

ENTERTAINMENT

Technique • Friday, November 9, 2007

TAKE A DIVE

Tech's swimming & diving team had meets with Western Kentucky and Georgia last week. **Page 28**

A DIFFERENT DRUM

A renowned tabla performer beat out rhythms with Indian drums at the LeCraw Auditorium. **Page 11**

MUTE MATH, EISLEY ROCK TABERNACLE

By Jenny Zhang
Layout Editor

Concert-goers packed the Tabernacle last Saturday for what promised to be a night of pure, unadulterated alt-rock fun. They were not disappointed. Eisley, an indie band from Texas consisting of four siblings and a cousin, opened with a solid set and talent to spare. The band looked young but their sound was mature, tightly calibrated with haunting rock melodies and simple but arresting rhythms. The vocals, supplied by sisters Sherri and Stacy DuPree, were particularly stunning—strong and liquid smooth, hitting heartbreakingly high notes that set the group apart from others. Couched in songs tinged with melancholy, their voices soared but never fell into the trap of emo sentimentalism or sugar-sweet pop. Eisley finished strong with enchanting voices lingering in the air.

They received approving applause from the crowd, but it was clear that most people were there for the headliner, as chants of "Mute Math, Mute Math" rippled across the floor during the wait between acts. The New Orleans foursome, with lead singer/keyboardist Paul Meany coolly collected in mohawk, suit and tie and drummer Darren King ready to rock with headphones duct-taped to his head, walked on stage to an explosion of noise. By the time the first chords of their hit rock-anthem "Typical" were struck, the crowd had erupted with bobbing heads and jumping fans that kept perfect time with Meany's cerulean-clear vocals.

Mute Math ripped through a set that drew mostly from their 2006 self-titled debut album, with selections like the infectious, bass-led "Chaos," aggressive and rhythm-driven "Plan B," jazzy, alt-pop "Stare at the Sun," atmospheric "Control" and cathedral-beautiful "You Are Mine." Exceptions to this were "Clockwork," a gorgeous new song reminiscent of the Police, and "Peculiar People," a funky, reggae-like track from their Reset EP. Creative and experimental, their sound was a fluid blend of rock, electronica, jazz and synth-pop, coupled with poetic and challenging lyrics that always seem to bend heavenward.

On stage, Mute Math rocked out with frenetic energy and obvious love for their work, creating a controlled chaos of rhythm and harmony while being unafraid of drawing songs to rocking, jam-session mental. Guitarist Greg Hill's

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Photo by Michael Schneider/STUDENT PUBLICATIONS

Stars ignite on stage

By Hahnming Lee
Sports Editor

As Stars took the stage for their concert at a full Variety Playhouse, the lights dimmed, the digitized music started and the stage lights began to rotate around the venue. One could expect the band to begin a glitzy show full of visual effects. Instead, as the lights came on, the most interesting visual was already spread across the stage: bouquets of flowers. Attached to every speaker, amp and microphone stand on the stage, flowers decorated an otherwise ordinary-looking setup. Lead singer Torquil Campbell walked on the stage with the rest of the band, taking the mic

and declaring, "We're Stars from Montreal." He then threw some of the flowers into an already-cheering crowd.

The band immediately launched into a new song from their new album, *In Our Bedroom After the War*, playing "Take Me to the Riot."

The song is one of the group's signature duet-type songs. Guitarist/lead singer Amy Millan and Campbell sang off of each other, resulting in the band's best sound. They continued to play the



Photo by Jon Drews/STUDENT PUBLICATIONS

The lead singers of Stars, Torquil Campbell (left) and Amy Millan (right), shined on stage.

duets, reaching their peak when they launched into one of the band's most popular songs, "Your Ex-Lover"

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Rainbows strikes gold

By Daniel Griffin
Staff Writer

How is Radiohead popular? And not only that, how is it that their fans are willing to voluntarily pay an average of \$8 for an online album that could cost them nothing at all? How does this kind of intensely loyal international fan base appear, considering the band is shunted from the airwaves and virtually nonexistent on any music television channels? Such is the mystery of Radiohead.

Radiohead makes their presence known, somehow, more than most bands could even fathom. Besides an association with People of Earth, Radiohead remains quite tightlipped

on most current events, except for political and environmental ones that occasionally bubble to the surface from time to time.

Radiohead will be known as one of the forerunners of a new digital age of music, one of the first popular bands to embrace the discord between consumers and record labels, giving the consumer a trapdoor to bypass big business.

But certainly they won't merely be remembered for this wonderful, albeit coincidental feat. They'll be known and beloved for their music: those jagged beats, those transcendental Yorke vocals, those layers built

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Hedges' new comedy drama *Dan in Real Life* lacks luster

OUR TAKE: ★★☆☆☆

By Daniel Spiller
Contributing Writer

A few years ago, when I was still a young, impressionable lad, *The Daily Show with Jon Stewart* had some of the funniest correspondents to keep me informed on both real and fake news. One of them now has his own excellent show on after *The Daily Show* (Stephen Colbert), while another is on an excellent show that has nothing to do with *The Daily Show* (Steve Carell). I'm going to talk about the latter.

