

ENTERTAINMENT

Technique • Friday, February 24, 2006

WHY DO WE FIGHT?

Eugene Jarecki's new documentary, *Why We Fight* makes a compelling case against militarism. Page 21

JACKETS LOSE TO V.T.

In the final game for five senior players, the Lady Jackets basketball team lost to Virginia Tech. Page 27

GSU dominates Campus MovieFest Finale



Photo by Robert Combier/STUDENT PUBLICATIONS

Justin & Jeff Productions from GSU accepts their award for Best Picture at Campus MovieFest for their short film *Snooze*.

By Michael Ng
Staff Writer

After attending the 2006 Atlanta Campus MovieFest Finale last Thursday, I sorely regret deleting all those email alerts reminding me to complete the CMF registration process; not because I thought I had a chance of winning, but because the competition looked like a ton of fun.

CMF is reputedly the largest student film festival in the world, boasting five events in Boston, Florida, California, Scotland and Atlanta. To celebrate its fifth anniversary, this year's movie theme was the number "5."

The Atlanta Finale featured 18 short films from Georgia Tech, Emory, GSU, UGA and the AUC (Clark Atlanta, Spelman and Morehouse). However, gauging the ratio of finalists to winners, GSU clearly dominated this year's competition.

Not only did GSU snatch "Best Drama" (*The Memory of History*) and "Best Comedy" (*Carboy*), but

they also claimed "Best Picture" (*Snooze*). The CMF Awards may need another decade before they become as irrelevant as the Oscars, but this year's offerings were mediocre at best.

Ostensibly, *The Memory of History* (GSU) concerns a girl's reflection on her personal history. In actuality, it's a pretentious and vacuous caricature of an art-house film. That the filmmakers lampooned their own movie during the acceptance speech

speaks volumes. And because the five-minute film regulation does not lend itself well to the drama genre, other contenders like *Nickel'n & Dime'n* (AUC), *Genesis V* (Emory), and *Paul & Me* (UGA) felt underdevel-

oped. Conversely, the time limit worked advantageously for comedy shorts that rely on quick setups and punch lines. With that in mind, movies such as *Raymond* (Tech), *A Meditation on the Speed Limit* (GSU), and *Carboy* (GSU) all had a legitimate claim to "Best Comedy," with *Carboy* grab-

See CMF, page 19

That other bird documentary

For fans of *March of the Penguins* or nature documentaries in general, Berry College will be screening *Winged Migration* today. If spectacular cinematography and ornithology don't float your boat, maybe the free admission will. The movie starts at 7 p.m. in the Science Auditorium.

Darwin's Nightmare at High

This Saturday the High Museum will be showing a one-off engagement of *Darwin's Nightmare*. For anyone interested in environmentalism, or globalization, check out this 2004 documentary set in Tanzania. A discussion will follow the film. Tickets are at \$4. Show starts at 8 p.m. in the Rich Theater.

Hello Moto...cross biking

Top motocross riders including Ricky Carmichael and Chad Reed will be competing in the Amp'd Mobile World Supercross on Saturday at the Georgia Dome. Gates open at 5:30 p.m.; main events start at 7 p.m.. Tickets range from \$10-\$40.

Mario Strikers scores big

By Nathan Garcia
Contributing Writer

Mario is long past his days as a simple plumber. Nintendo has put their mascot and his pals in almost every kind of game imaginable, from racing to tennis to golf and even throwing a party or seven. Mario's latest foray takes him to the soccer field, and he's bringing the riot with him. *Super Mario Strikers* is what happens when you take the basic gameplay of soccer and throw in the hard hits of football or rugby with a side of typical Mario gameplay. All the previous Mario sports games have been excellent, and *Strikers* is no exception.

The controls are easy to learn and lend themselves well to the pick-up-and-play style for which Nintendo is known. In addition to passing, shooting and slide tackling, you can also do a charging attack which will flatten anyone unlucky enough to be the victim, and items can help gain control of the ball. Banana peels trip up, shells sting, mushrooms give a speed boost, and Bob-ombs produce explosive results.

