ENTERTAINMENT

Technique • Friday, November 15, 2002

I'm a gamblin' man

Two Bits Man has just returned from a trip filled with gambling, women, Elvis and more. Page 22

Women's basketball

Basketball season has begun! Turn to the Sports section for a wrap-up of the women's exhibition game. Page 29

School back in session for Harry Potter and friends

By Alan Back Senior Staff Writer

Title: Harry Potter and the Chamber of Secrets
Starring: Daniel Radcliffe, Rupert Grint, Emma Watson
Director: Chris Columbus
Running time: 151 minutes
Rating: PG

J.K. Rowling caught the world by surprise when her books about the adventures of boy wizard Harry Potter started to hit shelves four

years ago. It didn't take any sort of magic to figure out that movies based on them would make a mint at the box office, even if they weren't perfect. Harry Potter and the Chamber of Secrets, the second entry in the series, makes some improve-

ments over its predecessor and hints yet more good things to come.

Harry (Daniel Radcliffe) has had a perfectly rotten summer since returning from his first year of wizard training at the Hogwarts School. His aunt and uncle have been as awful to him as always, he hasn't gotten any letters from his friends, and to top it off, this mangy little elf keeps telling him to drop out if he

doesn't want disaster to strike.

When he makes a break for it with the help of a flying car swiped from home by his buddy Ron Weasley (Rupert Grint), he stumbles into a 50-year-old mystery whose clues are scattered all over campus. Voices whispering from the walls...a secret that gamekeeper Rubeus Hagrid (Robbie Coltrane) wants to keep under wraps...a weird diary floating in a disused toilet haunted by the ghost of a past student...and one person after another freezing in their tracks.

Harry soon finds himself the prime suspect, and even he doubts his innocence. He, Ron, and comrade-inarms Hermione Granger (Emma Watson) must $scramble \, to \, solve$ the puzzle before history repeats itself—if they can stay on their feet long enough to

do it.

The second entry in

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gives promise of yet

more good things to

predecessor and

come.

Complicating matters are Draco Malfoy (Tom Felton), Harry's chief rival among the student body; Draco's father Lucius (Jason Isaacs), who could write a book on backstabbing; and Gilderoy Lockhart (Kenneth Branagh), a limelight-loving new professor who takes an instant shine to Harry. Which one knows what, and how will the trio



By Peter Mountain / WARNER BROS. PICTURES

In Harry Potter and the Chamber of Secrets, Harry (Daniel Radcliffe) must trade his wand for a king-size Texas toothpick in order to stop the latest threat against Hogwarts. The second installment of the series opens today.

get their hands on the facts?

Harry Potter and the Sorcerer's Stone, the wizard's 2001 film debut, was a good enough piece of work, but it felt a bit new and stiff in terms of both the young stars' performances and the set appearances. This time

around, things look and feel more broken in—especially the Quidditch stadium, both above and below ground, and the the Weasley family's crazy-quilt house.

One earful is enough to prove that the kids have grown a fair bit

since last year, physically and otherwise. Harry is more confident, Ron a bit less clownish, Hermione not as uptight, and Draco even more of a snake in the grass.

See Potter, page 20

DMB's live album beats studio version



Photo courtesy of RCA Records

Dave Matthews Band's new live album is a recording of a concert performed in the summer of 2001 to promote their album *Everyday*. However, *Live at Folsom Field* includes songs from various Dave Matthews Band albums.

By Pete Mocker Contributing Writer

Artist: Dave Matthews Band Album: *Live at Folsom Field, Boul-der, Colorado* Label: RCA Records

"Come out, come out, no use in hiding," Dave Matthews gruffs out as he begins his band's summer 2001 concert in Boulder, Colorado—the choice recording picked to be Dave Matthews Band's newest live album, *Live at Folsom Field*. These lyrics make up the first line of the group's 1998 hit "Don't Drink the Water," but they could just as easily be a calling to the engaging renditions of the songs to follow thereafter.

The Folsom Field concert, held last July on the University of Boul-

der campus, was in support of the band's 2001 release *Everyday*. The album was well received by critics, but seemed to have had a completely opposite effect on the legions of Dave Matthews Band fans. Perhaps rightfully expecting more of the band's trademark extended jams and acoustic fare, many avid DMB lis-

See DMB, page 21

Cowboy Mouth, an "insane" group, rocks at the Roxy

By Lauren Bell
Contributing Writer

Last Thursday I was very fortunate to experience the band known to all as Cowboy Mouth, and when I say experience, I mean experience. Like any good news reporter, I made the appropriate arrangements to meet before the show, which of course fell through, by no fault but my own.