Steve Carell is a really popular guy these days, and for good reason: he's really funny and he's really likable. Carell is currently the star of NBC's Emmy award-winning show *The Office*, and he's even won a Golden Globe for his performance as the desperate-to-be-loved-but-failing-miserably boss, Michael Scott.

Dan in Real Life, a new film from Peter Hedges, finds Steve Carell in a role that's a little different.

Dan Burns (Carell) is a columnist for a New Jersey newspaper who gives advice about family relationships.

But while visiting his family in Rhode Island, Dan discovers he still has a lot to learn about love, and he might have to take a little advice from himself.

Now, I know that sounds like it could end up being rather schmaltzy, and yes, it does end up doing so. In fact, it's hard to read my synopsis and not hear in

it the voice of the guy who narrates the trailers for family movies and tearjerkers.

But *Dan in Real Life* isn't a tearjerker. Actually, it's more of an audience-jerker because the themes

and morals seem so fickle. At times, the story seems to be aiming for one message, but later it turns around and tries to say something else. And it isn't a twist; it's more like being incoherent or indecisive.

Even though it isn't a tearjerker, *Dan in Real Life* is still kind of sappy, but considering this is a movie about family and love, sap is completely expected. I'm just letting you know it isn't a typical comedy where the goal is to always have you laughing, but instead one that is a little sad and attempts to be more realistic.



Image Courtesy of Focus Features

Dan (Steve Carell) contemplates love and family issues in this new comedy drama, *Dan in Real Life*, directed by Peter Hedges.

See Dan, page 19

Martian Child: nothing to phone home about

OUR TAKE: ★★☆☆☆

By Jennifer Aldoretta
Contributing Writer

I'm sure there have been times in all of our lives when we felt as though we didn't fit in. We all handled it in a different way; perhaps some of us were bullies, some of us were bullied and then others of us felt like an out-of-space-er (or alien, if you prefer).

This is precisely the case with poor, orphaned Dennis in the new *Martian Child*. John Cusack plays a distraught widower who decides to go through with the adoption that he and his love had begun before she passed away.

As a famous science fiction writer, David (Cusack) and his new adopted son Dennis (played by Bobby Coleman) are perfect for

each other. Dennis believes that he is a Martian and David writes novels about them.

The film follows the new father and son on a touching journey of ups and downs as Dennis learns to cope with the real world and having a real family, while David learns to cope with having a son who thinks he's from Mars.

Although the story does seem to lag a bit at times, Cusack and Coleman give outstanding performances, and their on-screen chemistry with each other is phenomenal. The two also worked together in the production of *Must Love Dogs*, which premiered in 2005.

The rest of the cast members also give out-

standing performances. Joan Cusack plays none other than David's quirky, over-protective sister. Amanda Peet plays Harlee, who is possibly David's new love interest, but because the story focuses on the father-son relationship, we unfortunately never

find out for sure.

The cast and performances were both great and the writing was very witty at certain points. But although the writing was good, it was lacking basic characteristics that would have kept me feeling more involved and interested throughout the film. The directing was mediocre and there was simply nothing out of the ordinary about it.

The movie as a whole was certainly decent and worth seeing, but something about it was simply not intriguing enough. Cusack's and Coleman's charming performances were not enough to create a five-star movie, although their acting alone made the movie.

Although it may seem slightly out of this world

(pardon the bad joke), the film is based on a novel written by David Gerrold, which is actually based on true events. Gerrold wrote *The Martian Child* after adopting his son and experiencing fatherhood for the first time.

Though a child thinking he is an alien is entirely fictional, the idea for this movie was not. Gerrold once overheard a young girl say that she did actually think she was from outer space, and since being aliens was a game between Gerrold and his son, this character persona was fitting for the boy in his novel.

This film is the perfect tear-jerking family film, but unfortunately it will probably not satisfy in all aspects. If you're in the mood for a heartbreaking, heartwrenching and loveable film, then *Martian Child* is perfect for you, even though it never quite gets its feet off the ground.



Image Courtesy of Hannah Rachel Production Services Ltd.

John Cusack and Bobby Coleman star in this new comedy drama directed by Menno Meyjes.

New Ace Attorney 3 for Nintendo DS raises the bar

By Nathan Garcia
Staff Writer

Two years ago, if anyone told me that a game about being a defense attorney was one of the best experiences on the Nintendo DS, I would've shouted "Objection!" and had them thrown into jail for spreading blatant falsehoods.

However, Capcom has managed to pull it off and turn its *Ace Attorney* series into a cult hit. The first two games were known for their witty writing, memorable characters and the surprisingly intense courtroom sessions. Now they have released the third game in the series: *Phoenix Wright, Ace Attorney: Trials and Tribulations*.