And don't worry about the ball going out of bounds, thanks to an electric force field, which can also fry an opponent when shoved into it. If all this madness wasn't enough, Bowser will even drop in and have some fun at the players' expense. However, to help deal with this, there is a special kind of shot called the "Super Strike," which is immensely powerful, and is worth two points. If done correctly, it will even plow



Photo courtesy Nintendo

Mario, who has apparently harnessed the awesome power of thunder itself, prepares to make some goalie's life very difficult, indeed.

into the goalie and give him a one-way ticket to the back of the net, with the ball as carry-on luggage.

All this violence may not seem fitting for a Mario game, seeing as how they are the picture of innocent happiness. However, they seem to have given this game a new art style which is so edgy you'll have to be careful not to cut yourself on the game disc. Wario and Waluigi are more offensive than usual, Peach and Daisy have what shall here be referred to as "interesting" new outfits and Yoshi looks like he's become a carnivore. They've even

made the Toads look tough. The graphics are pretty good and also reflect a bit of the edge, and the character celebration animations are entertaining to watch.

Game modes include quick Grudge Matches, Cup Battles, Custom Battles where you can set up a tournament and a Tutorial mode. All of these can be played with more than one person, and doing so is highly recommended. Nothing like having a friend pull off a perfect pass so you can bicycle kick the ball into the goal.

Morton makes solid but not great album



Photo courtesy Michelle Roche Media Relations

Ken Will Morton's latest album, *The King of Coming Around*, is a solid album, but it won't make his career take off.

By Kenneth Baskett
Staff Writer

Athens-based Ken Will Morton is an artist out of his era, having more similarity to Bruce Springsteen or James Taylor than any rock or country music artist today. He has been playing music longer than some pop acts have been alive. Rather than choosing the glitz and theatrics of modern rock

groups, his musical presence is simple and he lets the music speak for itself. This experience that he has gained touring and recording has crafted a skilled singer-songwriter with a unique sound.

After playing bass with The Groundhogs all around the northeast, Morton left his hometown of Hartford and re-

located to Atlanta in 1993, where

See Morton, page 19

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Morton from page 17

he formed the band Wonderlust. The band was a pop-punk trio that enjoyed some success, including a stint on the Vans Warped Tour. However, as he continued to grow as a songwriter, Morton quit the band, seeking a quieter sound to match his writing style.

By 2001 he had joined The Indicators, a pop-rock group, and in 2002 he played lead guitar on a few shows with The Redeemers. Despite The Indicators' success in 2003 with their sophomore album, *Kill the Messenger*, Morton left the band three years after he joined and moved to Athens. There he completed his first solo album, *In Rock 'n' Roll's Hands*, which was released in June 2004.

Now, after 15 years of playing guitar and 10 years of songwriting, he is set to release his second solo attempt, *The King of Coming Around*, on March 14. The album is coming out on Fundamental Records, a label which has supported the likes of Drowning Pool and Henry Rollins. On the record, Morton's unique blend of rock, blues and country and folksy lyrical style easily set him apart from the bulk of emerging artists today.

His sound begs comparison to other contemporary folk artists like Shawn Mullins and Trevor Burgess. However, unlike Mullins and other such acts, Morton's is a much happier, peppier sound, even when the songs have less than happy subject matter.

This is the case with "Beautiful Moment," where the song structure

and guitar style are similar to an upbeat '60s or '70s country song. If you weren't listening carefully to the lyrics, you could mistake this for a love song. But Morton crushes all illusions of romance when he repeats, "You always knew how to ruin a beautiful moment." Other songs follow this pattern, like the strongly titled "True Love is a Sickness."

If Morton has one weak point, it's his voice. Although he has the weathered, gruff inflection that you would expect from someone singing this style of music, it is less the rich, deep tone of Johnny Cash and more the high-pitched whine of Sister Hazel's Ken Block. Initially, this makes the record rather displeasing. However, once you become accustomed to it, the record is much easier to appreciate.