So I did the next best thing, besides coming up with a good apology for the band members, and consulted the website. After listening to a few songs and jotting down some fun website facts, I thought I would be prepared for the evening ahead. Now here's the funny part that proves once again that my life is just one huge practical joke: the band members are actually insane.

Now normally I would have no problems with this situation being that most people that I am related to or hang out with are very much insane but attempting to interview someone in this state proves very difficult. Well, whatever the story, sane or insane, Cowboy Mouth throws one heck of a concert.

Cowboy Mouth, called "The Mouth" by fans, is composed of

Fred LeBlanc, John Thomas Griffith, Paul Sanchez, and Rob Savoy, and was started in the French Quarter of New Orleans, Louisiana. All four men are lead singers, front men, and songwriters. Each member has fronted other bands before and this collaboration of leaders is evident in their stage presence.

Their purpose as a band, according to their website, is to celebrate life and teach their fans to appreciate good times. Now what I saw is that as soon as John (guitar), Paul (guitar), Rob (bass guitar), and Fred (drums), entered the stage, the fans inside the cozy concert hall at the Roxy went wild. They began to play and did not stop, not even for a moment, for the next two hours. Each member took turns singing, telling stories, playing solos, and mostly leading the crowd in a giant pep rally.

After the first song, Fred, the loudest member of the group, expressed to the audience that he wanted us to pretend like we were "five years old, our mom is not home, we're jumping on the bed, and we're naked." After that, of course, everyone went crazy.

See **Cowboy**, page 21



By Peter Mountain / WARNER BROS. PICTURES (L to R) Professors McGonagall (Maggie Smith), Sprout (Miriam Margolyes), Dumbledore (Richard Harris), and Snape (Alan Rickman).

Potter

There are still moments that seem forced, most notably a scene in which Harry and Ron go undercover in an attempt to find out what Draco knows about the attacks on students. Fortunately, the clunkers are fewer and farther between now.

The movie keeps steadily building steam even through these points, thanks to the script's pacing and support from the adult characters, including Lockhart, Lucius, potions teacher Severus Snape (Alan Rickman), and headmaster Albus Dumbledore (the late Richard Harris).

Where Sorcerer's Stone took a while to find its footing due to all the background that had to be established, Chamber of Secrets can get

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right into the dark and fun stuff. The occasional jolt of adrenaline doesn't hurt either, and a big one comes during Harry's and Draco's first Quidditch face-off. A crazed ball gets loose and charges Harry, forcing both boys to fly their brooms around and under the stadium's stands in a combination NASCAR race and pinball game from hell. Too bad the Nimbus models don't come with seat belts!

A major criticism against Sorcerer's Stone was that it stuck too closely to Rowling's book, working in nearly all the material. Chamber of Secrets does a better job in this respect; a number of scenes that were more or less incidental are out. Most of the choices (like a "death-day" party for Nearly Headless Nick, the flip-top-headed ghost played by John Cleese) are good. The removal of an early scene in a dark-magic shop makes the end seem a bit disjointed, though.

Audiences won't see Harry's third year at Hogwarts until 2004. No doubt the cast will have grown even more, and it's anyone's guess who will replace Harris as Dumbledore. Whatever may happen in the future, the present looks pretty bright for fans of Rowling's work.

The Verdict: The second film in the Harry Potter series makes improvements upon the first and takes a darker, action-oriented approach. It's sure to please everyone and leave audiences eager to see the next one.

Cowboy

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Photo courtesy of Skye Med

(Lto R) Paul Sanchez, Fred LeBlanc, Rob Savoy, and John Thomas Griffith make up the band Cowboy Mouth, which played at the Roxy last week.

Throughout the entire show I began to feel like I was taking part in one of those religious revivals that are on TV. Actually, now that I think about it, there was a short segment of the concert when the band had the entire audience singing "Ah-Men" at the top of our lungs. Shortly after that, everyone in the auditorium squatted on the ground until we were instructed to jump up and down and once again "go crazy."

