

# ENTERTAINMENT

Technique • Friday, November 3, 2000

## U2's latest offering:

It's a "Beautiful Day", but is it a beautiful album? Find out with our review of U2's newest. **Page 27**

## Did you get yours?

Two Bits Man explores what will be keeping us from our studies this year: Sony's Playstation 2. **Page 29**

# 'Charlie's Angels' stars bring beauty, flexibility to revival

By Daniel Weksler  
*Oh to be Bosley!*

MPAA Rating: PG-13

Starring: Cameron Diaz, Drew Barrymore, Lucy Liu, Bill Murray

Director: McG

Studio: Columbia Pictures

Rating: ★★★★★

Many old television shows get turned into movies lately. *Mission Impossible*, *The Brady Bunch*, and a slew of others. All of these movies have gathered either big box office showings or a new following from the new generation. The latest show to be added to this trend is *Charlie's Angels*, starring Drew Barrymore, Cameron Diaz, and Lucy Liu.

The movie introduces us to Charlie's current group of crime fighting girls: goofy Natalie (Diaz), brainy Alex (Liu), and sexy Dylan (Barrymore). Their assignment is to find a kidnapped

inventor (Tim Curry), who was abducted by one of his rivals along with his machinery. As Bosley (Bill Murray) informs the girls of their mission, he introduces them to the client Miss Vivian Wood (Kelly Lynch).

The girls then decided to crash the party of the man believed to be the kidnapper, and give chase to one of the men who is involved, ending up fighting him in a three-on-one situation in a great fight scene. As the movie progresses the girls rescue the inventor Roger Corwin, and attempt to help him find out what is going on.

Many other scenes in the movie stand out including racing cars, the final fight scene, and Diaz doing a dance routine on Soul Train. While there was plenty of action and romance in the movie, the comedic scenes were what stood out the most. Combining the stylings of Murray and Tom Green, along with great reactions from the Angels,

produced many scenes that will leave the audience roaring in laughter.

The movie definitely follows the setup that the television show did when it was on the air in the past.

Three beautiful women fighting to save the world alongside their friend Bosley and their benefactor Charlie, while also finding time to have relationships and fun.

All of the actors and actresses performed marvelously in this movie, as there were very few casting mistakes in the process. The fact that the three girls went through many different disguises and jobs helped to show their true flexibility in their acting.

While some movies have succeeded at theatres while only providing fans with a decent showing, *Charlie's Angels* does more than all that. It's a great way to bring back memories of the old *Angels* episodes, while showing a new generation to the series.



By Darren Michaels / COLUMBIA PICTURES

They're beautiful, they're brilliant, and they work for Charlie: Alex (Lucy Liu), Natalie (Cameron Diaz), and Dylan (Drew Barrymore) come ashore in *Charlie's Angels*.

# Wallflowers hone new edge to their sound on 'Breach'



Courtesy of Kathryn Schenker Associates

It's been four years since the Wallflowers put out a full-length album. *Breach*, released October 10, shows off the new edge they've developed in that time.

By Alan Back

*Can I borrow that chainsaw?*

Artist: Wallflowers

Title: *Breach*

Label: Interscope

Genre: Rock

Tracks: 10 (+1 hidden)

Rating: ★★★★★

Having a successful musician in the family is a tricky thing. If you make an album of your own and it sells millions of copies, the critics say you're just riding on Mom's or Dad's coattails. If it tanks, they dismiss you as a hack with a good pedigree. Jakob Dylan got a dose of this attitude when he started putting out albums with the Wallflowers in 1992, and the long intervals between releases only provided more fodder for detractors.

Listen to "Hand Me Down," the second cut on the band's new album *Breach*, for Dylan's thoughts on the matter: "You feel good and you look like you

should/But you won't ever make us proud." Irony, considering that the disc stands pretty solidly on its own regardless of the frontman's last name.

"Letters from the Wasteland" and "Sleepwalker" (the first single) have an edge that didn't quite come through on 1996's *Bringing Down the Horse*. Michael Ward's guitar and Rami Jaffe's echoing keyboard/organ lines do the most to keep these and other cuts like them charging along. (Listen for guest contributions from Elvis Costello, Frank Black, and Tom Petty guitarist Mike Campbell, among others, to spice things up from time to time.)

Dylan knows when to take a cue from his father, and the group trades electric instrumentation for acoustic guitars and stomp-and-clap percussion on a couple of songs. An entire album of this stuff would probably turn off their fans in droves, but it works in moderation.

Things go a little sour when they to ride the line between rock and folk instead of sticking mainly to one or the other. The album loses some steam after "Sleepwalker," but builds it back up with the opening bars of "Some Flowers Bloom Dead" and never lets it escape again. Even the acoustic tracks have a quiet energy pushing them on.

