

An intriguing pair of *Plans* Foster offers riveting turn in *Flightplan*

Flightplan is 93 minutes of suspense and action as Kyle Pratt, played by Jodie Foster, searches desperately to find her only child on a plane that she helped create. Her husband has just died, and she is on the flight to transfer her husband's body from Germany to America. She wakes up from a nap to find her daughter gone from her seat and can't help but panic when no one has seen her.



Foster's performance as the emotionally fragile and newly-widowed woman is excellent. Her sanity is at stake, especially when the flight attendants tell her that they have no record of her daughter being on the plane and that she died along with her husband the week before.

Director Robert Schwentke has her surroundings starkly white, like the walls of an asylum, as she makes her crazy claims. Foster ceases to believe that her daughter is dead and goes to all lengths to get the attention of the crew and even the pilot. Being an airline engineer on the plane that she helped create, she knows the plane and commands the pilot to make the crew search all areas. The crew soon becomes annoyed with her and have a disregard for her "missing child." Without the help from the crew, she gets frustrated and takes matters into her own hands. The commotion quickly catches the attention of all the passengers and escalates the situation.

With all the uproar many passengers soon get involved, including the weary looking Corson, (Peter Saarsgard) and a few Arab passengers that she accuses of stealing her daughter.

The audience seemed to be intrigued by the quick-paced movie and found humor in the reaction of some passengers to Foster's outbreaks and accusations.

Overall, this movie is a mind-puzzling thrill ride with many twists along the way and will keep you at the edge of your seat.

Elly Jimenez, Staff Writer

Death Cab stays true to indie roots on *Plans*

Early in 2004, fresh off their premiere on Fox's *The O.C.*, awestruck at their success with *Transatlanticism* and with the largest fan base they've ever had, Death Cab for Cutie decided to make the controversial move to major-label giant Atlantic Records, a label shared by artists Missy Elliot, Kid Rock and The Stone Temple Pilots.

The release of *Transatlanticism* in 2003 still leaves me shocked at the growth in maturity of the band. With songs like "New Year," "The Sound of Settling," and "Title and Registration," *Transatlanticism's* bold musical statements are lyrical giants when compared with their newest album *Plans*. It is easy to see that a lot has changed in one year.

Even with their continued musical growth, it is easy to see where *Plans'* sound progresses. In *Plans*, the powerful guitar and drum elements featured in *Transatlanticism* are replaced by fancy, floating synth beats that seem to mock the success of lead singer Ben Gibbard's side project, The Postal Service. This would be a legitimate enough message to send across, in my opinion, if only it was intentional. The fact is that Death Cab for Cutie is an entirely different band, even if the lead singer and conspirator are the same person.

Instead, *Plans'* weaker songs bring down the whole album, but there is nothing without an exception. I still find myself lulled into the melody that opens *Plans'* single "Soul Meets Body," and would say that it is a highlight of the album, if only it didn't leave me picturing Gibbard in a dress. It's a wonder how he manages to sing in such amazingly high falsetto.

If "Soul Meets Body" meets the criteria for representing the album before it was released, then "I Will Follow You into the Dark" belongs on a different track listing. This song puts the whole band into perspective for me. If I could remember Death Cab for Cutie in a particular way, it would come to down Gibbard and his guitar. "I Will Follow You into the Dark" is not only lyrically superior to the entire album, with such verses as "If Heaven and Hell decide that they both are satisfied / Illuminate the nos on their vacancy signs," but is musically honest and beautiful.

Whether fans will return to praise the more commercial Death Cab for Cutie for their newest album remains to be seen, but *Plans* is little reason to acknowledge the "I told you so" complaints of former fans who feel threatened by a major label. Death Cab for Cutie are the same band after the label switch, and Gibbard is the same idealist. If anything can prove that, it's *Plans*. Gibbard's voice and lyrics hold the album together, and the high points of the album prove he has definite "Plans" for the future of the band.

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