

Photo Illustration by Jeniffer Aldoretta / Student Publications

## HARRY POTTER AND THE DEATHLY HALLOWS: *the beginning of the end*

this film. Otherwise, be prepared for confusion and hushed explaining whispers from a loved one.

What the uninitiated can enjoy is the scenery. As fans know, the first half of *Harry Potter and the Deathly Hallows* is a road trip of sorts.

Harry, Ron and Hermonie travel the countryside and are always on the move.

The places they go and the environments around them are breathtaking. The scenery is beautifully captured, almost to the point of distraction.

This sets the atmosphere of magic and wonder with a little bit of menace which grows as the film progresses.

For anyone who remembers the finale of *Order of the Phoenix*, the first real wand-action of the series, *The Deathly Hallows* is for you.

There is not as much action as the second part will probably have, but there are still lots of awesome wand-waving and whizz-bangs. The promise of magic-based action has grown with each movie since *The Order of the Phoenix*, and *The Deathly Hallows* is no exception. It makes good on the promise because it has the most action yet. However, it teases the imagination for what the second part will be like.

Part one ends right when all the major action is about to start. It is a huge cliffhanger, but it is a very logical place to stop.

Some resolution is attained, but everything is about to kick into a high gear of desperation, which is set up well because the movie ends on a downer. The final scene will leave everyone wanting much more.

*Harry Potter and the Deathly Hallows* might be the best adaptation yet. It is solidly aimed at the die-hard fans, not the casual ones. Without prior knowledge, this film is a waste. The movie a pleasure to watch. Prepare to leave the theater wanting much more. *Harry Potter and the Deathly Hallows* promises an epic end to a saga and an era many have grown up with.

just a visual summary.

While many events were shortened, nothing is outright skipped. However, fans can fill in the blanks themselves, something they must do often but it always happens with prompts. Nearly everyone who will see this film has read the book and wants to see the events that took place in the book.

This technique of a cursory inclusion of everything should please fans the most.

This gives the filmmakers the unique opportunity to skim over the explanations of every scene and get to what fans want to see. This is the first time one of the movies has been directly made for the enjoyment of the fans.

This stance is why this movie is absolutely fantastic. Finally, the filmmakers catered to the core fan base instead of just the mainstream audiences.

This refocus started in *Harry Potter and the Half-Blood Prince* but solidifies here.

Reading all the books or at least seeing all the movies is the key to enjoying

and a half hours, the movie is beefy and a much more literal translation of the book than previous adaptations.

While this is the worst time for those who are uninitiated to enter the saga, big fans will appreciate the completeness and assumptions of the film. Furthermore, the action and scenery please even those who would be totally lost by the story.

It is finally time that the higher-ups to realize *Harry Potter* can no longer be succinctly condensed into one two-hour movie. Of all the books to have a two-part film adaptation, *The Deathly Hallows* deserves more than a single film to satisfy its fans.

As the franchise grows, and it has grown, more and more people want to see on screen what they have read, not

### FILM Harry Potter and the Deathly Hallows

**STARRING:** Daniel Radcliffe,  
Emma Watson & Rupert Grint

**RATING:** PG-13

**RELEASE DATE:** Nov. 19

**OUR TAKE:** ★★★★★

By Christ Ernst  
Staff Writer

*Harry Potter and the Deathly Hallows*, the seventh film in the *Harry Potter* franchise, covers only the first half of J. K. Rowling's final novel in the series of the same name. Running two

## Unstoppable speeds past typical character development

### FILM

#### Unstoppable

**GENRE:** Action Drama

**STARRING:** Chris Pine &  
Denzel Washington

**DIRECTOR:** Tony Scott

**RATING:** PG-13

**RELEASE DATE:** Nov. 12

**OUR TAKE:** ★★★★★

By Robert Solomon  
Staff Writer

To describe *Unstoppable* on paper is to be underwhelmed by the plot: A train pulling a load of dangerous chemicals gets out of

control, with only two lone men having the courage to try to stop it. It is the manner in which the plot is executed that matters.

Denzel Washington and Chris Pine star as a typical pair, one an old pro and another a new hire by the railroad.

Pine, who starred as Captain Kirk in the recent *Star Trek* reboot, does a fine job holding his own with Washington. Sticking to his wheelhouse role, Washington once again plays the expert do-gooder.

The real star of this movie is the train, spewing smoke and plowing through any number of obstacles as it gains speed. There is something refreshing about seeing a film in which a real machine

plays such a central part, with explosions and destruction instead of computer generated effects. If nothing else, this film is grounded in reality.

This is why, in spite of the clichéd elements, *Unstoppable* manages to entertain. One knows every plot point, but the execution of the action makes even the most predictable elements entertaining.