Throughout this maniacal mayhem the band members threwenough equipment in the audience it seemed that each ticket holder could have formed his or her own music group. A very large woman tackled my date as they both dove for a drumstick. They both came out with minor injuries, and I am now the owner of the prize.

Another passion of the band is

their hometown of New Orleans. Cowboy Mouth takes great pride in their Cajun roots that adds spice to their catchy tunes. Songs like "Hurricane Party" and "Louisiana Lowdown" set a definite bayou mood.

The opening act for the show was an up-and-coming band named Tom's House. And I'm certain that the name is Tom's House because they told the audience about three billion times during their short performance. They played some pretty catchy songs and shared the stage a few times with the members of Cowboy Mouth.

All in all, the Cowboy Mouth concert was awesome, probably one of the best I've ever been to or ever will go to. I will definitely go see them the next time they come to Atlanta. I mean sure, maybe they are a little crazy in the head, but then again I guess I am too.

DMB

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teners were appalled by the departure from longtime producer Steve Lillywhite and the subsequent arrival of pop guru Glen Ballard for the recording of *Everyday*.

Fortunately for the group, Dave Matthews Band has always been favored for its live performances over the group's work in the studio. And if *Live at Folsom Field* accomplishes just one task, it's the unveiling of a better representation of the perceived studio mishaps found on *Everyday*.

Early in the concert, "When the World Ends" hops with a fresh step, freed from the overproduction of its studio incarnation. "We will rise as the buildings crumble / We'll float there and watch it all," Matthews quips in the morbid love tune. The dreary "If I Had It All" also receives a new treatment, with a mellow jazz infusion courtesy of saxophonist LeRoi Moore.

Having become a strong bastion in Dave Matthews Band's setlists since its conception on the *Everyday* album, the powerful "What You Are" retains its edge. Guest keyboardist Butch Taylor adds a welcome twist to the song's extended live introduction.

Also a recurring staple in the group's selection of songs, "Everyday"—complete with its fusion with the classic Dave Matthews Band tune "#36"—has quickly become a favorite with fans. The choruses from the conjoined songs have even formed one hybrid chorus: "Honey, honey / Pick me up, love / Come and dance with me / Everyday," Matthews repeats during the song's concluding jam session, with help from the band's backup singers.

Not all of the material from *Everyday* enjoys such success. "I Did It," whose gritty electric guitar riffs never fail to induce toe tapping, still comes up stale in concert. The blueslaced "Angel" becomes a bit more tolerable than its studio rendition

(the previously nagging chorus, "Why do I beg like a child for your candy?" is actually passable here), but eventually falls flat on its face when the band leaves the backup singers to handle things for the uncomfortable final six minutes of the song.

Despite this July 2001 show being in support of Dave Matthews Band's then-current album, the group's live performance penchant wouldn't be complete without its share of concert classics.

One of the stronger showings on Folsom Field is given by "JTR," the live album's only song that was still waiting to see an official release. "JTR"—short for "John the Revelator," an old folk tune on which the song was loosely based before

If Live at Folsom Field accomplishes just one task, it's the unveiling of a better representation of the perceived studio mishaps on Everyday.

evolving into its current form—was one of the anchoring tracks on the *Lillywhite Sessions*, the unofficially titled studio recordings that Matthews & Co. put together in the spring of 2000 with Steve Lillywhite.

These recorded songs, some of which still remain unfinished after the debut of 2002's *Busted Stuff*, were eventually tucked away in favor of recording new material for what would become the *Everyday* album. Regardless, "JTR" still shines live: "I can only swear, like angels you came down / To wake me now from a dreamless sleep," Matthews sings amidst the light ambience of the twelve-string guitar.

Folsom Field also features other

songs that were originally bound in the *Lillywhite Sessions* but found release with this year's *Busted Stuff* album. "Bartender" and "Big Eyed Fish" are truly enjoyable live.

Elsewhere on the album, such regulars as "Warehouse" and "Crash Into Me" make their way into the Folsomsetlist. While there's not much to disappoint in these tried-and-true songs, seasoned listeners will find nothing new. Over-redundancy with prior live releases or not, Dave Matthews Band fans will be pleased with the renditions of "Two Step" and "Ants Marching" providing the one-two combination of an encore.