While the previous games only centered around the efforts of defense attorney Phoenix Wright

and his assistants, spirit mediums Maya Fey and her cousin Pearl Fey, this game's first case takes place five years earlier. This time, a younger Phoenix is on trial for a suspected murder and his defense attorney is Mia Fey, Phoenix's eventual mentor and Maya's older sister.

However, Mia was not always a highly-skilled lawyer, and with this being her first case in almost a year and her second case ever, she is a little rusty. Still, proclaiming her absolute belief in her client's innocence, she manages to clear Phoenix's name despite her undeveloped skills.

Later cases return to the present time, where Phoenix has to tackle some other tricky cases. The next case has him dealing with a self-proclaimed "Ace Detective" while trying to figure out the identity of

a masked thief who made off with a precious artifact. In the third



case, he needs to clear the name of a waitress who was set up for murder. The final

two cases are both related to each other, but it's best to experience them without knowing what's coming.

This game also introduces a new prosecutor, the mysterious Godot, who has a smooth voice and an affinity for coffee.

He claims he has never lost a case, since he has never prosecuted before. Still, Godot seems to hold a grudge against Phoenix, but Phoenix does not recognize him at all. Will his true identity be revealed?

Fortunately for fans of the series, everything that made the first two games so great is back, but it's not to say it is more of the same. The cases take several twists and turns along the way of finding your client innocent, so it is never over until the judge gives the "Not Guilty" verdict. The characters are

all memorable, no matter how minor, and all have distinct mannerisms. Also, despite being mostly text-based, Capcom managed to make the relatively static images show a lot of action when needed.

There are a few negative aspects about the game. The investigations are sometimes bothersome and are not as intuitive as they could be. It is not always clear what to do next, so some players can become frustrated trying to determine what it is that triggers the next event.

The game is extremely linear. It is practically an interactive novel, where once you have completed a case, there is not much else to do if you want to play it again. However, as the stories and characters are very enjoyable, it can be treated like a good book, going over it again to remember those moments.

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HORSE kicks up an interesting tune

By Mark Huggins
Contributing Writer

Dubbed "Nintendo-core" by one reporter, HORSE the Band has aptly described themselves in an old press release as "four or five members formerly in street gangs," and labeled as "pretty... tough, packing some street respect points."

A little nerdy? Yes. Talented musicians? Definitely.

The band's history is a little strange, to say the least. Besides being "ingangs," they changed their name from HORSE to HORSE the Band because of a conflict of interest with an Irish folk singer.

Additionally, they pulled out of a tour with Gatsby's American Dream and Portugal. The Man in 2006, supposedly because they were distracted while eating pizza in Chicago. Shortly after, the band wrote and produced *Pizza*, an album entirely about the Italian treat.

On a previous tour, HTB used life-like stuffed animals and fake shrubbery as stage decoration. The show itself was full of energy and the guys were obviously into what they do.

"We just kind of do what we feel like, and it's different, yeah, but it's working and our fans seem to like it," said Nathan Winneke, lead singer of HORSE the Band.

A few of the band's songs have even created their own dance phenomenon. During "Cutsman," fans imitate the scissors that appear above the head of the *Mega Man* boss, Cut Man in the game.

"I was pleasantly surprised to find out that even though HORSE isn't necessarily my type of music, it was one of the most interesting shows I've ever seen."

Speaking with Nathan was interesting. He seems like a good guy, and the whole band seems really content with the way things are going. He used to work at Blockbuster, so touring and making his own music seems like a pretty big step up from there.

Guitarist David Isen actually has a master's degree in Computer Science from UCLA and Stanford,

and was studying artificial intelligence before joining the band full-time. So you can safely say these guys are committed to what they do.

Not being entirely familiar with HORSE's music, I wasn't sure what to expect from a show. I was pleasantly surprised to find out that even though HORSE isn't necessarily my type of music, it was one of the most interesting shows I've ever seen.

The energy both within the crowd and on stage was incredible, and watching the crowd during "Cutsman" was intense.

Things got a little repetitive after a while, but the crowd woke back up for the last few songs.

If you're into technical stuff at all, definitely check out HORSE the Band.

While the lyrics might not necessarily speak to you, it's interesting stuff, and at the very least, you've got to appreciate the level of talent the band has.

Their new album, *A Natural Death*, is out now, and available online at iTunes or at Best Buy and Circuit City.



Copeland comes in

This Friday, Nov. 9, the indie rock band Copeland will play at Yellow Jacket Park. Students get in free with their buzz cards; general admission is \$10. The concert starts at 8:30 p.m., and will also feature music by Lorian and The Lasch.

Urban Nutcracker

The Ballethnic Dance Company will be performing *Urban Nutcracker*, a take on the classic Christmas production with an ethnic twist. The show will run at the Ferst Center from Nov. 15 to 18; check out show times at ferstcenter.gatech.edu.