One track where his vocals sound particularly good is the song "Oh Lord." The pounding bass drum and classic rhythms make this one of the better songs on the album. It sounds at once classic and innovative, making it difficult to determine when the song came from.

The biggest obstacle in Morton's way is the lack of interest in new rock-based folk artists. There are few radio formats friendly to this style of music, and this album is not going to make Ken Will Morton a household name. I would much sooner go buy *The Legend of Johnny Cash* if I was in the mood for this type of music.

But *King of Coming Around* is a strong second album and Morton is a talented, seasoned musician in a sadly underappreciated genre. He will surely continue touring like he has for the last 15 years, and I think he's all right with that.

CMF from page 17

bing the title. *Hip Hop: The New Movement That Was* (AUC) received "Best Documentary," a category new to this year's competition.

The "CMF Choice Award" was also created this year to give the original CMF founders a critical voice in the awards ceremony. The committee chose *Raymond*, Tech's sole prizewinner this year. However, "Best Picture" awards went to *Snooze*, a hokey takeoff on *Groundhog Day* and *Run Lola Run*.

Meditation on the Speed Limit and *Raymond* seemed to be the cream of the crop. The sheer audacity and brilliance of coordinating four cars to drive 55 mph in formation, therefore stifling traffic flow on I-285 for at least several miles, alone makes the former deserving of something. The latter was perhaps the most holistic

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film this year. Along with the *Fifth Circle* (GSU) and the *Memory of History*, *Raymond* displayed the highest level of production values.

On a final note, the 76ers, a team from GSU, may have created the best movie that no one saw. While making a film about making a film, the group found their way to New York, when they decided to sell their CMF-loaned equipment in order to finance their way back to Atlanta. In a moment worthy of Fellini, someone swiped the equipment in a restaurant. Maybe next year they can make a documentary about it.

Conviction shows early promise

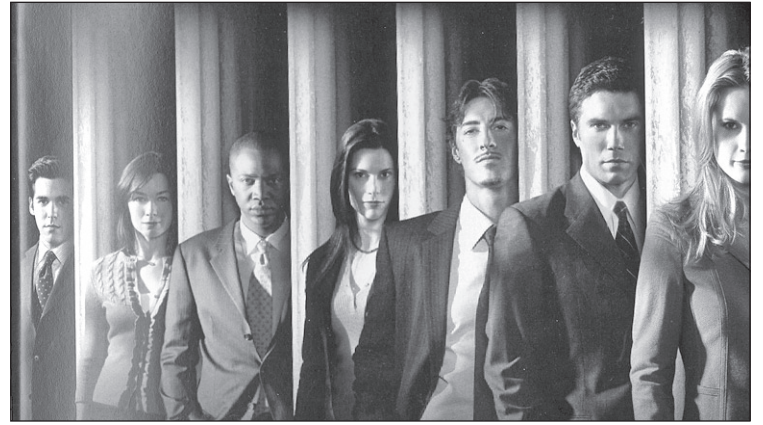


Photo courtesy NBC Entertainment Publicity

This publicity photo for *Conviction* kind of makes it look like the show is about a team sociopaths making their way in the world.

By Echezona Ukah
Contributing Writer

NBC's *Conviction* opens up with a Wachowski-esque, downward-looking, angular shot over Manhattan at night. It got me thinking that perhaps there's a new attitude in Tinseltown—or more appropriately, the Big Apple—that has begun allowing particularly expensive movie lenses on TV. I wasn't sure what to expect next until the words "...change is picking Nan-tucket over East Hamptons, it's not throwing your life away" set the mood for the pilot episode of *Conviction*.

Conviction is a brand new, midseason drama from NBC. It's a show about "young Manhattan assistant district attorneys and the challenging, emotional cases they confront." It's fast-paced, "character-cedural" and would have a lot of back stories about the characters. Ergo,

the show's producers are stealthily targeting the *Lost* audience.

