by putting on a costume of a vampire or obscuring our identity with a feathered mask.

See **HORROR** Page 3E



Christopher Nolan's 'The Prestige' lacks emotion

Movie about rival magicians lacks marvel and falls flat

By David Germain
The Associated Press

At the outset of Christopher Nolan's "The Prestige," we're told the title refers to a magic trick's big climax, the performer bringing back the thing he just made disappear.

By film's end, the notion of a rational and satisfying climax has hopelessly

disappeared in a silly spiral of one-upmanship and a barrage of half-baked revelations that won't make you marvel so much as shrug and forget about them.

Nolan applies a sturdy, period-drama variation of the dark broodiness that underscores his previous films, "Batman Begins," "Insomnia" and "Memento." Yet this tale of a blood feud between rival magicians (Hugh Jackman and Christian Bale) is cold and distant emotionally, with extreme, single-minded obsession the only palpable sentiment.

In that regard, "The Prestige" resembles this year's predecessor, "The Illusionist," another sumptuous but chilly

yarn of a century ago about a magician dueling a relentless opponent.

Though both center on the early 1900s and the clash of sorcery and superstition with science and progress, the two movies are quite different. "The Illusionist" was your basic love triangle filtered through hocus-pocus trickery, while "The Prestige" aims for an epic mix of personal warfare and jealousy carried to savage lengths.

With a screenplay adapted by Nolan and brother Jonathan from Christopher Priest's novel, "The Prestige" is a schoolboy rivalry gone overboard, following ruthless attempts by former

comrades Robert Angier (Jackman) and Alfred Borden (Bale) to upstage, discredit and even maim each other.

The two men once were up-and-comers together in an act overseen by their mentor, Cutter (Michael Caine), who also provides narration whose meaning is dense enough even without having to decipher the thick accent the actor cops for the role.

Tragedy involving Angier's wife (Piper Perabo) sets the two magicians on a fury of escalating vengeance. Their conflict eventually engulfs Angier's stage assistant (Scarlett Johansson) and Borden's wife (Rebecca Hall).

The two magicians tussle over a trick called "The Transported Man," in which the performer vanishes and instantly reappears elsewhere. Pulled into the fray is real-life engineering genius Nikola Tesla (David Bowie), whose latest invention elevates "The Transported Man" seemingly to paranormal realms.

After the rivalry is set up, "The Prestige" slowly veers downward as first Borden gets the upper hand, then Angier, the two men flailing at each other like the unyielding antagonists of Mad magazine's "Spy vs. Spy" cartoons.

See **PRESTIGE** Page 4E