"Birdcage" carries a majestic, melancholy tone (think R.E.M., "Everybody Hurts") that would make a good enough closer to the album by itself. The real finale, though, is a little bonus track that would be right at home in a music box—simple, pretty, and a nice contrast to what came before it.

*Breach* may have been a long time coming, but fans of the Wallflowers won't be disappointed. It's a good demonstration of the old saying, "Like father, like son"—but in this case, the son is a lot easier to understand when he sings.

# Ferst Center looks to attract students, broaden experiences

## Coke sponsored Student Rush Ticket program offers discounted advance tickets

By Sarah Graybeal  
*Leavin' on a jet plane...*

Despite the recent departure of former director John Talbot, the Robert Ferst Center for the Arts appears to be back on the road to success in the hands of Acting Director Andrea Hoffer. "Our mission is to broaden the experience of students beyond the shows they normally see at places like the Tabernacle and Philips Area," she said earlier this week.

As Marketing Director Michael Jaye added, "all Tech and no arts makes Jack a dull boy." He hopes to help the Ferst Center provide per-

forming arts options not normally found in a university setting and help balance students' technical educations.

One step towards this end is the continuation of the Student Rush Ticket program, generously sponsored by Coca-Cola and now in its second year. The program provides Tech students with the opportunity to attend selected Ferst Center shows at a discounted price.

Beginning two weeks before the show date, a student ID will get you two tickets for a mere \$15 each (compared to a face value of anywhere from \$26 to \$65). These discounted seats are located across the the-

ater.

With the price of event tickets skyrocketing these days, the Rush Ticket program provides students with the enviable chance to see top-notch musical and theater acts on a college budget.

The next show on the Rush Ticket program calendar is the Saturday, November 11 performance by Grammy Award-winning artist Patti Austin. Tickets can be purchased at the box office on the second floor of the Student Center.

Some of the remaining acts on the Ferst Center calendar for this year include truly world-class performers. The classical series will fea-

ture violinists Midori (December 7) and Itzhak Perlman (March 28), while the jazz series will again host pianist George Winston (January 21). Spring semester will bring an exciting opera collection, from the London City Opera performance of *Carmen* (January 20) to the Helikon Opera of Moscow's rendition of *La Traviata* (March 24-25). Look for information on ticket availabilities those show dates approach.

In addition to its busy schedule, the Ferst Center is currently brainstorming other means of increasing student participation in cultural events. One tentative idea is the addition of an "Opera 101" work-

shop later this year, in which the cost of registration would cover both the workshop and a ticket to the event. Another idea is the possible addition of a Young Adults series next year, which might bring Broadway musicals, comedians, and popular music acts to campus.

Acting Ferst Center Director Andrea Hoffer is excited about the possibilities for student interaction with the Ferst Center, and encourages anyone with comments, feedback, or idea to email her at [andrea.hoffer@arts.gatech.edu](mailto:andrea.hoffer@arts.gatech.edu), or to stop by the Ferst Center office located in the Student Services building, room 233.

Crossword Marry Me

1	2	3	4		5	6	7		8	9	10
11					12				13		14
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46						47	48			49	50
53					54					55	
56						57				58	

By Kit FitzSimons  
*I'd like to buy a vowel.*

- ACROSS
1. Lime-like
5. Turf
8. \_\_\_\_ Na Na
11. Gilbert Godfrey's contribution to Disney
12. Type of roll or code
14. M and Q inventor
15. Bride's last minute doubts? (3 wds)
18. Museum sight
19. Arm bone
20. Hogs
23. Superlative suffix
24. What the cake designer was? (3

- wd)
30. Better-known OK town
31. Howard of Happy Days
32. August baby, perhaps
33. Nightclothes (abbr)
34. Host of "Wheel..."
35. Host of "The Tonight Show"
36. "Just Married" getaway car? (3 wds)
41. Stimp's cohort
42. Interns, for some
43. Middle Eastern prince
45. \_\_\_\_ gratis
46. E.M. Forster novel set in a chapel? (5 wds)
53. \_\_\_\_-Bo
54. Measures of age
55. Ark-itect!