What this means for the audience, is that they are working very hard not to serve you overly easy plots—that is, if they don't mistakenly overdose viewers with too much unbelievable sexiness—all the while, hopefully giving you thought-provoking drama about contemporary issues.

The show...focuses on life shortly after college or law school.

The show does seem to have something for everyone in the 18-34 category and focuses on life shortly after college or law school. It is not

afraid to admit that sometimes even high-profile jobs are gotten because your father knows someone in a prestigious law firm. However, these characters aren't based in a lush environment but in the cutthroat prosecutor environment for \$51K a year in expensive New York. With salaries like that, I hope the writers

See NBC, page 20

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Two Bits Man loses his car, has to ride public transportation, is regularly late

A few weeks ago, someone kicked the rear door of one of the Stinger buses as he was leaving the bus. I am not sure why this person did it, but I laughed and laughed till I remembered I had to pay my rent. And then it wasn't funny anymore. I have dubbed this phenomenon "circumstantial unfunny-ness."

Seriously, there have been times that I really, really wanted to kick the moving bus for doing something stupid like either coming late, or because I didn't get there on time. But when I thought about it, it occurred to me that in my Physics I Web Assigns from back in the day, I never did get the chance to calculate the potential damage of my feet to the bus.

Not
to

get all technical, but you do have to worry about collisions, Newton's second law of motion, friction, action-reaction and most importantly, *Power Rangers*. Oh, and don't forget badly done special effects that, on top of how terrible they are, don't obey laws of physics at all. I do need to simmer down. That and watch less children's television.

Think of this piece as a transportation review of sorts. Some time ago, I had to move. The upshot of the whole move situation was getting my own private bathroom. The worst part, on the other hand, was having to drive to school. Well, not exactly. I

thought that was the worst part up until the point at which my car died prematurely. I say prematurely because I was hoping it would take a little more neglect, overuse and outright hostility before it saw fit to crap out on me. But the god of cars apparently had something else in mind and decided that the old girl's time had come. Rest in peace, car. You will be missed, particularly by me who now has to use public transportation.

Moving on. I now use MARTA, which is, if their ad campaigns are to be believed, "SMARTA," not because I had any delusions that their tag line was in any way, shape or form catchy, but because otherwise it takes about 45 minutes to walk to school. Plus, now I can be all greenhoused out while filling up news voids by screaming that we are over-dependent on Middle Eastern oil. Then eventually, I become a non-student, buy one of those new maize-efficient cars and change my name to Ed Begley, Jr.

You may think that the Trolley and Stinger's unpredictability are peculiar to just them. As a matter of fact, relative to MARTA, the Trolley, Stinger and Stingerette systems are havens of timeliness, magnificent clockwork

mechanisms efficiently ferrying students to and fro as in some sort of transportation wonderland.

I know I just gave the Georgia Tech Parking department a compliment. But I can't take it back now. The delete and backspace buttons on my laptop were stolen.

I mean, using MARTA is like taking an international flight. You have to show up early—think 10 minutes or so before the

advertised time. Then you have to be very patient. Hopefully you'll show up where you want to be within half an hour of when they said you'd get there.

At other times, like when you are coming home at night from the library, it will not only be a few minutes late; sometimes, it may even speed past you while you are standing beside the MARTA sign in the cold weather.

Freeze it right there: This is exactly the point I wish I could kick the living metal out of the bus. Insofar as "living metal" actually exists, which it doesn't. So there.

Again, that Physics I knowledge fails me. The moral of this paragraph is that, ultimately, you really just have to put out a thumbs up like you're hitchhiking (albeit in a smaller area than the galaxy). Only then, can you truly be guaranteed that you will catch the speeding bus. If, however, you see Keanu Reeves on said bus, don't get on. Wait for the next one. Trust me on this.

I say prematurely because I was hoping it would take a little more neglect, overuse and outright hostility before [my car] saw fit to crap out on me.



NBC

from page 19

don't pull a Monica by putting the characters in swanky apartments they could never conceivably afford.