When the movie stays centered on the tension of the train's approach to a deadly curve, the film excels. There are a few attempts at deepening the conflict between the characters, but these elements are picked up and discarded as needed in the story.

The act that sets the plot in motion is alarming in its every-



Image courtesy of Twentieth Century Fox Film Corporation

day nature. Every act of cutting corners, whether to save time or money for the company, results in further disaster. It is only the actions of two men who place the safety of others over a bottom line that results in success.

This is why it is disappointing to see elements that are clearly added to make the action more

exciting. The near climactic sequence where the train approaches a deadly curve nearly derailed by obvious CG enhancement.

At any rate, this is a perfectly entertaining movie for the whole family, so if you are forced into the cinema over Thanksgiving break, this will probably be your best bet.



# Points provides refreshing insight

## BOOKS

**Decision Points**  
George W. Bush

**GENRE:** Autobiography

**PUBLISHER:** Crown Publishers

**RELEASE DATE:** Nov. 9

**OUR TAKE:** ★★★★★☆

**By Yameen Huq**  
Contributing Writer

George Bush summarizes his own life journey as “one interesting ride.” The man was at the forefront in the decade of most Tech students’ formative years. His autobiography *Decision Points* provides a front-row perspective into some of the most controversial and crucial parts of his presidency.

This is not a policy report. After all, as the key decider in most of his administration’s policies, it is only natural for him to unhesitatingly defend all of his achievements and alleged shortcomings. What one can expect instead is a

look into the human side of these decisions and the factors that gave rise to them in the first place.

The earlier part of the book focuses on his life before politics. He comes off as a likeable child and teenager; someone who means well yet has a desire for excitement. He’s an outsider from a rich Eastern political family who just wants to fit in with his friends.

By far the most interesting part of this book is his view on the individuals who worked under him. One really gains a sense of the camaraderie between the individuals of the White House. The controversial Dick Cheney comes off as a sort of blood brother to his president. The strength of their bond is one of the most enduring parts of Bush’s two terms.

Bush also attempts to bust the notion that Cheney was some kind of puppet master in the White House, stating that the man even tried to tender his resignation before the second election until Bush convinced him otherwise. One of the most trying times of their partnership is the Scooter Libby trial in which Bush refuses to fully pardon Libby, Cheney’s Chief of Staff.

The book also shows the closeness of his relationships with other members of his administration. Particularly noteworthy is the rivalry between the diplomats of the State Department and the officials of the Defense Department.

These types of social circumstances, however silly they may seem, are often key factors in the problems and successes of the executive branch.

One will not find much criticism of White House officials in this book, though. Figures like Donald Rumsfeld, Condoleezza Rice and Colin Powell are all portrayed as honorable statesmen,

and any of their potential lapses in judgment are defended or not mentioned. His admiration for the “mad-scientist” genius of Karl Rove is especially entertaining.

Bush attempts to give a balanced portrait of the key policy decisions of his day. He does a good job at portraying himself as a moderate trying to build consensus. He casts many of his decisions as compromises between the left and the harder conservative factions of his own party.

Obviously as with any autobiography there’s no alternate side in this book, so how much truth-value one gains from this ought to be taken with slight skepticism. His major foreign-policy decisions and national security moves after 9/11 are portrayed with one simple metric: defend American lives. His most steadfast defense of all the criticisms, and his best one, is that he had to make a split-decision.

Indeed, the focus of this book is that the President makes these decisions with very little certainty and the fate of the nation and world at stake. Many of these decisions also focus on partisanship and gridlock as well as Bush’s occasionally adversarial relationship with the media.

This book will not change your opinion on how much you love or hate the Bush administration. It will, however, give you a greater appreciation for the trials and tribulations faced by any President.

Bush encapsulates his presidency in the book with a quote: “After the nightmare of 9/11, America went seven and a half years without another successful terrorist attack on our soil. If I had to summarize my most meaningful accomplishment as president in one sentence, that would be it.”

# Miracle captures spirit of Atlanta in improv

## EVENTS

**Second City: Miracle on 1280 Peachtree Street**

**PERFORMER:** The Second City

**LOCATION:** Alliance Theatre

**DATE:** Nov. 5 - Dec. 12

**OUR TAKE:** ★★★★★☆

**By Christ Ernst**  
Staff Writer

The Second City, an improv comedy troupe of six performers from Chicago, has once again put on their hilarious holiday-inspired show, *Miracle on 1280 Peachtree Street*, at the Alliance Theatre.