56. Word with ball or couple
57. Attempt
58. Detective Wolfe
- DOWN
1. Use a La-Z-Boy
2. Paddle
3. College abbr. interrupted by [sic]
4. *Nice* king
5. Not hard
6. Canadian prov.
7. Play-\_\_\_\_
8. Omen
9. "Funny \_\_\_\_? Or funny..."
10. Colony member
12. Neigh-sayer
13. Get it to move
16. ODER
17. "Totali-" prefix
20. Heroic Hollywood mixed breed
21. Poet, perhaps
22. Prefix meaning heard
23. A loooong time
24. Take its spot (abbr)
25. Sketch
26. Carry
27. "Choose," to Jose
28. AG Janet, and others
29. Anon
34. Write
35. Young man
37. The Three Tenors, for one
38. Encyclopedia Brown's real name
39. Bulls-eye decorators
40. You do it on a star
43. "Zounds!"
44. Famous 12 Down, of course
45. Ethereal
46. \_\_\_\_ Z (2 wds)
47. Shea baller
48. Simple card game
49. Vampire author Rice
50. 'Raven' writer
51. Van Gogh's booo spot
52. With The, 'Tommy' band

Music that's almost too weird

By Jon Kaye  
*Smarter than the average bear*

Title: Fluffer  
Artist: Volcanic  
Genre: Alternative  
Label: Rut Records  
Tracks: 13  
Length: 51:11  
Rating: ★★ ★

For every REM or B-52s that comes out of Athens, there are easily 1,000 artists whose music is outright scary, and unlikely to gain mainstream appeal. With a strangely imposing sound, Volcanic's music falls neatly into this category. Their music shows some surf influence, yet one can also catch hints of the Doors and B-52s.

The most characteristic element of Volcanic's eccentric sound is their lead singer. With a voice that sounds like a blend of Jim Morrison and Fred Schneider, his voice is simultaneously endearing and grating. In this respect, Volcanic is a paradox; their single greatest asset will most likely prove to be their greatest shortcoming. While a very unusual voice, it flows perfectly with Volcanic's unorthodox brand of music.

Fluffer begins with a I Just Kissed Nancy Sinatra, which is undoubtedly the most ridiculous song on the album. The band's

account of hiring Nancy Sinatra for the Viper Room's grand reopening is almost enough to scare a listener away from this album. With immature lyrics and an underdeveloped score, the track is notably painful to the listener.

Fortunately for the listener, all of the songs on this album do not share the first track's lack of quality. The remainder of the album features intelligent lyrics underscored with well-performed guitar and percussion.

The band takes a lighthearted look at serious social issues in some of the later tracks on this album. In It's a Really Mean Spirited World, they sing about the possibility of premature death due to unchecked community violence.

They also focus on the risks of driving under the influence in \$2,000 Drink. In this cut, they observe that one runs the risk of undergoing severe fines even if their blood alcohol content is only borderline.

While not a bad album, Fluffer definitely has a specific audience for which it is targeted. With the lead singer's peculiar voice and lyrics that border on campiness, this album could be quite objectionable to many. Nonetheless, Volcanic excels at their style of music. In short, if you are an open-minded listener, this is definitely an album to try.



# ‘Lucky Numbers’ a winning bet

By Prezre Lease  
Back from the ashes

**MPAA Rating:** R  
**Starring:** John Travolta, Lisa Kudrow, Tim Roth, Bill Pullman  
**Director:** Nora Ephron  
**Studio:** Paramount  
**Rating:** ★★★★★

Perhaps director Nora Ephron is better known for romantic comedies like “You’ve Got Mail,” but this film is certainly no “Sleepless in Seattle.” She definitely delves into different territory in this dark comedy that sacrifices kissing—for killing.

“Lucky Numbers” stars John Travolta as a grandiose Weatherman who has it all—a huge house, a beautiful girlfriend, and his own booth at Denny’s. His lifestyle proves to be a little *too* extravagant however (blame it on the weather—he also owns a snowmobile business in a snow less city), and his debt piles up.

Enter the brilliant plan: scam the state lottery. He and his girlfriend, lotto-girl Crystal (Lisa Kudrow) manage to turn a simple scheme into a series of disasters that cumulate in back stabbing, double crossing, and an ever-increasing body count.

The breakout performance in this twisted tale is certainly that of Lisa Kudrow, who plays one of the best psychotic bitch characters ever. Perhaps she has been typecast recently (have you ever seen her play anything but a ditz?), but this ditz has a

certain flair.  
Just wait until you see her dangle an inhaler in front of a gasping asthmatic—she brings Crystal to life with evil perfection.  
This film has the type of characters that make you doubt the overall goodness of humanity. Besides vain, materialistic, evil lotto-girl, there’s also a corrupt and apathetic cop (Bill Pullman) who, though he only shows up in the last half of the movie, provides some of the best cynical humor of the film.  
Travolta’s character turns out to be completely spineless; I always find Travolta to be incredibly an-

noying, no matter what manner of man he plays—for once, it actually fits the character. There isn’t anyone to root for in this film; though the cowardly weatherman may seem to be the film’s “hero,” he has no particularly admirable qualities. My biggest issue with this film, then, is the ending—it is entirely too “happily ever after,” considering the fact that none of these characters particularly deserve anything.  
This story is a comedic glimpse at the lengths people will go to to gain wealth. IT is dark and cynical, but also hilarious, mostly because it’s just so—true.