The show boasts characters such as Nick Porter, the sarcastic, quasi-stuttering, mildly self-deprecating individual from a wealthy background who wants a more raw environment where he can try cases.

Billy Desmond is a highly ambitious character who hooks up a local cop with tickets to games if the cop finds interesting cases for him. He brags about being "23 and 0" to Christina Finn, who, after two years, has finally gotten her own case and is worried sick about trying it. She is being scared all the more by Brian Peluso, a player type who left his DA badge on the bed of a presumably one-night stand.

Conviction does have really good in-your-face humor, and some subtly grown-up humor in the form of what seems to be a case of domestic battery between a bride and groom still in their wedding attire, as Nick looks for the office of Jim Steele, an early 30-something deputy district attorney who works as hard as he secretly plays—with Jessica that is.

The first episode is mostly about a case against an international drug dealer who coerces one of two college girls on vacation in Costa Rica to swallow several kilos of cocaine. The girl who swallows the cocaine gets cut open by the drug dealer after she starts overdosing on the drugs since they were leaking inside her. Pretty gutsy. Alexandra Cabot, played by Stephanie March, continues playing her result-demanding character from *Law and Order*.

So as to not give away too much, the above rundown is fairly high level and superficial. It's actually a well-written show and hopefully the subsequent episodes will be much stronger.

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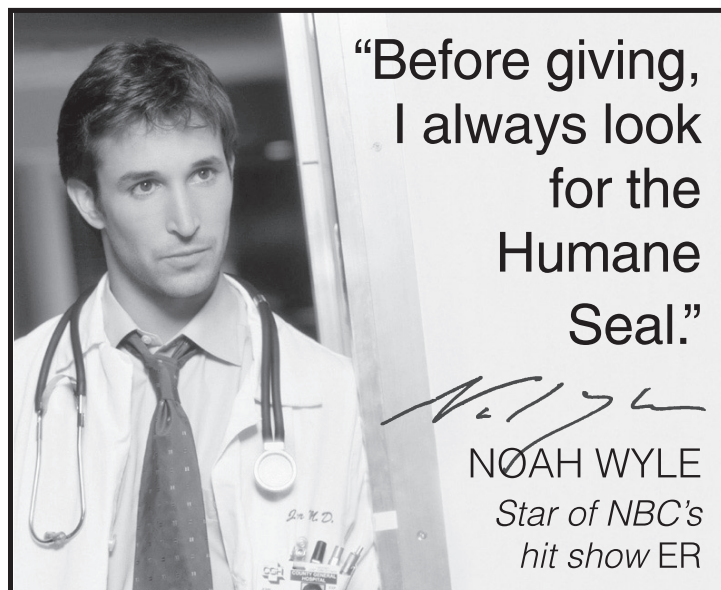
Technical University of Berlin

February 24, 2006



For any topological object, we can ask for its optimal geometric shape, minimizing some geometric energy. A classical example is a soap bubble which is round because it minimizes surface area while enclosing a fixed volume. Other examples, at the frontier of current mathematical research, include knots tied tight in thick rope, which minimize their length, and surfaces which minimize elastic bending energy. The resulting shapes are not only mathematically elegant, but often exhibit striking visual beauty. We will watch two short computer-graphics videos, illustrating optimal shapes for knots and a mathematical way to turn a sphere inside out (controlled by surface bending energy), and will see other examples of mathematical visualizations arising from optimal geometry, including computer-generated sculpture.

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PHYSICIANS COMMITTEE FOR RESPONSIBLE MEDICINE

Why critiques U.S. militarism

By Evan Zasoski
Entertainment Editor

The documentary *Why We Fight* from writer and director Eugene Jarecki seeks to shine a harsh light on the fundamental truths and dangers of what he believes is America's growing militarism. Opening with the farewell address of President Dwight Eisenhower, the film spends most of its time arguing that the military-industrial complex that President Eisenhower so ardently warned against has, for all practical purposes come to pass.