Mute

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strumming was excellent, bassist Roy Mitchell-Cardenas played with intensity and passion, Meany sang and wielded a keytar in style and King pounded out the drums in blissful frenzy. But this was not a standard, static performance, as the band members jumped all over the stage swapping instruments—Hill beat out melodies on the keyboard, Mitchell-Cardenas pulled out a cello, Meany tapped out beats on the drums. King took his drumsticks to the piano—all while staying in perfect musical sync. Add to this a killer light show, Meany's acrobatic flips over keyboards and amps, and the wildly enthusiastic crowd, which seemed to know every word of every song Mute Math played, including the new one. The excitement reached fever pitch when King ripped apart his drum set, placed the bass in the arms of the crowd, climbed atop and stood to a screaming ovation of cheers.

Atlanta, Mute Math has arrived.

Bronx delivers visual history of hip-hop

By Blake Israel
Online Editor

Ever wonder where rap and hip-hop came from?

As much as we'd all like to believe it, the answer is not Outkast. But if you've ever been curious about the true origins of rap, hip-hop, DJ-ing or even graffiti, then *Born in the Bronx* should be next on your must read list—or, might I say, must see list.

Born in the Bronx: A Visual Record of the Early Days of Hip Hop is exactly what its title claims: a visual history. *Born in the Bronx* details in both words and photographs the creation and uprising of the hip hop culture in the part of New York City known as the Bronx (northeast of Manhattan).

Born in the Bronx at first seems like one of those books that we all too often see on a table in the

aisle of our favorite bookstore, pick up, flip through some pages, look for interesting pictures and then plopp back down before going on to whatever it was you went there for.

But if you take the time to read some of the text on those few pages that have it, *Born in the Bronx* offers a riveting glimpse back in time to the birth of hip-hop and the true meaning behind the words.

Especially gripping is the foreword by Afrika Bambaataa which,

in two pages, makes the reader feel what it must have felt like and learn what it meant to be part of the hip-hop culture during its birth in the late '60s and early '70s.

Reading Bambaataa's foreword is essential, as it gives the rest of the book much more vibrancy and life.

The bulk of the rest of the book is devoted to both black and white and full color reproductions of collections of Joe Conzo's photographs and Buddy Esquire's original

hand-made fliers, all of which capture the essence of an all too under-documented era.

The book finishes off with a collection of interviews and testimonials by several of the more influential people during the period of interest.

Born in the Bronx is full of all sorts of other treats and fun things to aid your exploration of the Bronx in the 1970s. There is a timeline in the middle of the book, and the dust jacket even unfolds to reveal a hip hop subway map of the Bronx.

I own a lot of these coffee table type books and have yet to see one with this level of production value.

In the end, *Born in the Bronx* successfully achieves what it has set out to do: tell the story of the origins of hip hop in the most vivid, creative and engaging way possible.



Image Courtesy of Universe

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Great and Wide treads water

By Andrew Ho
Contributing Writer

To be fair, I can't recall having read a historical fiction novel in ages, since having read Margaret Mitchell's iconic novel *Gone with the Wind*. Deborah Wagnon's newest work, *Great and Wide Sea*, certainly invokes common elements, from sprawling manors to a strong female lead, and not least of all, a look at Georgia amidst turbulent changes.

Not a book for those interested in a quick and easy read, *Great and Wide Sea* contains a intriguing set of sympathetic characters, tragic moments and plot conflict that makes for an enthralling read.

Ironically, the initial setting is actually in New Orleans around 1907, and the tale starts with the perspective of Ava Majette, blues singer and mother of the newly-born Genevieve Prejean Majette, affectionately being named 'Neva' through the book. Arriving home in Louisiana, the conflict begins with the fact that Ava has run away from her husband Roy, a lighthouse keeper who is to be transferred to a lighthouse on Tybee Island.

Rather than leave the bustle of New Orleans for the seclusion of an island, Ava perhaps foolishly decides to hide herself and Deva in New Orleans. Soon enough however, Roy manages to find the both of them, whisking his daughter with him to his new charge on Tybee Island.

From this point on, the book's

perspective shifts drastically to the outlook of young Neva herself, growing up in a lonely world and trying to emulate her father's duties as he works in the lighthouse.

Yet as it turns out, her fate takes her somewhere completely different from being a lighthouse keeper,

ship soon after with a local lawyer, which marks the beginnings of her law career at a time when very few women worked in the field.

Leaving the rest for readers to find out on their own, *Great and Wide Sea* holds the reader's attentions with scenes detailing characters' inner turmoil and struggles, particularly as Neva tries to rebuild her life.

While I was at times tempted to judge Neva as being somewhat foolish initially, and increasingly self-centered as she grew up, I soon realized it'd be entirely unfair of me to do so.

Growing up in male-centric environment when doing anything outside of being a good wife and mother was considered improper by many, Neva's naiveté proves to be her biggest mistake early on more than anything else.

Despite the challenges and situations she faces, her actions turn out to be necessary for her survival and well-being, even to the point where she represses an inner suffering at facing her past mistakes until the very end.

Likewise, reading this book the first time around, it struck me as being unfair in the sense that only male characters are to blame in the story.