The lone fault with Folsom Field—and it is a big one—might manifest itself in the question, "Is another version of 'Watchtower' really necessary?" The fact that some of the relatively older songs in the DMB catalogue that appear on this record (such as "Warehouse" and Bob Dylan's "All Along the Watchtower") have, in some cases, appeared on six or more official releases from Dave Matthews Band brings into question the group's policy on choosing which concerts are to be released.

In fact, to accommodate for the concert's filming for a concurrent video release, the Live at Folsom Field show was destined to be released even before the concert was held. For a band whose practices are steeped with impromptu jams and whose live concert annals contain such a large selection of shows from which to choose (see Live at Red Rocks 8.15.95, the 1997 release of one of the band's best live outings up to that time), the pre-selection of the Folsom Field concert seems to be eerily against the Dave Matthews Band's style.

The Verdict: This concert was not the prime choice for a Dave Matthews Band live album, but the group does not fail to live up to its reputation. *Live at Folsom Field* is still a good selection for anyone seeking out a new live album.

...10101010101010101010101010101010101...

If you've never sat at a blackjack table with a drunk, rich woman from Arkansas, I highly suggest you do.

In general, when you're thinking about things to add to that lifetime to-do list, playing blackjack with a drunk, rich woman from Arkansas is probably not in your top five things...possibly not in your top 100,000, but let me assure you that it's a worthwhile thing to see. If there are two things that are well known for class, they would have to be gambling and the great state of Arkansas.

By now, you've probably come to know of the Two Bits man as an infinite resource of panache in blasé world, and that's why I recently traveled hundreds of miles to bring back a tale of great class. That's right folks, I want to devote this week's Two Bits to the gambling town of Tunica, Mississippi. Ya know how

it is...when you're totally twitching to gamble, who needs Vegas? After all, Tunica has ten casinos, an outlet mall, and a cotton field. That makes it a world class resort com-

If there are two things that are well known for class, they would have to be gambling and the great state of Arkansas.

munity if I ever saw one.

I want to go on record as saying that people in greater Tunica are far more interesting than people in Metro Atlanta. One of my first experiences on my trip was playing blackjack. Admittedly, this trip was my first time ever gambling in a casino. The only time I went to Vegas was a family trip, and I was far too young to gamble legally...Vegas, nice family town!

While I was making my conservative one-chip bets with the five-dollar chips, there was a woman from Arkansas at my table, throwing down lots of bourbon and lots of money. "What you doin', ya dum sum bitch?" she would shout as he snapped up her hundred-dollar chips with a cackle. At least he was a compellingly honest dealer. "I'm taking your money, ma'am."

I do regret that while I was there I didn't catch a show. The shows, oh the shows! I wish I could have taken a couple more days off my coop job. Michael Bolton was going to perform live two days after I visit-

ed Tunica. If I could have seen him perform, I do believe my life would be perfect now. Growing up, my family affectionately referred to him as "Groin Man," because he sang so

My family...referred to [Michael Bolton] as 'Groin Man' because he...sounded like he was being kicked in his manstuffs.

dramatically that he looked and sounded like he was being kicked in his manstuffs while singing. Of course, I was a wee lad when he was at his prime, so I had nothing to do with the naming. That was up to older members of Clan Two Bits.

However, I have to be honest. Gambling, while amusing, was hardly the highlight of my trip. In case you're not a rural, northeastern Mississippi buff, you should know that Tunica is only a half-hour's drive from Memphis. That city is cool for two great reasons.

First off, it is the home of The King. Graceland is one of the most amazing places I've ever been. If you think that Elvis Presley had an amazing fashion sense in what he wore, you should see the brilliant décor he assembled for his home. Complete with shag carpets, jungle print furniture, and stained glass peacocks, it is like the cover of an Architecture Digest. Furthermore, when you go to Graceland, the tour is very informative about the house and about Elvis's hobbies. For example, how many of you actually knew that he was a martial arts expert? Still, I call some of their facts into question. Most notably, they tell about Elvis's death in the late 1970s, yet everyone knows that Elvis is really still alive.

Memphis also is renowned for its blues music. Of course, I suspect that this is an excuse to have an overpriced, kitsch tourist-trap bar district where the homeless can catch the scent of a tourist like a Porta-Potty at a 96 Rock concert. Every city has a place like this. Atlanta has Buckhead. Memphis has Beale Street. Within the first ten minutes I was there, one latched onto me and started asking me where I was from. He asked my name. Naturally, I told him it was Felipe. His name was Mike. "So Felipe, where ya from?" I made the tragic blunder of telling him I was from Atlanta.