The film's overall style is heavily reminiscent of 2003's *The Corporation* in that it lacks any sort of constant narrator throughout. Instead, it relies on a series of interviews with experts and players on the world stage to convey its intended message with the occasional personal story thrown in for good measure such as a retired New York police officer whose son died on Sept. 11 or a young man enlisting in the army. Notable appearances include Senator John McCain, Richard Perle, Gore Vidal and John Eisenhower, son of the former president.

Also, the movie spends a fair amount of time showing interviews conducted across the country with ordinary Americans being asked the question, "Why do we fight?" The answers vary wildly from person to person, solidifying the film's argument for the existence of an America which has become increasingly militant without, at a people, necessarily knowing why.

Why We Fight is somewhat akin to what *Fahrenheit 9/11* would have been if Michael Moore hadn't been there the whole time hamming it up. Though not lacking attempts to pull at the heartstrings, the movie generally tries to stand on the strength of its own argument. It rarely strays into the maudlin or ridiculous and never tries to score a cheap shot by publicly embarrassing anyone.

On the whole, the movie does try to be fair. It does present voices that dissent with its message such as Bush administration official and Defense

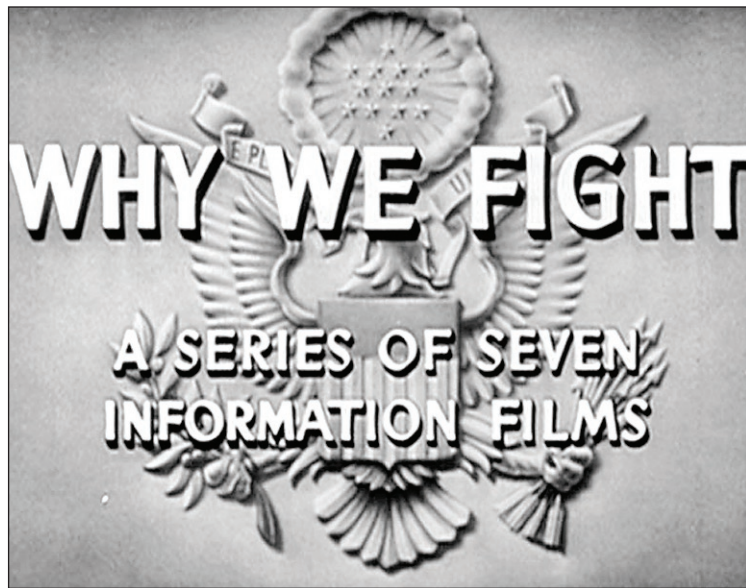


Photo courtesy Sony Pictures Classics

Why We Fight takes its name from a series of propaganda films from World War II and spends time trying to answer that question.

Policy Board Advisory Committee member Richard Perle, though they are outnumbered by those agreeing with the film's argument.

Also, it is stated several times that the current state of things, as the film sees them, is not the fault of one particular party of administration, but rather that it is symptomatic of

most situations, one's opinion on the bias of the film will be largely a matter of perspective.

All things considered, *Why We Fight* presents a reasonably balanced argument that the United States' increasing reliance on its military might promises to be its undoing and that if we don't step back and

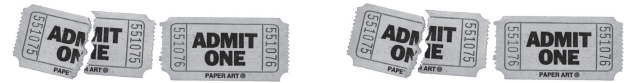
Also, the movie spends a fair amount of time showing interviews conducted across the country with ordinary Americans being asked the question, "Why do we fight?" The answers vary wildly....

an overly militarized nation and a culture that needs to take a good, hard look at itself in the mirror. However, it's hard not to notice that the Bush presidency takes a pounding, and in fact, most of the specific indictments are made against Republican administrations.

Though, almost as counterbalance, a particularly harsh accusation is made against Harry S. Truman by Gore Vidal, and the film seems to regard Dwight Eisenhower almost as its patron saint. Ultimately, as in

determine what exactly our priorities and values are, we may one day find ourselves in the same boat as any number of empires that came before us.