Photo by Mark Seliger / PARAMOUNT PICTURES  
John Travolta stars as Russ Richards and Lisa Kudrow plays Crystal Latroy in *Lucky Numbers*, a comedy inspired by a real-life lottery scam.

## A significant but not stellar major label debut

By Andrew Pilsch  
Entertainment Staff

Throughout my life, I’ve been know to say things like, “I hate rap” and “turn that trash off” whenever I was forced to listen the violent, sexist, and basically bad stuff that major record labels attempted to pass off as rap. Then, on a whim, I started listening to the Roots and fell in love. There is a dichotomy in hip-hop, and it’s represented by my experiences. It’s a battle for the future of rap; a battle between the mainstream, which is violent and full of hate, and the independent community, which is full of hope and the joy of wordplay. Common is important, because he walks amongst these two camps, indie and mainstream, and is comfortable with both.

The album’s producers and guests read like a who’s-who of the independent hip-hop community. Most notably, *Like Water for Chocolate*’s executive producer is questlove, the drummer and producer of the Roots. DJ Premier, of Gang Starr (and responsible for the best track Limp Bizkit’s ever recorded, “N2Gether Now”) is the producer of and scratches on the album’s first single, and best song, “The Sixth Sense.” Mos Def and Rahzel (who worked with Black Star

and The Roots, respectfully) both contribute backing vocals. With all of the guests, this would seem to be the indie hip-hop album of the year, but when you listen to Common’s lyrics, it’s clear he’s going after much more.  
Several tracks on this album have more in common with the violent fantasies of NWA and Nelly, than with someone like Talib Kweli. This is most evident on “Payback Is A Grandmother” (which borrows lyrics from “The Big Payback” by Mr. James Brown). In it, Common talks about getting revenge on the punks who mugged his grandmother. Where this song could turn into a comment on the nature of a society in which even old women are the targets for senseless violence, the track dissolves into machine gun fire and a police radio, as Common gets his “payback.”  
Also, in the skit between the “Sixth Sense” and “A Film Called (Pimp),” Common describes how he uses his songs to uplift the position of women in society to an adoring fan, but is cut short, in order to smack around a woman who he is pimping. This leads to possibly the most bizarre song ever written about the world’s oldest profession. Common and guest Bilal rap the dialogue be-

See *Common*, page 28

The Man

Toner



Toner



Toner







toner



The Myth

The Turtle

Murtle



“I never let my schooling get in the way of my education.” – Mark Twain

# Blair Witch 2: You'll laugh, you'll scream, you'll squirm

By Kit FitzSimons  
*My vision is Blairy*

Sticks: Free  
Rocks: Free  
A Plot Twist Scarier Than A Grown Man Standing In The Corner: Priceless

Witches, naked girls dancing in the woods, babies causing accusations to fly, strange men letting their evil side out and regretting it later...sounds like Demi Moore's "The Scarlet Letter," doesn't it? Well, while that is true, I was talking about "Blair Witch 2: Book of Shadows," which came out last weekend. The plot of the movie hinges on the fact that some people who saw the first movie thought it was real (For those of you who didn't see the first movie, it was over 90 minutes of purposefully-poor camerawork supposedly filmed by three people who were killed by the Blair Witch).

Blair Witch 2 is about a tour group who treks into the woods in search of the Blair Witch and escapes back to civilization. Unfortunately, the Witch has no intention of letting this intrepid group go.

By the way, the group is made up of an insane asylum outpatient (the tour guide), two researchers (a reversed Mulder-Scully fact-versus-

fiction-based relationship), a Wiccan witch (no, not Wicked Witch, that joke was in the first movie), and a Goth girl (I called her Elvira and Morticia Adams about twenty minutes before those exact words worked into the script).

Anyway, the tour group starts wondering why they seem to be hallucinating, getting red splotch marks on their bodies, and blacking out for hours at a time. The movie suggests the Blair Witch is controlling their minds. Well, the characters sleep in large patches of leaves, and they are only high and "schnockered" for two-thirds of the film. I guess drug use, alcohol, and poison ivy don't make for quite as interesting a plot.

As is mentioned in every commercial for the movie, "They brought something back with them." This "something" was mostly footage of the hours they were unconscious while camping in Blair Witch territory. (They just couldn't lose the cameras. Luckily, the cameras were smashed and bitten (!!!?) during the first night.)

One of the funniest lines in the movie (yes, I did say 'funny') was, "That's it! [The Wiccan who's disappeared] was talking about Widdershins...reverse the evil! Let's play the tapes backwards!"

I could have told you that play-

ing the tapes backwards would reveal evil messages from the fact that Marilyn Manson wrote the theme song.