"Felipe, you ever hear of the Reverend Martin Luther King, Jr.?" Can't ya just feel the love? I mean he's heard of MLK. I've heard of MLK. It's like we've been pals for years...pals who grew up in Atlanta!

"Mike, this may be a shocker to ya, but I actually have heard of Martin Luther King, Jr." Once parity was established that we both knew of this great man, he decided that he'd recite some of MLK's speeches and I, in turn, should pay him.

While having random strangers recite famous speeches to me is an invaluable service that I did have to think long and hard about, I remembered that I can actually listen to MLK make MLK speeches, thanks to the majesty of recording technology and of a little thing called the Internet. Relying on my good judgment and thinking of my spiritual guide, Clark Howard, I opted to decline this fellow's service.

If I tell you too much about Mike, I'd just be rambling, but I would be remiss if I didn't tell you about Mike's other connections. When I declined the chance to hear MLK's speeches retold, he offered to get me weed, cocaine, or a prostitute. I walked on. The moral of this story is if you are ever in Memphis and need (in Mike's words) "some nose candy to toot," just take a short stroll down Beale St., and he'll surely harass you.

So, that's my spiel. I bring this travelogue to you because I know that if you ever want a nice weekend trip, exciting Mississippi is just the thing. Until next week, this is your friendly traveling Two Bits Man reminding you that Mike has a dream.



Echo Lounge (551 Flat Shoals Rd.) (404) 681-3600

www.echostatic.com/echolounge

11/15 One Man Army/Ann Berreta

11/16 Adamsday/Rock City Dropouts 11/20 The Scene Creamers

11/21 Today is the Day/All That Remains

11/22 Jay Farrar/Brian Henneman

11/23 Matt Pond PA/The Mayflies USA 11/27 Carbonas/The Apple Brothers

Tabernacle (152 Luckie St.) (404) 659-9022

www. at lant a concerts. com/taberna cle. as p

11/15 Gov't Mule

11/16 Bobby Blue Bland/Denise Lasalle

11/22 Janeane Garofalo

11/24 The Strokes

Variety Playhouse (1099 Euclid Ave.) (404) 521-1786

www.variety-playhouse.com

11/16 Kim Richey

11/17 Tim Reynolds

11/21 Soft Cell

11/22 Guy Clark

11/23 Donna the Buffalo

11/26 Chris Robinson's New Earth Mud

Smith's Olde Bar (1580 Piedmont Ave.) (404) 875-1522

www.smithsoldebar.com

11/15 Rebirth Brass Band

11/16 Frank Black & the Catholics

11/17 Amy Palys Band/Love the Baby

11/18 Blind Drive/Mary's Eyes/Catalytic

11/19 Hem/Tutupi

11/20 Dodd Ferrelle & the Tinfoil Stars

11/21 Black Goldstein/Freeloader

11/22 Hot August Knights

11/23 Gran Torino/The Lost Trailers

11/24 Graham Colton/Chuck Carrier

11/25 Drive/Sukimono/Doug Slam

11/26 To Name A Few/Kelly Hart Band 11/27 Mofro/Captain Soular Cat

The Earl (488 Flat Shoals Ave.) (404) 522-3950

www.badearl.com

11/15 Kid606/Richard Devine

11/16 3d5spd/American Dream/Crybaby

11/21 The Yum Yum Tree/13 Ghosts

11/22 Maserati/The Mercury Program

11/23 Gargantua/Henious Beinfang

11/27 Velvet Goldmine/Grumpy

11/28 Cat Power/A Fir-Ju Well/David Railey

11/29 Paper Lions/The Tom Collins

10 High (816 North Highland Ave.) (404) 873-3607

www.darkhorseatlanta.com

11/15 Johnny Prophet/Three 5 Human/Ovid

11/16 SMO/Big Atomic/Chrome Yellow

11/22 6 Against 7/Shamgod/Blue Epic 11/23 Will Hoge/Push Stars

11/26 Dick Dale/Blackberry Smoke

11/27 XList/Flutterkick/Tanjent 11/28 Paul Melancon/Kenny Howes

Star Bar (437 Moreland Ave.) (404) 681-9018

www.starbar.net

11/15 KINGSIZED!