Regardless of one's political leanings, *Why We Fight* is a well-reasoned critique of American culture which definitely deserves a viewing. Even if one doesn't necessarily agree with what the film has to say, it certainly serves one well to test one's beliefs against reasonable dissent every now and then.



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2/25 (Heaven) No Use For A Name, Suicide Machines, I Am the Avalanche, Versus the World
2/25 (Hell) Nashville Pussy, Honky, Hot Rods, Nekkid
2/28 (Heaven)
The Smoking Popes, Bayside
2/28 (Hell) Star 94 Presents: The Veronicas, October Fall, Jonas Brothers

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3/9 Cock Night

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3/1 Dark
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3/3 The Drexlers (CD Release)
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2/25 Mudcat

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Presented by:
Sarah Zaslav



Host of Georgia Public Broadcasting Radio's "Midday Music"

Wednesday, March 8
6:30 – 7:45 PM

Wesley Foundation at Georgia Tech
Corner of 4th and Fowler Streets, East Campus

Sponsored by the Wesley Foundation as part of Women's Awareness Month

Original Comic



by Derryl Carter

Derryl Carter: gth797s@mail.gatech.edu

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sliver

www.nique.net/sliver

Dear granma and granpa,
be sure to invite me to the wedding. oh, ps. is it a boy or a girl?
JN- stop being a ho
GO AWAY!!! I HATE YOU!!!
The Funbamentol Theeram of Calcuelus
Curse you, multiple choice!
Stephen's joystick makes him happy.
We've all been smoking doobies in a van...DOWN BY THE RIVER!
It's piss off the copy editors week!
Duke sucks!
Creepy fox molests children on Skiles walkway
Smiley faces cannot give blowjobs.
No one expects the Inquisition!
A little blasphemy is good for everyone.
Hooray for taking up space!
I hate how the campus floods anytime it rains
Wet socks suck
Jon Stewart is my idol
Evan is now Patrick's personal secretary
This paper needs to be funnier.
And have cowbell.

Submit a Sliver!

Be witty.
Be angry.
Be opinionated.
Be random.

Your sliver here.

www.nique.net

THEME CROSSWORD: HOME ADDRESS

By Robert Zimmerman
United Features Syndicate

Across

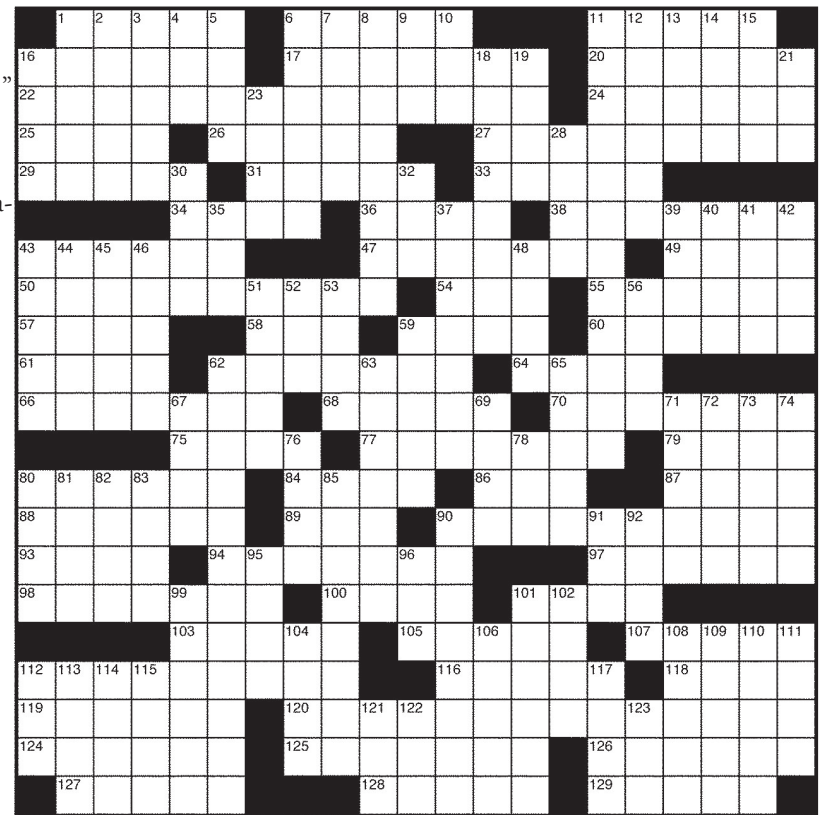
1. Good or bad vibes
6. Pottery scrap
11. What place
16. Temper, as metal
17. Cornmeal creation
20. The silver kind can make it rain
22. Where Rebecca Randall lived
24. Musical "ladders"
25. Loyal
26. Main line, internally
27. Giving respite
29. Burns partner
31. AC discoverer
33. Coveted prize
34. Sounds of delight
36. "Butterfly" costume choices
38. Novelist Caldwell
43. In a way
47. Knesset member
49. On the briny
50. Where Mr. Rochester lived
54. Hotshot
55. Sleep disorders
57. Mr. Shankar
58. Highland lass' turn-down
59. Herr von Bismarck
60. These days
61. Fertilizer compound
62. — under: submit
64. "Misery" star
66. No Clue
68. High ground