The show expertly mixes both improvisational and rehearsed songs and comedy sketches based on Atlanta and the unique comedy opportunities it presents. The specific mix of hilarious comedy and timely politics packs a punch Atlantans will find particularly potent.

The structure of the show would feel familiar to anyone who has seen a sketch comedy show like SNL or Mad TV. Nothing specific weaves the disjointed sketches into

a greater work; each section of the show stands by itself as a self-contained giggle factory. The audience does not have to keep track of complicated plots and murky motivations. Anyone looking for a deep meaning or serious treatise should look elsewhere.

The show opened with a “Twelve Days of Christmas” inspired song, celebrating some of Atlanta’s shortcomings and quirks. Dressed all in black and sporting few props, the troupe executed sketch after sketch of gently scathing humor with timing and sometimes pitch.

No one and nothing was safe from their crosshairs. Mayors (previous and current), councilwomen, governor, the Falcons, Coca-Cola and race are just some of the light fare served to the audience.

One of the best sketches was “Tyler Perry’s Charles Dickens’ A Christmas Carol,” followed closely by “Mrs. Chamblee-Dekalb-Peachtree-Dunwoody and her grandchild visit Santa at Phipps.”

Some of these things may not make sense without a cursory background of Atlanta politics

See City, page 16

## DECISION POINTS



**GEORGE W. BUSH**

Image courtesy of Crown Publishers

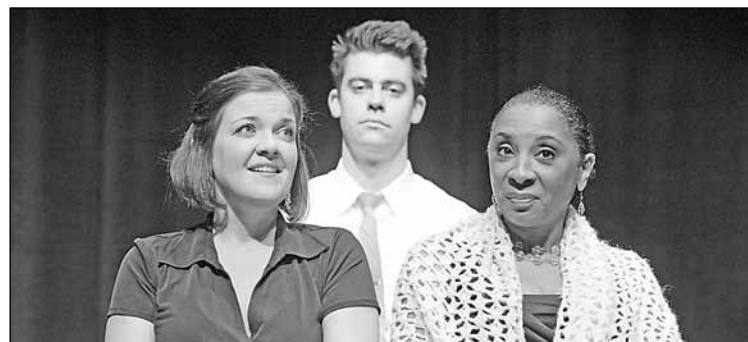


Image courtesy of Alliance Theatre

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# Black Ops multiplayer excels, falls short on innovation

## GAMES

### Call of Duty: Black Ops

**CONSOLE:** Xbox 360, PlayStation 3, PC

**GENRE:** First-person shooter

**DEVELOPER:** Treyarch

**RATING:** M

**RELEASED:** Nov. 9

**OUR TAKE:** ★★☆☆☆

By Hank Whitson  
Contributing Writer

*Call of Duty: Black Ops* is not an innovative title by any stretch of the imagination, but there are signs of genuine playfulness here which is always a welcome presence in game design. You can see it in the little things.

The best example is in one map of the game's Zombies mode where players can play as JFK, Richard Nixon, Robert McNamara or Fidel Castro, who spout humorous, if predictable, quotes between acts of undead-ocide.

The interface is another thing that was done quite intelligently. Save for the multiplayer and pause menus, all of the set-up for the game is built around the premise that players are strapped to a chair in a secret government interrogation facility.

Aside from a couple of wonky physics issues, the single player campaign was also bug-free. In a perfect world, that would simply be par for the course, but seeing how most developers are adopting "we'll patch it later" policies, a bug-free launch is an increasingly rare hallmark of care.

Overall, *Black Ops* is better than the lackluster *World at War* and the laughable *Modern Warfare 2*, but it is not nearly as



Image courtesy of Treyarch

mature or as striking as the first *Modern Warfare*.

The single player campaign has players playing as Alex Mason, a CIA agent with all the depth and personality of the crosshair you guide across the screen, ever-so-fittingly voiced by Sam Worthington.

You start the game strapped to a chair where you are being interrogated. Over the course of that interrogation, memories of various skirmishes throughout the Cold War and Vietnam are relived.

While an interesting premise, the story falls prey to a painfully predictable split-personality and brainwashing one-two punch, finishing with a weak twist ending.

Worse than the story, though, is the fact that the campaign is so relentlessly scripted that it feels like the player's presence is almost an intrusion in the game.

Almost every firefight has a pre-rendered kill animation or explosive micro cut-scene waiting

to be triggered, and every mission in the entire game has a sequence that must be played in certain way to satisfy some arbitrary criteria.

If that sounds incredible, *Black Ops* may be right for you. To me, it was stifling and grating.

The worst part is the way the game will force the player to obey its orders.

If spotted during the mandatory stealth sequence, every enemy in the place will be summoned to the player's exact location and kill instantly, but when the game allows the player to start shooting twenty seconds later, everybody goes back to being deaf.