I would tell you that relating more of the story would give away the plot, but I had figured out the plot halfway through the movie, including accounting for a wrecked van, videotaped confessions, and the barking intruder alarm.

Despite that, and the fact that this movie was a sequel to Blair Witch Project, Blair Witch 2 was actually fairly interesting. Its being a movie and not poorly-cut bad footage helped a lot.

However, if you're squeamish, be warned, there are a lot of carve-'em-ups during flashbacks and visions throughout, and blood is actually spilled. There is also some nudity, but hey, when is that really a deterrent in modern cinema?

So, go see Blair Witch 2. It's worth it to sit in the theater and pull a Mystery Science Theater 3000 re-view during it.

And don't forget to watch for the upcoming trailer for the scariest of the soon-to-be trilogy: Blair Witch 3—The Ride Home From Blair Witch 2.

*Go see this movie, but only if you really want to. Kit is also our crossword guy, by the way.*



By Abbot Genser / ARTISAN ENTERTAINMENT  
**Book of Shadows: Blair Witch 2** stars Jeff Patterson (Jeff Donovan) and Erica Geerson (Erica Leerhsen) in the sequel to last year's surprise hit.

Vote!

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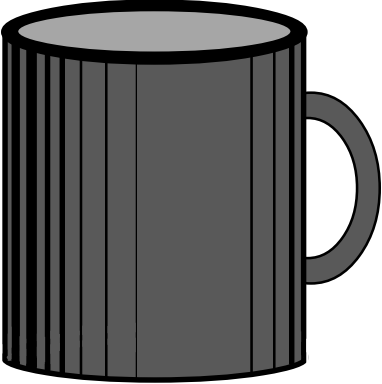
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coffee, listen to  
music, and have a  
great time!



See you there!

erato - Georgia Tech's Art and Literary Magazine

# U2's old magic dim but still there

*By Alan Back*  
*Just drank a fifth of flat Coke*

Artist: U2  
Title: *All That You Can't Leave Behind*  
Label: Interscope  
Genre: Rock  
Tracks: 11  
Rating: ★★★★★

When U2 released *Pop* in early 1997 and put together a world tour to promote it, they probably had very little inkling of the less-than-stellar reception they would get. Album sales figures hit their lowest point since the group's first release in 1980, the shows struggled to draw capacity crowds, and the ABC special

announcing the start of the tour was a ratings disaster that may never be equaled.

Having taken the electronica/techno/dance ideas they started with *Achtung, Baby* about as far as they could, they decided to turn back toward their roots for their newest effort. The final product is similar to a watching a varsity footballer as he steps back onto the gridiron after 20 years. He definitely shows his age when he runs his plays, but he can still summon that old drive when he needs it.

"Beautiful Day," the first single, feels like a jump back to the days of *The Joshua Tree* and all the hits that came from it. Bono may not be able to attack a lyric with that full-

throated, open sound anymore, but here he knows how to use what he still has. The same is true of "Elevation," which combines garage-band crunch with some hip synth/vocal combinations (thanks to producer Brian Eno).

The Edge and Adam Clayton team up on guitar and bass, respectively, to give "Wild Honey" a solid groove and a mood echoing Counting Crows and 10,000 Maniacs. Drum loops and a real live Larry Mullen turn "New York," Bono's musings on the Big Apple, into an urban thumper that parallels Luscious Jackson.

U2's earlier political activism still comes through, though not as stridently. A quiet salute to Aung San Suu Kyi, leader of the pro-democracy movement in Myanmar, and a cynical reflection on mankind's quest for world peace are two of the album's best offerings.

There's a fine line between being earnest and getting a swelled head, and more than a few of these songs cross it. "Stuck in a Moment You Can't Get Out Of" feels very awkward and weighty, with a chorus that almost defies anyone to sing along to it. Bono doesn't sound too comfortable on "Kite," and the back-masked strings recall some of *Pop's* excesses. And the overly sappy "Grace" simply loses all its momentum and plods along from first beat to last.

The album doesn't fall neatly into the same mold that U2 used so well during their first decade together. The best tracks are the ones that sound as if they didn't have to be shoehorned into place, a problem that plagued *Pop* almost from the first day of recording. If you want to hear what the veterans can do when they take a step back, then *All That You Can't Leave Behind* is worth a spin.