It took me further reading to realize that this wasn't the case entirely, though I can imagine that the few admirable male characters are metaphors to a changing era in



Image Courtesy of Tate Publishing & Enterprises

starting when she meets a naïve, spoiled heir to a vast island estate, and subsequently falls for him, and runs away to be with him.

Things for Neva hit a sort of low point when she becomes pregnant out of wedlock, with her fiancé's overbearing mother unlikely to allow things to go further between them. Thus she bares her child in secret and is forced to give her baby boy up for adoption, taking an apprentice-

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Rainbows from page 15

and peeled back, those sounds that mesh together so well you'd swear they were one.

So we come to today, and Radiohead has graced us with their new album, *In Rainbows*, available presently only through digital download until it arrives in stores in December. And this album is a spectacular epic, a counterpoint to earlier albums while exploring new areas entirely, expanding their voluptuous library of sounds even further.

In Rainbows juxtaposes many of their previous albums' staples, especially *Hail to the Thief*'s seclusion and bitterness, with some of the most truly beautiful songs Radiohead has ever released. The sincerity and caution with which they approach love is what remains fascinating upon multiple listenings, each time revealing a new avenue of sound and subtle direction.

Radiohead builds its sound through layers, and those layers have become the most important element in their music. These layers create mood, and music is all mood. So it would follow that Radiohead is built on the very essence of music itself, the ability to fabricate genuine mood through a series of sounds.

With *In Rainbows*, the vocal layer-

ing is dialed back and replaced with a more frantic beat. The opener "15 Step" slashes straight forward, with a kind of salty, grinding beat that quickly becomes infectious. Multiple guitar layers are added to equally percussion-centered "Bodysnatchers" and "Weird Fishes/Arpeggi," the first to push the pace faster and faster and the latter to pull back against the rush of drums.

By the time "All I Need" appears, the band is fully involved, hooked but still uneasy about this new territory of love. This is a strange song. It sounds almost as if the bass will fall


out of tune, then it recovers just in time to pull the beat along.

The album ends with "Videotape," a Radiohead swan song that ties the journey of *In*

"This album is a spectacular epic, a counterpoint to earlier albums while exploring new areas entirely..."

Rainbows together. As a comparison to *Hail to the Thief*, whose final track, the disturbing "A Wolf at the Door," ends with "Steal all my children if I don't pay the ransom but I'll never see him again if I squeal to the cops."

In Rainbows often has a minimalist quality compared to *Hail*, while at the same time building layers from the momentum of each previous song, rising in a fashion that is unique to this particular album. It stands as a tribute to the diversity of Radiohead, another triumph. Such is the source of Radiohead's popularity. Such is the source of so much reward.



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RAMBLIN' NIGHTS

Perpetual Groove moves the night

Photo by Hanjie Song/STUDENT PUBLICATIONS



By Bill Harrison
Contributing Writer

Throughout modern and ancient times, many scientists, inventors and Tech students have pondered the theory of perpetual motion. It may seem too simple, but it's obvious to me—the closest thing possible to a perpetual motion machine is simply a human being at the Perpetual Groove show this Halloween night at the Variety Playhouse. From the first note to the shredding guitar licks, then the melodic vocals and lastly the final chords and “thank yous,” there was not a single member of the audience who stopped moving in synch with the beat and well, groove, of Perpetual Groove's music.

PGroove (as fans of the band call them) has often been compared to the likes of Phish, moe., Umphrey's McGee and other popular jam bands, but really cannot be compared to these other bands due to the wide range of genres spanned. Psychedelic rock, reggae, funk, trance rhythm, southern rock and arena rock were just a taste of what was offered at the PGroove show.

Famous for their improvisation techniques and also their wide variety of covers played, Perpetual Groove set ablaze Little 5 Points from the get-go. Waiting in anticipation in the center of the audience, literally leaning on the stage, the curtains finally opened to a scene of 20 identical stage crew members dressed in Dickies coveralls, face masks, sunglasses and beanies. After a brief introduction played over the PA, the stage crew filed off the stage, leaving the four members of the

See **Groove**, page 21

Dan

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article talking about Mr. Carell. His performance as Dan is top-notch. This role adds to the versatility we saw in *The Office* and *The 40-Year-Old Virgin*. He brings the realism to the characters that the film is clearly aiming for.

Besides our leading man, Juliette Binoche is excellent as Dan's love

“Dan in Real Life probably won't be winning any awards for best comedy of the year, but it certainly isn't a waste.”

interest, and Dane Cook is able to tone down his usual manic style in order to deliver as Dan's brother Mitch. The story itself is fine, and although it will take some predictable turns, overall it serves as a decent medium for the actors to give great performances.

Dan in Real Life probably won't be winning any awards for best comedy of the year, but it certainly isn't a waste. If you're a Steve Carell fan, give this one a chance.

Stars

from page 15

is Dead.”

The show was not without its visual glitz, though. At one point, during “The Ghost of Genova Heights,” Campbell disappeared off the stage and the lights came down. Singing back stage, he emerged halfway through the song with a jacket full of lights, literally glowing on the stage.