To be fair, there were a couple of scripted moments that were really cool, like firing a zipline via crossbow and sliding through a window with guns blazing to rescue a hostage.

But there are not enough clever, unique moments like that to justify the game's dictatorial structure.

Of course, many players will not even touch the campaign. For them, multiplayer is the main course, and they will eat heartily as gameplay has been dramatically improved over *Modern Warfare 2*.

All the series staples are present and accounted for, from Kill Streaks to challenges to customizable perks and equipment load outs. However, things have been tweaked to restore balance and sanity.

Gone are the game-ending tactical nukes. Gone are the indestructible riot shields and dual shotguns. Gone are the familiar stopping power, juggernaut and one man army perks. In their place, you have explosive RC cars, crossbows and napalm air-strikes. The result is a game that feels harder to grief and easier to learn.

This is not to say that experienced players will go wanting for challenges. The new Wager Mode system will allow experienced players to test themselves and

climb the rankings faster in the process.

By betting COD points, players can select one of four gameplay variants that will either limit ammunition or force the use of different weapons.

There is also a daily contract system that is similar to *Halo Reach's* challenges in addition to the standard *Call of Duty* challenges. To top it all off, the game is launching with a generous 14 maps.

There are also three different zombie games. This essentially plays like similar modes from other shooters, but with infernal enemies, power-ups and a limited selection of firearms.

The first scenario is set in a German cinema while the second level takes place in The Pentagon, starring the historical figures mentioned earlier, though both maps share identical mechanics.

The last zombie game is a top-down shooter that plays like an old school arcade game.

Despite all these innovations, there is still very little new here. In fact, everything you can do in *Black Ops* you have likely done in other games.

These familiar systems have been streamlined and polished. Even *Halo Reach's* fairly conservative addition of Armor Abilities seems bold and adventurous by comparison.

If you are the type of player who has enjoyed previous *Call of Duty* games and has yet to tire of shooting the same people with the same guns, go ahead and give an extra star.

*Black Ops* will not let you down. But if you were hoping for an intelligent single player experience and something that changes the rules, you can keep waiting and let this one pass.

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# Eating Atlanta Chinatown Square

## students explore the vast cuisine Atlanta has to offer

By Andrew Nelson  
Staff Writer

Driving through Chamblee area Atlanta in the rain around 9 p.m. looking for an allegedly delicious-as-it-is-dingy Chinese cafeteria may not sound like a prime Monday night excursion. However, we found that if the Atlanta Chinatown Square were to transplant itself to someplace like the Varsity, no Tech student would be spared from its slew of tastes and dishes, intriguing character and easily agreeable prices.

When we finally made it, we easily spotted the brightly-lit facade of the square. From the outside it almost looks like the typical highway-side strip mall, although like much of the Chamblee food scene, it is undoubtedly East Asian. The entrance to the inner courtyard is flanked by two stone lions and several stores like an herbal shop and Chinese bookstore populate the road side of the square.

Passing the lion statues, we found ourselves in a courtyard certainly not shared by most other dinky shopping centers. The main feature here is the small Chinese garden with a bridge over a pond with a few fish. The walls are covered with two elaborate murals from China. All this was added during a major makeover in 2000; before that there were just a couple of pots with fish that kids tended to poke a little too often.

Our friend Xie, who grew up in the area, has frequently come to the square with her family, and she still finds the same people cooking the same things since she was



Photo Illustration by Cassandra Xie / Student Publications

a kid. She was also the only member of our party who speaks Chinese, a huge help in this excursion where almost all of the text was in Chinese. We entered the slightly dingy-looking food court, lit by a few dim and blinking fluorescent lights overhead. Tables and floors showed their many years of heavy traffic. The seating area seems to seat about 100 and is surrounded by the restaurants' counters on one side and windows to the courtyard on the other.

There were only a handful of people there at the time, likely because it was a weekday night. A few older men were playing Xiangqi, a Chinese chess-type board game, at a table. However, the photo galleries on their website and the popularity we have noticed among North Atlanta residents strongly suggests the op-

posite during high-traffic hours.

The price range for all the restaurants had a average price of about \$6 and a short range. We made a meal for the four of us by sharing dishes costing less than \$7.50 each from three of the nine restaurants: China Kitchen, Hong Kong BBQ and Yanmi Yanmi. Fortunately for us, the large boards behind the counter written entirely in Chinese were accompanied by English paper menus.

From China Kitchen we ordered sliced fish in hot chili oil and a plate of chicken and mushrooms; from Hong Kong BBQ, we ordered barbecue pork over rice with bok choy; and from Yanmi Yanmi, we ordered udon. All the restaurants offer free black tea, which we happily accepted, as well as extra rice.