11/16 Helgas/Mota-Litas/Nowhere Squares

11/20 Sonoramic Commando 11/21 Poly Plush Cats/The Shanks

11/22 Subsonics/Tommy Rivers

11/23 White Lights/DQE

11/27 Joel Burkhart

Cotton Club (152 Luckie St.)

(404) 688-1193 www. at lant a concerts. com/cotton club. as p

11/17 Shai Hulud

11/20 Eyes Adrift

11/21 Stereomud

11/25 The Movielife

11/26 Ozomatli 11/27 The Ataris

CJ's Landing (Buckhead Ave.) (404) 237-7657

www.cjslanding.com

11/15 Gareth Hornsby/Randall Kirsch

11/16 Mike & Hank/Hank & Anitra

11/21 Mike & Hank

11/22 Wes Yoakam/Todd Wells 11/23 Mike & Hank/Chris Jones

11/27 Joe Gray

Masquerade (695 North Ave.)

(404) 577-2007 www.masq.com

11/15 The Donnas/Superdrag/Campfire Girls

11/16 Hot Water Music

11/21 Bile/Nocturne/5 More Dead

11/23 Guttermouth/Nerf Herder/1208 11/25 DIO/Kings X/Hammerfall

Roxy Theatre (3110 Roswell Rd.)

(404) 233-7699

www.atlantaconcerts.com/roxy.asp

11/16 Saves the Day

11/18 Vincente Amigo

11/23 Medeski, Martin & Wood

Technique Crossword: Back to Basics II

By Joey Katzen Staff Writer

Across

1. Just a bit

4. Like the Russian ruling system, pre-1917

11. XML superset

15. South African monkey

17. Goings-on (var.)

18. Chief component of urine 19. Shirley MacLaine film: _

Douce

20. Ticket-holder, at the gate

21. Popular '80s hairstyle technique 22. Mineworkers

24. Friend or

25. Jury sitters to a defendent, supposedly

26. Store grain

27. Fruit for Disney's gummis

29. Tony's Egyptian love interest, to friends

30. 3rd, 4th, or 5th (abbr.)

31. Anger

32. Sad

34. Kidman film "___ and Away"

36. Strongly accented music (abbr)

38. Soiree

42. Ex-TV host O'Donnell

44. Electric fish

46. Lysol dispenser **48.** 12-step grp.

49. Notable quality

52. Why say ___ when it's so easy to

say yes?

53. Waxy cheese

56. Letterbox alternative, with scan

57. "They have to" to Jose

60. Footwear

61. Damage

63. Snatch **65.** Equine female

66. Yellowjacket, for instance

68. Extended period

70. Friends, to Jacques 72. Celestial omens

75. Frequently removed throat or-

78. Parisian river

79. See partner? **80.** Part of CDC

81. So not cool

82. Buffalo hybrid

84. Usenet protocol 85. Convicted double-agent Ald-

rich

86. Missle type

87. Repeat again and again 88. Rim extension in Leeds

89. Pedantic scholar 90. Higher than through, poetical-

Down

1. Two times

2. 90210 producer, to pals

3. Syrian city

4. From that origin

5. Font category, for short

6. Center St. unit 7. Joint

8. Encroachments 9. React scornfully

10. Odin's son

11. Id counerpart 12. Feminist Germaine

13. Like Santa Claus

14. Escapes **16.** Telescope inventor's last name

23. Concern of one diagnosed with

AIDS (abbr)

25. For each

27. Chunnel construction worker

28. Carmen creator **32.** Tubas and saxophones

33. Disinclined 35. Insurance provider

37. Flora alternative

39. Simile connector

40. Antisocial one 41. Without others

43. Consume 45. Kissing interface

47. Primary color, simply **50.** Giant books

51. Marriage announcements 54. Jupiter satellite 55. Beirut residents

58. Domain used in widening a road

59. Portia's suitor **62.** Ship race **64.** Cotton fabric

67. Previously

69. Moving ahead 71. Calendar div's.

72. Sordid 73. Egg clock

74. Abraham's son 76. Pita plant

82. Accounting professional

77. A Separate Piece character Lepellier

83. No clue

78. Blind strip **80.** Quake forerunner

Solutions on page 27