The band played a set that saw

songs from only their three most recent albums, mostly focused on their last two. While the audience welcomed songs from their most recent album, they gave the biggest reactions when the band played songs from *Set Yourself on Fire*. Songs from *Heart*, like crowd favorites “Elevator Love Letter” and “Look Up,” still made it into the set, but were far outnumbered by the more recent songs.

In between songs, Campbell told

the crowd how much he and the band appreciated the fan's support. He expressed his amazement that so many fans would spend time and money to see the band, constantly expressing his humility. The other members of the band remained relatively quiet, although at one point, Millan decided to crowd surf during one of the songs. The band threw flowers into the crowd whenever any member had an opportunity to do so, usually to a mob of people

trying to grab at least a souvenir from the show.

The show was not without its miscues. “Sleep Tonight” sounded nothing like its album counterpart, turning the once emotional and mellow song into a hardened and overly digitized sound. Their set-closer, “In Our Bedroom After the War,” had Campbell channeling *Les Misérables* and practically marching for some sort of revolution. The band chanted “After the war!” as though

it were a true call to arms and not just a song. It was overly dramatic, even for the band.

Though the band did go off, they came back for a particularly long encore that even gave a shout-out to Death Cab for Cutie by covering one of their songs. They closed the encore with “Calendar Girl.” As the people filtered out of the show, adoring fans gushed over the performance and it was obvious that Stars had done justice to their songs.

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LESLIE BOBB, MIKAL P. LAZAREV WITH JOHN HAWKES AND TOM WATTS CASTING BY SHANNON MAKHAMAN VISUAL EFFECTS SUPERVISOR CHRIS DAWSON
MUSIC SUPERVISOR ROBIN URBAN MUSIC BY BOBBY JOHNSTON DIRECTOR OF PHOTOGRAPHY VANKJA CERNJUL EXECUTIVE PRODUCER JONATHAN SCHWARTZ
PRODUCERS ADAM SHERMAN CHRIS COEN TATIANA KELLY MIKAL P. LAZAREV BASED ON THE NOVELLA "KNELLERS HAPPY CAMPERS" BY EYEBAR KENET
WRITTEN AND DIRECTED BY GORAN DUKIC Adam Sherman Inc. **DOORBAY**
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01010100110Two BITS101001101001

Two Bits deplores loss of water rights, suggests changes

Thanks to Alabama and Florida's selfish desire for drinking water, Atlanta is facing a drought. While President Clough insists that we start conserving water, I refuse to reduce my profligate use of water.

First of all, winter is approaching and that means it's time to bust out my industrial strength snow machine so that I can build a snowman army outside my apartment. This requires a considerable amount of water considering I have to rebuild the entire thing every few days when it melts. Nevertheless, the 10th street Frosty phalanx will not be stopped.

On Thursdays, I like to flood my entire apartment and reenact the Battle of Trafalgar. If you cut off my water, you'd be cutting out history.

Finally, when I've had a stressful day, I like to relax by filling my bath up with Purplesaurus Rex Kool-Aid and pretend to be the Kool-Aid Man. Do you know how ridiculous I'd look if I were to just stand there naked in a giant glass pitcher without any Kool-Aid?

I will also not give in to demands to shorten my bathing time because then I would have to adjust my morning routine of singing every song in the musical *My Fair Lady*. Would you rather have me sing the score to *Guys and Dolls*?—because that's what I sing during my evening shower. If I absolutely had to, I could cut down my lunchtime showers to 30 minutes.

Besides our showers, Clough and

his water cohorts have assaulted our toilet liberties as well. They would have you believe that all these low flow toilets on campus are just as good as regular toilets. Ha! I'd rather defecate in the empty Campanile than use a low flow toilet.

Why are we

water is needed to protect the fragile mussel population. If you wanted me to conserve water for something cool, like hippos, I'd consider cutting back, but I am not halting plans to convert

my fifth-story fire escape into a waterfall just to save a few mussels.

As an American, I have the right to use water in any way I deem fit.

Surely one of the 27 constitutional amendments must protect my freedom to use water as

much as the second amendment protects my right to shoot people who try to steal my water. In order to preserve my water rights, I have decided to become a member of Clough's water conservation task force. Although my personal water usage will continue to equal that of the Amazon river basin, I have some

suggestions for those willing to help solve the water crisis.