By Anton Corbijn / INTERSCOPE RECORDS

**U2 reinvent themselves for a new decade with *All That You Can't Leave Behind*. They don't make it all the way home, but they put forth a good effort.**

*Who wants to smell like smoke?*

**COTTON CLUB (152 Luckie St.)  
(404) 874-1993**

11/3—Mandorico, Velveteens  
11/7—Steve Howe, In the Groove  
11/10—Unified Theory, Johnny Hyde, Goudie  
**Web site:** [www.consopro.com/cottonclub.htm](http://www.consopro.com/cottonclub.htm)

**DARK HORSE TAVERN (816 N. Highland Ave.)**  
**(404) 873-3607**

11/3—Damian Carter, Audiobridge,  
Staryard  
11/4—Rev 7, S.M.O., Smugface  
11/8—Relics Dream, Operation Toes,  
Brian Doyle  
11/9—Injected, Minus, Left Front Tire  
11/10—Hanging Francis, Ghost Town,  
Falling Up

**ECHO LOUNGE (551 Flat Shoals Ave.)**  
**(404) 681-3600**

11/3—World Mambo Mission, Janah,  
Rockin' Pontoons  
11/4—Hot Water Music, Alkaline Trio,  
Strike Anywhere, Jack Talents  
11/5—Flogging Molly  
11/7—The Slackers, The Helgas  
11/9—Darling Machine, The Indicators,  
The Phobes  
11/10—Royal Fingerbowl, Hubcap City  
**Web site:** [www.echostatic.com/echolounge](http://www.echostatic.com/echolounge)

**EDDIE'S ATTIC (515-B N. McDonough St.)  
(404) 377-4976**

11/3—Memory Dean, Dezeray's Hammer  
11/4—John Mayer, Geoff Achison  
11/5—Jan Smith, Francisco Vidal, Cindy  
Lou Harrington, Geoff Achison  
11/7—Brek & Angie, Jason Marcum,  
Adam Rhinehart  
11/8—Still on the Hill  
11/9—Commonbond, Mike West & Myshkin  
11/10—Michelle Malone, Greg Williams,  
Lauren Fincham, Diana Jones, Susan  
Lewis-Wright

**Web site:** [www.eddiesattic.com](http://www.eddiesattic.com)

**MASQUERADE (695 North Ave.)**  
**(404) 577-2007**

11/3—Aprhodite, Rick West, DJ Santana  
11/4—Disco Biscuits  
11/5—Tom Tom Club  
11/8—The Deep Eynde, Spectremen, The  
Heathens, The Gettin' Headstones  
11/9—Morbid Angel, Abwhore, Bible Belt  
Byproduct

11/10—Rehab, El Pus  
**Web site:** [www.masq.com](http://www.masq.com)

**ROXY (3110 Roswell Rd.)**  
**(404) 233-7699**  
 11/3—Pat McGee Band, Cravin' Melon,  
 Marathon  
 11/10—Cowboy Mouth  
**Web site:** [www.consopro.com/roxy.htm](http://www.consopro.com/roxy.htm)

**SMITH'S OLDE BAR (1582 Piedmont Ave.)**  
**(404) 875-1522**

11/3—Soulhat, Patrick Smith Band  
11/4—Dezeray's Hammer, Modern Hero, Film  
11/5—Doughty, David Ryan Harris  
11/7—Apartment Projects  
11/8—Jet Star 7, Janah  
11/9 and 11/10—Rebirth Brass Band,  
Iris May Tango  
**Web site:** [smithsoldebar.citysearch.com](http://smithsoldebar.citysearch.com)

**STAR BAR (437 Moreland Ave.)**  
**(404) 681-9018**

11/3—Catfight!, *Pretty Vacant*  
11/4—Jason Ringenberg, Caroline and  
the Ramblers, *Cave Catt Sammy*  
11/8—Kenny Howes and the Yeah!,  
*Modeltones, Three Bags Full*  
11/9—Reckless, *Kelly Blue Jays*  
11/10—Webb Wilder, *Modern El Dorados*  
**Web site:** [www.ccloud.com/starbar.html](http://www.ccloud.com/starbar.html)

**TABERNACLE (152 Luckie St.)**  
**(404) 659-9022**

11/3—Foo Fighters, Queens of the Stone Age  
11/4—Macy Gray, Seek  
11/5 and 11/6—Collective Soul  
11/7—Marilyn Manson, Godhead, Union  
Underground  
11/10—Wicked West Ball  
**Web site:** [www.tabernaclemusic.com](http://www.tabernaclemusic.com)

**VARIETY PLAYHOUSE (1099 Euclid Ave.)**  
**(404) 521-1786**

11/4—Dido, Doughty  
11/5—John Wesley Harding, Kevn Kinney  
11/7—Shaggy  
11/8—John Scofield Group, Living Daylights  
11/10—David Grisman Quintet  
**Web site:** [www.variety-playhouse.com](http://www.variety-playhouse.com)

Check out the Tourdates Web site ([www.tourdates.com](http://www.tourdates.com)) to find out where your favorite bands will be performing next.



so i'm filling sarah's usual psa space. she is off to cincinnati for a visit to a company. my roommate is in houston visiting a plant, a "plant trip." gosh, i feel old because those around me are interviewing, visiting plants, and getting job offers. i'm still a little bit from graduating. we miss sarah though. deadline is really, really quiet this evening. i am soooooooooo tired. i shouldn't be complaining though. i don't even feel like finishing this. So the Production Monkey will take over and pick up the slack. As he was making necessary changes to the paper before cutting and pasting, there was a huge empty area in this box with a big red circle around it. This empty area is what the editors call "white space," it's not a good thing. So here comes the shameless plug, since there's not much more to type about (and I'm running out of space): you really should join production and keep Donna and I company, swing by Room 137 on Thursday mornings—we've got bagels.