China Kitchen's sliced fish in

hot chili oil was a masterpiece and easily our favorite of all our dishes. It was served as a deep bowl of cabbage submerged in dark red oil and broth with bits of chilies and green onions floating under slices of fish. The spicy oil and broth even worked well with rice served with other dishes. It also won in presentation, whereas the other dishes were not too spectacular-looking. However, their plate of chicken and mushrooms fell flat, simply being a typical take-out dish.

At Hong Kong BBQ, with several very barbecued birds hanging in the window, we opted for a plate of two-way barbecue pork over rice with bok choy. The thickly sliced chunks of pork were moist and a little sweet, and the shredded pork was crispier and saltier.

Both would have been nice on a snack platter rather than a main dish, and it was a rather boring dish overall. Yanmi Yanmi offered the only Japanese cuisine in the food court, and we decided on the udon. The noodles were cooked perfectly and soaked up the broth's nice mild flavor well. This also nicely complimented China Kitchen's sliced fish.

Overall, we have never encountered such a place before, and it is certainly more than meets the eye. Comparing it to a mall food court would be disgraceful, but no single restaurant carries the whole place. This food court is one of many singularities Atlanta has to offer, and it is perhaps one of the best places to hang out and eat on a shoestring budget. Just be sure to bring cash, or be prepared to use the ATM outside.

City

from page 14

and traditions. However, it is not necessary to have extensive knowledge concerning the political goings-on in Atlanta. The comedy still comes through even with only knowledge of the headlines of the past year and recognizing names.

After taking suggestions from the crowd, the ensemble took the show in new directions. The audience trying to come up with ludicrous suggestions to stump the performers and seeing if the performers can handle them was a hoot.

The audience seemed to be in cahoots to try and get the ensemble stuck or get one of them to laugh. The cast did wonderfully taking the terms of the performance and turning it into something unforgettable.

The theater is not a gargantuan hall but rather is small and cozy. As if the audience needs to feel more a part of the show, the venue is small enough that the show frequently engulfs the audience.

In fact, several times several members of the audience were directly interacting with the actors. One sketch even had an unsuspecting man as the star, narrated along the path of a noir mystery.

This is a show anyone who has been in Atlanta should see. It is up close and personal, physically and comically.

The performers do an array of impressions and characters, some specific to Atlanta and some not.

They are not afraid to tamper with taboos and always find the lighter side of any situation. After seeing this show, it will be hard not to tell all your friends about this little gem and for all the right reasons.

*Miracle on 1280 Peachtree Street* is a perfect blend of comedy and politics anyone can appreciate, especially when it is executed so seamlessly.

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# THEME CROSSWORD: THE WRITE STUFF

By Robert Zimmerman  
United Features Syndicate

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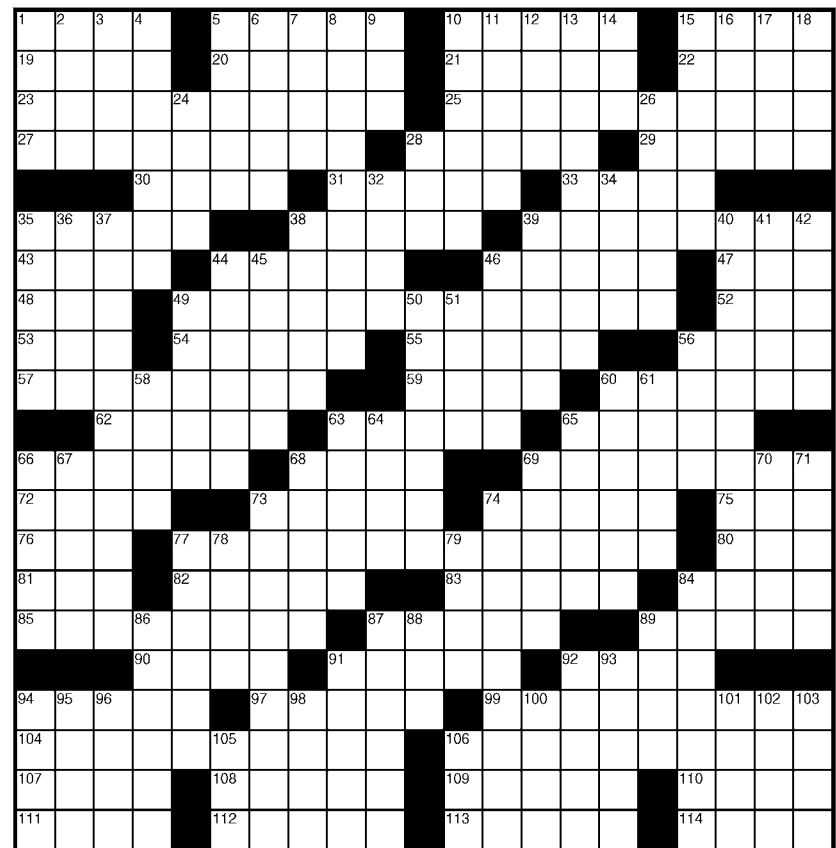
1. Big bad --
5. Hit from years past
10. Clog
15. Latticework piece
19. Jai --
20. Kind of offering
21. Eat at
22. About: 2 wds.
23. Bulletin
25. Undeliverable item: 2 wds.
27. Of barbering
28. Bulb units
29. Diagnostic aids
30. Lendl or Denisovich
31. Winged
33. Partner
35. Twin crystal
38. Ouzo flavoring
39. Customers' contact: 2 wds.
43. Hautbois
44. Scooter maker
46. Of a wood

