

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 improvements 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.

The second entry in the series makes some improvements over its predecessor and gives promise of yet more good things to come.

Harry soon finds himself the prime suspect, and even he doubts his innocence. He, Ron, and comrade-in-arms 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.

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 youngsters' 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, Boulder, 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-

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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.

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By Peter Mountain / WARNER BROS. PICTURES

(L to R) Professors McGonagall (Maggie Smith), Sprout (Miriam Margolyes), Dumbledore (Richard Harris), and Snape (Alan Rickman).

Potter

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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

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 Media

(L to 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 threw enough 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 Low-down" 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 blues-laced "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 *Folsom* setlist. 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.



Live List



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.atlantaconcerts.com/tabernacle.asp
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 Raley
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.atlantaconcerts.com/cottonclub.asp
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: ____ la Douce
20. Ticket-holder, at the gate
21. Popular '80s hairstyle technique
22. Mineworkers
24. Friend or ____
25. Jury sitters to a defendant, 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 organ
78. Parisian river
79. See partner?
80. Part of CDC
81. So not cool
82. Buffalo hybrid
84. Usenet protocol
85. Convicted double-agent Aldrich
86. Missile type
87. Repeat again and again
88. Rim extension in Leeds

1	2	3			4	5	6	7	8	9	10		11	12	13	14	
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78						79				80							
81					82				83					84			
85					86									87			
88					89										90		

89. Pedantic scholar
90. Higher than through, poetical-ly
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
77. *A Separate Piece* character Le-pellier
78. Blind strip
80. Quake forerunner
82. Accounting professional
83. No clue

Solutions on page 27