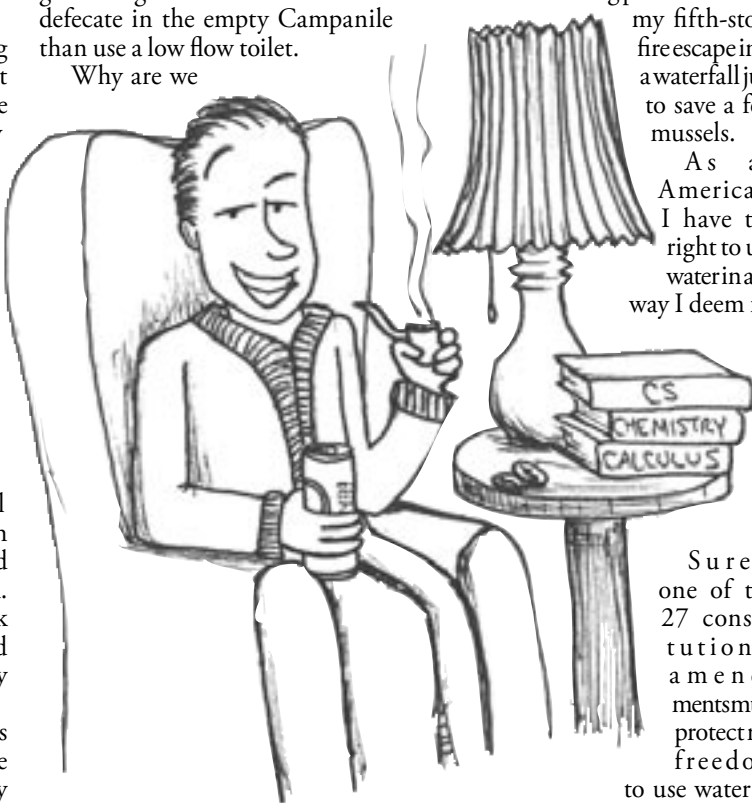
Stop drinking so much water during sports. Relax, it's a game, there's no need to put so much effort into a sport that you actually break a sweat. If you must have some sort of liquid, then fill your water bottles with a non-water based substance, like clam chowder.

Install low flow showerheads. I recommend installing six of them, two on each wall of the shower. A low flow showerhead is twice as effective as a normal showerhead, so six low flow showerheads give you an efficiency of 300%.

For additional bathroom water savings, remember that the drought finally provides you with a valid excuse for peeing in the shower. If you want to be hardcore about water usage, switch to a major in CS, that way you can avoid bathing altogether.

Replace the CRC swimming pools with Fruit Fiesta Jell-O. Jell-O doesn't splash as much as water, which means less water would spray outside the pool. Additionally, there has never been a reported case of drowning in Jell-O. This change would make our pools safer and tastier.

Don't forget to take advantage of rainwater either. Everyone should collect rainwater in buckets. Once a bucket is full, place it in the freezer. At the end of the month, we can all gather together with our buckets and hurl chunks of ice at the bozos in charge of Lake Lanier.



Great from page 18

the South.

My only real complaint might be about how the imagery and introspection in some chapters can get a bit overwhelming or confusing, though they are well-written and thought-provoking for the most part.

Though the synopsis on the back of the book makes it out to involve

“With landscapes that may be familiar to many Georgia residents, captivating personal dramas and a keenly imagined plot, *Great and Wide Sea* turns out to be a pleasant read for anyone who likes a good fiction novel.”

elements of legal drama like a good John Grisham novel, the courtroom scenes are almost nonexistent and I think more could have been done to flesh out the otherwise cut-and-dry parts involving Neva's legal expertise.

With landscapes that may be familiar to many Georgia residents, captivating personal dramas and a keenly imagined plot, *Great and Wide Sea* turns out to be a pleasant read for anyone who likes a good fiction novel.

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sliver

www.nique.net/sliver

Life ain't easy for a boy named Sue. - Johnny Cash

The Nique site needs a "Live Sliver Feed" section... aka an anonymous chatroom. Just... do it.

GT Glee: How lame and desperate are you to have to advertise in the slivers? Get a life...or a girlfriend

GIRLS: if you want us to ask you out, let us know your single. For all we know, you have a boyfriend like every other girl here.

i'm making a point of not going to the glee club concert, cuz the incessant plugs in the slivers annoy the hell outta me.

There is now way that you can't look cool on a motorcycle.

Whoever quoted the Jay-Z lyrics last issue: win.

And I was hoping 44-across in the crossword would be "Cenva".

"Underage possession of alcohol" in Towers, huh? Unusual.

Chan needs to grow some

First sliver ever! NOW I feel like a Techie!

New rule: no more incessant whistling in freshman housing.

That's what she said!

Why, oh WHY did I choose to live on East Campus....?

I love how in our democratic society we have groups who have the ability to keep people OFF ballots; yea, I would've voted for colbert before all of you....

To the handsome man I saw dressed as Obi-Wan Kenobi on Halloween, you're gorgeous and I want to date you.

My Professor is soooo hot...

He's like Emo Barbie, except without the eyeliner!