70. Put down
75. Jehovah
77. Newborn's outfit
79. Role for Lawless
80. Sick meany
84. Gats
86. — Lingus
87. Dainty
88. 747s, e.g.
89. Coach Parseghian
90. Where John Jarndyce lived
93. Songstress Vikki
94. Conservative's nemesis
97. Disney mogul
98. Message of some demonstrators
100. "American Gigolo" star
101. Egg on
103. Santa —
105. Saguaro, et al.
107. Album contents
112. Sam of ABC
116. Language in Madras
118. Met highlight
119. Milanese welcome
120. Where the Cartwrights lived
124. Clara of the Red Cross
125. Corsage-bearers
126. Church event
127. Reclining
128. Start
129. Promotes with gusto

DOWN

1. Knob
2. Declare void
3. Soprano Fleming
4. Day or pole lead-in
5. Raphael's
6. They may migrate on the wind
7. Jeers
8. Nicotine, for one
9. Ringmaster?
10. Crime-scene collection
11. Where Susan, Gabrielle, Lynette, Bree and Edie live
12. Monopoly purchases
13. Dutch cheese
14. Split
15. Genesis locale
16. Nick and Nora's pooch
18. Carry on, as business
19. Pulpit
21. Superlative conclusion
23. "American Pastoral" writer
28. Cain's victim
30. Middy
32. Muscles
35. Not on
37. With...
39. "Critique" philosopher
40. Words of understanding
41. Oscar winner for "Hud" role
42. Piece of cake, as

- they say
43. Play the guitar
44. "Butterfield 8" author
45. Nomad
46. Ordeal
48. Anti-discrimination agcy.
51. — sanctum
52. Vichy export
53. Poland's Walesa
56. Philatelist's...
59. Wide-mouthed vessels
62. Where Gary Ewing lived
63. TV doctor of the 60s
65. "Ad — per aspera"
67. In addition
69. Zoo performer
71. Big shows
72. Old show
73. Licorice flavoring
74. More subdued
76. Colorless
78. Plumbing joint
80. Mutt's benefactor: abbr.
81. Middle name of a president
82. Dressmaker's insertion
83. Crucifix inscription
85. Pungent plants, for seasoning
90. Lambs
91. Beer holder
92. Hurries



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95. Rainbow goddess
96. Stage light
99. Izaak....
101. To the max
102. NYC social reformer, d. 1914
104. Drink, and plenty
106. Menu in Marseilles
108. Org. founded 1909
109. Famous nickname in golf

110. Printer's measures
111. Mort of stand-up
112. A little one will often do
113. Track
114. Not a one
115. Dote lead-in
117. Eye protector
121. Sgt., perhaps
122. Radio's Imus
123. Nashville's Acuff

See **Solutions**, page 24

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