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Audiences will definitely “like” *The Social Network*
October release enchants with the mostly-true tale of Facebook’s beginnings

Believe the hype. From the hugely creative minds of director David Fincher (*Se7en*, *Fight Club*) and screenwriter Aaron Sorkin (*The West Wing*, *A Few Good Men*) comes *The Social Network*, a wildly entertaining, intense and intelligent story about the alleged origin of Facebook. Jesse Eisenberg stars as the mastermind behind what was once called “thefacebook”, Mark Zuckerberg. The film kicks off in a bar with Zuckerberg and his girlfriend Erica engaged in a rapid-fire conversation regarding his chances of getting into one of Harvard’s elite clubs. Several self-centered thoughts and insults later, Erica breaks up with the abrasive Zuckerberg. Furious over their break-up, he quickly jogs across campus to his dorm, blogs nasty, hurtful things about his ex and creates a website with his friends called Facemash which allows people to rank female Harvard students by their “hotness”. The site becomes a massive hit and even crashes Harvard’s campus server by the end of the night. This attracts the attention of wealthy crew team members the Winklevoss twins (both played by Armie Hammer with the help of a body double and some computer trickery) who are interested in starting a campus-wide dating/social network site. They enlist Zuckerberg to help create their vision, but with his best friend Eduardo Saverin (Andrew Garfield), Zuckerberg decides to create an early version of Facebook instead. It quickly blows up to something bigger than anyone anticipated, sparking the interest of infamous Napster creator Sean Parker, played by Justin Timberlake. The story is told by intercutting the rise of Facebook with two separate court cases brought against Zuckerberg by the Winklevoss twins and Saverin. Through this plot device, the audience is able to see multiple perspectives of what occurred and draw their own conclusions about who was right and wrong in this near-Shakespearean tale of power, obsession and betrayal. The performances are outstanding all around, with Eisenberg and Saverin standing out as best friends slowly being torn apart by their creation. Sorkin’s dialogue is witty and fantastic, and his story, adapted from the non-fiction novel *The Accidental Billionaires*, remarkably manages to be funny, smart and honest throughout its entire two-hour run time. Fincher can add another notch to his belt as this film ranks with the best of his many excellently directed works. Though there has been much discussion and debate on how much of this film is actually “real”, that issue seems to be irrelevant by the end. The filmmakers clearly took several creative liberties to effectively translate a real life event into a dramatic, entertaining film. All that really matters is that the movie definitely works and feels truthful within the confines of the story. The film resonates extremely well today in our virtually-connected world, and will continue to do so for as long as people go online every day to update statuses and chat with friends across the globe. *The Social Network* is easily one of the best films of the year and deserves all the praise that has been heaped upon it. Hurry to your nearest theatre and log in to this mesmerizing story as soon as you can. Verdict: A

Hands All Over

Maroon 5 returns with a solid new release

Three years following their sophomore album *It Won't Be Soon Before Long* and eight years after their debut *Songs About Jane* comes *Hands All Over*, a new quality album from popular pop/rock outfit Maroon 5. Those who never liked the band's bouncy funk and soul sound or their lyrics occupied solely with the various ways to love attractive women will find nothing here to change their mind. However, anyone who previously enjoyed such hits as "This Love" and "Makes Me Wonder" will find much to love here. Lead singer Adam Levine's voice is as silky smooth as ever, the band's playing is tight and the songs are still irresistibly catchy. Lead singles "Misery" and "Give a Little More" both stand out, as does the album closer "Out of Goodbyes" featuring country sensation Lady Antebellum. The album never really lags, and there is zero fat as the album clocks in at barely over 40 minutes. In fact, one complaint that can be leveled at the album is that it is almost too studio polished and pristine to a point where some songs can sound more than a bit generic and predictable. Sometimes you just want these boys to cut loose and break out of their spotless walls of pop perfection to reach something a bit more rough and rugged. However, if you're looking for a well-oiled pop/rock machine to enjoy, you can't go wrong with Maroon 5's *Hands All Over*. Rumors indicate that Levine feels that the band has reached its peak and is interested in breaking up to explore new things. Hopefully these will remain simply rumors and Maroon 5 will continue to produce the catchy, popular music for which they have become known and loved.

Verdict: B