There are so many men on this campus...why are none of them interested in me???

to the guy in my structures class who wears flipflops year round, you are so hott. :-)

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THEME CROSSWORD: FOLLOW THE LEADER

By Robert Zimmerman

United Features Syndicate

ACROSS

1. Meat for stew
5. Beats with a stick
10. Revealed
15. Island nation
19. Twin in Genesis
20. Green color
21. Rousseau hero
22. Surmounting
23. Observe
24. Ran effortlessly
25. Statistic
26. Cause of misery
27. Start of a quip by Steven Wright: 7 wds.
31. Bruise of a kind
34. Run
35. Famous public school
36. Food-warming devices: 2 wds.
39. Military hat
42. Builds
46. St. --'s fire
47. Crummy grade
48. Ponte Vecchio's river
50. Gawk
51. Cut of meat
52. Part 2 of quip: 5 wds.
57. Whelp
58. Marsupial feature
60. Molding edge
61. Nix
62. Formerly, archaically
63. Classify
65. Montmartre's -- Coeur
67. Considers anew
69. Hogs
71. Sounds loudly
73. Some wines
74. Off-road motorcycle: 2 wds.
78. Means of restraint
80. Responds
84. Times
85. Code word for "L"
87. Bonkers
89. Cough medicine
90. EU mem.
91. Part 3 of quip: 4 wds.
94. Before
95. Lend -- --
97. Recipe direction
98. Homophone for sea

99. Where the buck stops
100. African wildcat
102. Primary: abbr.
104. Swayed
106. Slaughter of baseball
108. Be in a funk
110. Curmudgeonly
111. End of the quip: 5 wds.
118. Excited
119. Proofreading mark
120. Serviceable
121. Muddled mess
125. Plexus
126. Skirt shape
127. Famed Bolshevik
128. Performing ensemble
129. Approach
130. Directs
131. Jargon
132. Enclosure for farm animals

DOWN

1. Jamie -- Curtis
2. Onager
3. Chart
4. Accept: 2 wds.
5. Rocky Mountains state
6. Thanks -- --!
7. Kind of palm
8. Incidents
9. Ceremonial meal
10. Frame for a mattress
11. Housemaid
12. Marley or Rudner
13. Get away from
14. Kick downstairs
15. Advisory group
16. Bryce Canyon's state
17. -- fide
18. Copied
28. Colloid substance
29. Pan for frying
30. Go from bad to --
31. Himalayan guide
32. Sun god
33. Metrical foot
37. Large: prefix
38. Looks
40. Ont. or Sask., e.g.
41. Conclude
43. Blue Grotto island
44. Kind of fund
45. Clans
49. Lutrune creature
52. Beat rhythmically
53. Springe
54. Gadget for a cook
55. Middle East inhabitant
56. Float
59. At all --
62. Attempt
64. Textile weave
66. George or T.S.
68. That is: Lat.
70. Slides uncontrolled
72. Bamboozle
74. Contemporary of Manet
75. Cara or Castle
76. More scarce
77. Overact
79. Blank character
81. Doctrines

82. Ornamental tower
83. Like a souped-up car
86. Dye plant
88. River in France
91. Great ape
92. Recluses
93. Lacking knowledge
96. Retaliator
99. Prideful
101. Like diet beverages
103. Hayloft
104. Bug
105. Container for flowers
107. Fissile rock
109. Deen or Prentiss
111. Mild oath
112. Pointed arch
113. Jot
114. Diva's offering
115. Have the care of
116. Bell sound
117. Confused collection
122. Altar constellation
123. Mister
124. Coal scuttle

Groove from page 19

band standing there wearing those same costumes (it was Halloween, after all). At this instant the whole audience full of sexy pirates, sexy cab drivers, sexy devils and Buckethead erupted into applause. There were a lot of guys there too, but the ratio was much different than Tech's.

True to their eccentric style, they opened up with a cover of Nine Inch Nails' "Piggy." In addition, an LCD screen in the background was playing seemingly random images of George Bush, the Sept. 11 attacks and the war. At first, that touch seemed a bit distasteful, but it all came together during the first of two full sets. In spaced intervals more LCD screens came on showing 1960s era toy commercials, scenes from documentaries on government conspiracies and *The Wizard of Oz* all while blazing through some familiar tunes such as "Legends of Preston," an almost 20 minute long version of "Teakwood Betz" and "Stealy Man."

The second set started off with yet another cover, this time covering NWA's "Express Yourself." The band continued with the groove throughout the second set, letting loose with more of their more well known tracks, including "Two Shores," "A Day the Way" and my personal favorite of the show, "Robot Waltz." Towards the end of the set, they covered a somewhat unexpected song: John Lennon's "Imagine."

After departing the stage to a deafening crowd of cheers, PGroove came back on for a helluva encore. First "America, F*** Yea," straight from *Team America: World Police*, then they bridged straight to a cover of "Killing In the Name Of" by Rage Against the Machine. This time they departed for real, leaving the crowd in total awe at what just happened.

Although the LCD screens and the choice and abundance of covers was confusing at first, by the time the band left the stage there was a clear theme. The band was taking a shot at making a political message about the state of the current world and our government. But alas, concerts are not supposed to be about politics; they are about music. That's why all one would hear at the end of the show was, "Did they just play that?" "Did that just happen?" and simply, "WOW!"

Wow, indeed. Perpetual Groove has come on the scene.

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