## DOWN

1. Poverty
2. Spread for bread
3. Landscaper's concern
4. Able to split, said of rocks
5. Musical work
6. Include: 2 wds.
7. Statistics
8. Reykjavik native
9. Always, poetically
10. Solemn
11. Mountain ridge
12. Dory

47. -- Miss
48. XXXV + XIX
49. Absolutely correct: hyph.
52. Sch. in Cambridge
53. Lemon or lime follower
54. Horse opera
55. Enrage
56. Fill
57. Detours
59. Luminary
60. "Drag" or "bummer"
62. Pointer light
63. Builder
65. Fresco, e.g.
66. Midshipman's coat
68. Name in opera
69. Alopecia
72. Scraps of food
73. Mountain range in Asia
74. Tiny amount
75. Greek letter
76. Gangster's gun
77. Postman: 2 wds.
80. Calendar abbr.

81. Summer near the Seine
82. Thespian
83. Chair part
84. Shipped
85. Maltreats
87. Sententious
89. Flower arrangement
90. Genus of plants
91. Seaport in northern Italy
92. Joke
94. "-- -- of Two Cities"
97. Gazed intently
99. Ancient mock sea battle
104. Junk mail: 2 wds.
106. Expressions of admiration: 2 wds.
107. Alaskan island
108. A Davis
109. One time more
110. Desire personified
111. Woodwind
112. Widely applicable
113. Coup --
114. Torn



56. Was a cygnet
58. Louts
60. Pleasing to the ear
61. Decree
63. Liturgical headdress
64. Jewish month
65. Ending for ego or mono
66. Word-book author
67. A Greek muse
68. Los --
69. Like a bodybuilder
70. Spa feature

71. Full of fat
73. One who tries
74. Home of a kind
77. Sweet bay
78. Beige
79. By: 2 wds.
84. Apparition
86. Judaic text
87. Stared
88. Certain voter: abbr.
89. Squabble
91. Garbo of old movies

92. -- McWilliams Child
93. Catkin
94. Remotely
95. Capacious bag
96. Commedia dell'--
98. Palindromic name
100. Biol. branch
101. Present!
102. Golf club
103. Co-worker: abbr.
105. Decline
106. The latest thing