Becky, why did you flood my inbox?

**Common** from page 25

tween a pimp with a heart and a prostitute. Where Jay-Z raps about “Big Pimpin’” and “Spending G’s,” Common is told “I know pimpin’ ain’t easy / but, damn, you barely surviving.” Common describes himself as “a pimp with a vision.” He sees pimping women as a way to teach dignity and self-respect. This viewpoint, when contrasted with that presented by the mainstream, makes this record’s position even stronger.

To complement the major themes of homophobia (Eminem), violence (Nelly), and pimping (Jay-Z) that permeate mainstream rap and pop up on this record, Common also employs lyrics that would seem out of place in anything played during TRL not song by a teenaged white kid. Most notable is “The Light,” which is a classic love song, in the Marvin Gaye vein. Where most mainstream hip-hop does things like

entreat women to “back that ass up,” Common raps “I never call you my bitch... So much in a name / And so much more in you.” If this strikes you as out of place on a rap album released in the year 2000, it should, but Common is just showing what the music could be all about.

Much of *Like Water for Chocolate* has the slowed down feeling of a D’Angelo or Marvin Gaye recording (which is no surprise; D’Angelo produced and played on many of the tracks). Parts of it share the jazz-hop feel of A Tribe Called Quest’s masterpiece, *The Low End Theory*. Other portions of it sound like Questlove’s band.

In fact, the title and cover are strikingly similar to *Things Fall Apart*, the Roots’ last album. Both of these excellent albums are named after novels and both feature black and white photos of Martin Luther King Jr era strife and discrimination as cover art.

This just shows that despite the importance of *Like Water for Choc-*

*olate*, it isn’t very original. It is never able to overcome the influences of the many able people who had a hand in its creation.

Despite all of this, *Like Water for Chocolate* is a really good album, in fact, given the majority of the rest of the hip-hop coming out of major labels these days, it’s a brilliant album. Not only is it smooth and jazzy, but it also has the hard elements and dancibility of a mainstream hit. The album is also extremely consistent.

Every track feels as if it was given the same amount of loving attention during its genesis; in other words, there isn’t any filler on this album. What makes this album really special, though, is Common himself. His lyrics are witty and, in year of hip-hop full of violence, hate and greed, refreshingly positive. I’d like to leave you with the words of Common, describing what’s going on in hip-hop and revealing where he stands: “That jiggy shit is over / The War is on.”



By Christian Lantry / MUSIC CORPORATION OF AMERICA  
Common’s latest hip-hop album *Like Water for Chocolate* features smooth, jazzy sounds in addition to hard, dancible elements.

technique

recommended  
by 3 out of 4  
dentists

GTCN Update

By Becky Bardwell  
GTCN Correspondant

If you've ever wanted to know what it takes to have your own dot-com, Flava 101 is the show to watch. This week, Pier talks with the creators of AlphaBeats.com and takes a look at how the internet is effecting the hip-hop community.

Phat Videos features a tour of Little Five Points. Kara takes you to this hot spot of Atlanta and brings you inside your favorite shops, including JunkMan's Daughter and Piercing Experience. Watch a Phat Videos crew member get a live piercing!

Flava 101 comes on Mondays at 3 and 7 p.m. and Thursdays at 7 p.m., and Phat Videos come on Mondays at 3:30 and 7:30 p.m. and Thursdays at 7:30 p.m. on GTCN's Channel 21. For more info about the shows, go to [www.gtcn.gatech.edu](http://www.gtcn.gatech.edu).

**Vote!**

Tuesday

November 7



Well folks, as you know, Sony introduced a new false idol (or mind control device if that name suits you better,) and as you've probably figured out, I always enjoy writing about good false idols and mind control devices. (Of course that's obvious since I've written about the presidential candidates before.) With that in mind, I think it's only proper that I offer you the officially sanctioned TwoBits view of the PlayStation 2: Haha. Hehehe. Haha! Indeed ladies and gentlemen. My official view of the PlayStation 2 is that it is one of the most extraordinarily laughable pieces of marketing since the Pet Rock.

It blows my mind that people want these machines so badly that they are closing on Ebay for over five thousand bucks. In other words, if you have three PlayStation 2s and three yuppy buyers, you could buy a car; ironically however, if you had three original PlayStation consoles, they wouldn't even add to the asking price of one PlayStation 2.