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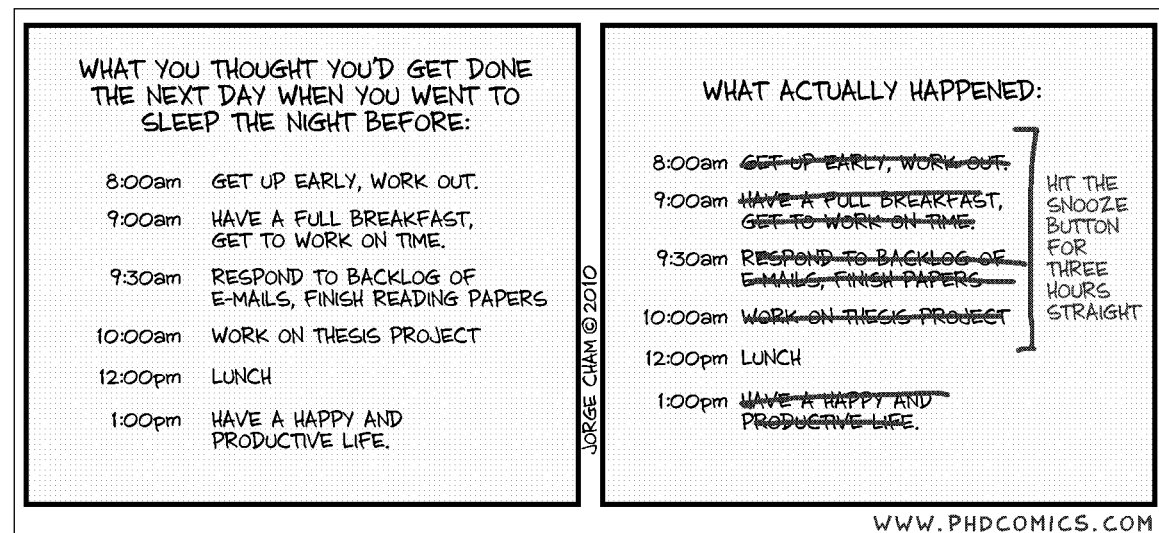
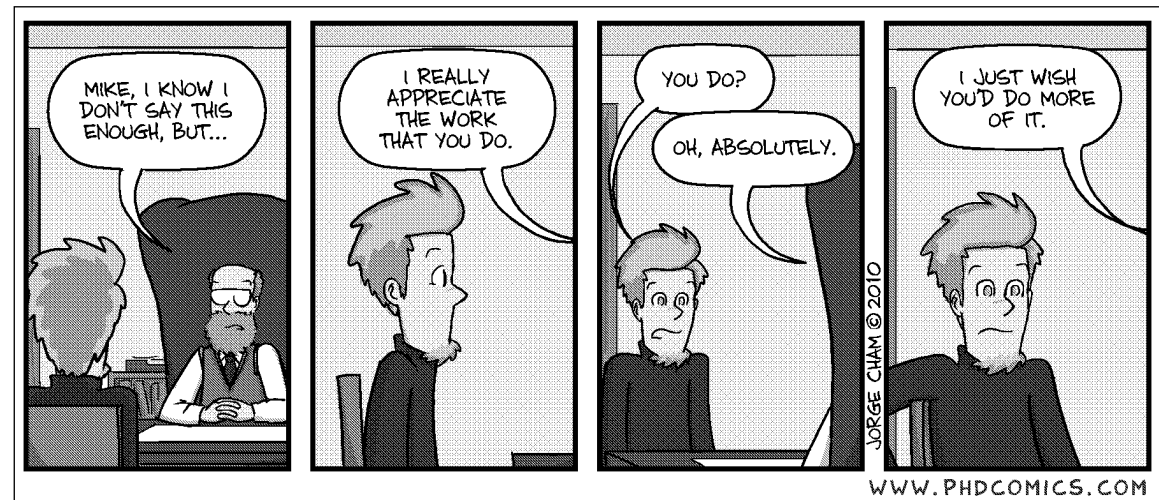
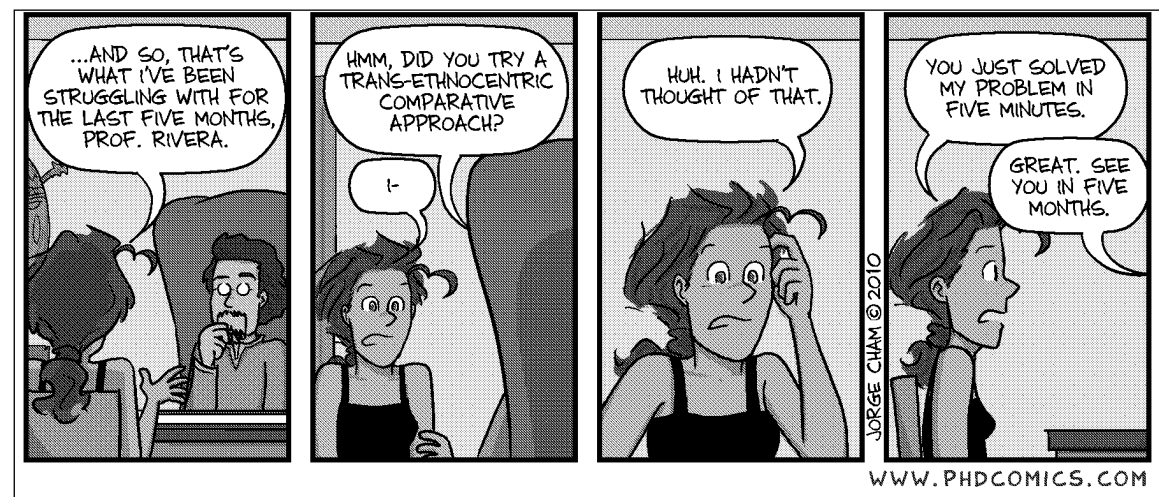
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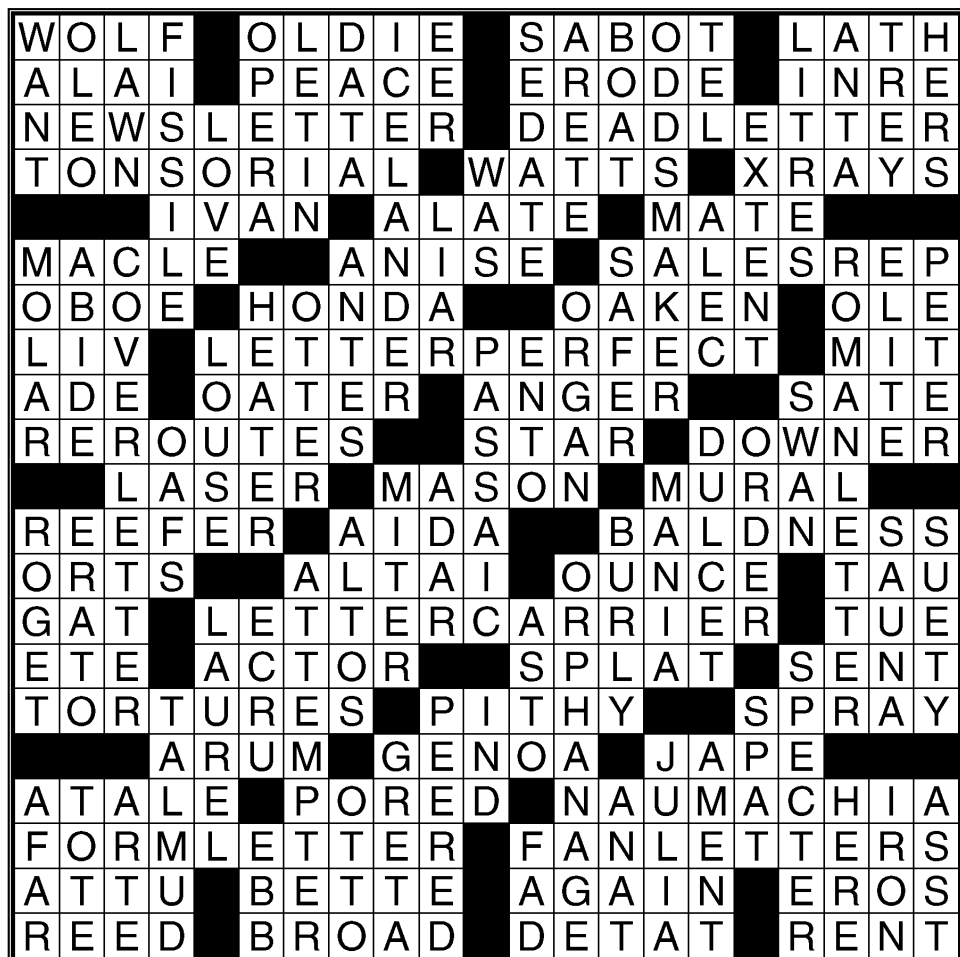
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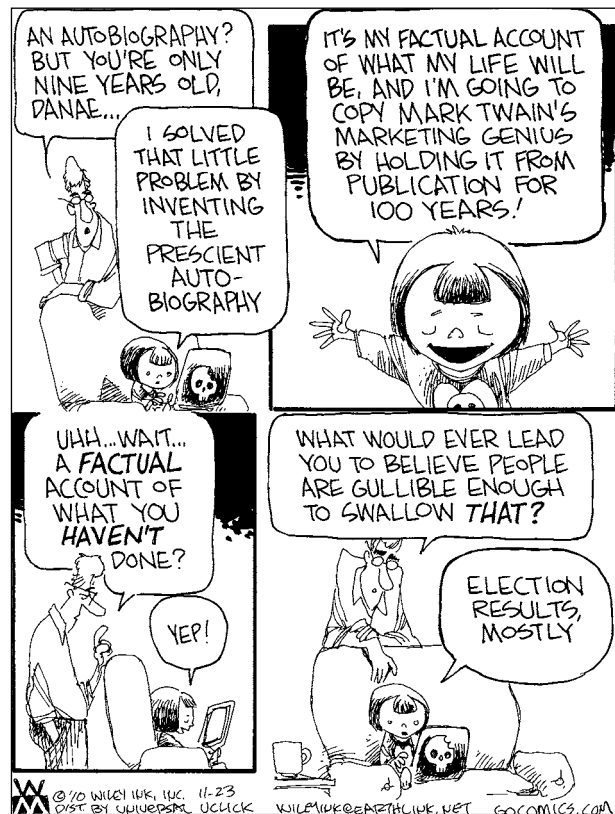
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