So, I guess the obvious question here is why do people want to spend so much for a PlayStation 2? I can see several possibilities. First of all, it could be the rare sex-appeal that owning a PlayStation 2 would bring someone. I'm sure there's nothing

**"My official view of the Playstation 2 is that it is one of the most extraordinarily laughable pieces of marketing since the Pet Rock."**

sexier to a woman than, "Hey baby, I can render polygons faster than all those other guys."

After all, my female friends at Tech assure me that there is no single force that draws them to a man

faster than his sitting at home all day with a controller in hand. (Insert your own twisted joystick pun here.)

Another thing that comes to mind for the rare drawing power of the PlayStation 2 is the obscene desire to spend money. Sure, you could drop \$5k on a nice piece of Steuben glass or a Martin guitar, but it would silly to buy something that will go up in value.

How could you prove that you have money to burn if you buy something that might actually go up in value? If you overspend on something that will be obsolete in just a few years, you can prove that you are so wealthy that money is trivial to you. Of course, some might just donate to charity instead.

The last thing that comes to me is that people seem to miss the Pet Rock. The PlayStation 2 is very similar to the Pet Rock. In fact, if you don't see that, you may be as dumb as a box of Pet Rocks. (Sorry about that. The TwoBits man tries to avoid

lame puns as much as possible, but sometimes, they're just necessary.) Seriously though, like the Pet Rock, the PlayStation 2 is a way to make righteous amounts of dough on a product that will only glean the owner a slight modicum of coolness. With the demise of the Pet Rock, many have craved an equally ludicrous way to blow money, and for that reason, I salute the PlayStation 2.

I guess it's hard to say exactly why people would choose to pay the exorbitant prices for which PlayStation 2s are selling, but one thing is for sure: Everyone who overpaid for a PlayStation 2 is going to feel like a real idiot when they're easily available in a couple months.

On the other hand, if you hang out in a social circle where wasting money is cool, then enjoy that Ebay acquisition and send another check to your local neighborhood TwoBits Man. Until the next excitement-packed issue of the Technique, I am the TwoBits Man, and I'm happy with my old PlayStation.

# Mellow moods dominate music of Radiohead’s ‘Kid A’

By David Cash  
*Cole in my stockings*

Artist: Radiohead  
Title: Kid A  
Label: Capitol Records  
Genre: Rock  
Tracks: 10  
Rating: ★★★★★

Radiohead is one of those mainstream bands that always seems to innovate, twisting popular rock and testing the limits of playability. There’s definitely something unique about their often depressing and abstract sound, and they have lived up to these expectations more than ever with Kid A. The first thing I noticed after listening to the album was the almost complete lack of guitar riffs, just an indication of the departure Radiohead has made from the

days of The Bends, their first album. Kid A follows the course set by Ok Computer, flowing into some obtuse concept through sometimes unmusical effects and inventive composing. Memories of the old rock-ish songs by Radiohead seem very distant in the light of what they have become. The first track, “Everything In Its Right Place”, opens with snippets of voices, distorted and set electronically to a beat with a comforting keyboard. Of course, Thom Yorke’s emotional voice carries through, perfectly meshing the wholly electronic tones. This mellow feeling is repeated in two later tracks, but it would be a stretch to call them music. In “Treefingers” there is almost

no beat, melody, or structure to the music. There’s only a sustained, low, varying noise setting the mood for a cathedral-like air. Interesting, but unless I’m trying to go to sleep, it’s a track I’ll always skip. Its almost like Radiohead felt that the middle of this album was too normal, and needed

disrupting in the form of something off the wall. On tracks like “The National Anthem” clashing horns, fading symphonies, and heavily edited samples float through the mood setting music, sometimes turning away from beat and rhythm and moving towards some sort of abstract art. But, coming from Radiohead, are you really surprised? I enjoyed this part of the album, but everyone around me was begging to skip the track. It sounds like you’ll have to judge that when you hear it. Two or three tracks, like “How to Disappear Completely” are reminiscent of the old Radiohead, and actually involve a guitar riff or two. Of course, as the title suggests, the message is the traditional “What reason is there to live?” They’re good, to.

While the meaning behind the name of album and half the tracks are a mystery to me, the feeling of the album is expressed excellently, showing a great deal of artistic talent past the run of the mill rock band. The art included with the album matches the music with an indecipherable meaning and epic undertones. There’s even a hidden booklet behind the part that holds the CD. And who could resist those cuddly teddy bears with fangs the size of their heads? This album is great if you’re not looking for just another rock LP. Radiohead has done a great job of avoiding classification, and I’d suggest checking it out. Especially if you liked the last album, you shouldn’t be disappointed.



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