

ENTERTAINMENT

Technique • Friday, April 14, 2000

Hearts aflame

David Duchovny and Minnie Driver star in your "typical" heart transplant romantic comedy. **Page 29**

Bobby Gaylor

Check out Gaylor's lyrical, comedic masterpiece, "Fuzzatonic Scream." Not for the easily offended. **Page 31**

'Keeping the Faith' is refreshingly smart, clever comedy

By Will Raiman
Bam!!

MPAA Rating: PG-13

Starring: Edward Norton, Ben Stiller, Jenna Elfman

Director: Edward Norton

Studio: Touchstone Pictures

Running Time: 129 minutes

Star Rating: ★★★★★

The romantic comedy has been around almost as long as film has existed, but rarely has one been made that is as funny and clever as *Keeping the Faith*. Ben Stiller stars as Jacob Schram, Jenna Elfman is Anna Reilly, and Edward Norton (who pulls triple duty acting, directing, and producing) plays Brian Finn.

When Jacob, Brian and Anna were kids, they were the best of friends. Even while Jacob and Brian were unpopular, Anna stayed with them. She was just

that kind of girl. In fact, she was the kind of girl all young boys would fall instantly in love with—part tomboy, part beauty. But when they were still kids, Anna

There are some intelligent insights into the nature of relationships, and realizing what is important in life.

had to move away, and the boys didn't hear from her for years.

Now a few things have changed. Jacob is Rabbi Schram, Brian is Father Finn, and Anna is a high-powered efficiency expert workaholic. But the two

boys are still quite taken with her, even as men of the cloth, and this is the central plot of the film. Both men are interested in her, but both have their own reasons for not pursuing that interest. Brian is a priest, which in itself presents a serious obstacle. Jacob has slightly different reasons, not the least of which is the wrath he could incur by dating a non-Jewish woman.

The phrase "keeping the faith" takes on special meanings for both men. This isn't the first time that a movie has explored the issues one faces when deciding whether or not to pursue romance. This isn't even the first time a movie has explored a priest facing temptation. What makes this movie unique is the fun, intelligent and humorous approach it takes to the whole thing.

See *Faith*, page 32



By Sante D'Orazio / BUENA VISTA PICTURES

Ben Stiller, Jenna Elfman, and Edward Norton star as childhood friends learning how to deal with their relationships as adults in *Keeping the Faith*, a new romantic comedy.

Catatonia may be 'Blessed' in the UK, but 'Cursed' here



By Rankin / ATLANTIC RECORDS

Catatonia is, from left: Owen Powell, Paul Jones, Cerys Matthews, Aled Richards, and Mark Roberts. This Welsh rock band tries to cross the pond with their latest album.

By Michael Epstein
Good for what ails ya

Artist: Catatonia

Album: *Equally Cursed And Blessed*

Studio: Atlantic Records

Tracks: 13

Running Time: 54:10

Genre: Rock

Rating: ★★

Here's a rarity—a Welsh rock band. Actually, I guess it would be more accurate to say its rarity that we have a Welsh band, period. Very little has come out of Wales, save for singer Donna Lewis, Catherine Zeta Jones, poet Dylan Thomas, and the Welsh Corgi.

Catatonia was formed in Wales in the early '90's. By 1993, they had released their first EP,

For Tinkerbell. 1994 saw the release of another EP, *Hooked*, after which there were changes in the band. Two members left Catatonia, and were replaced, giving the current make up of vocalist Cerys Matthews, guitarist/vocalist Mark Roberts, guitarist Owen Powell, bassist Paul Jones, and drummer Aled Richards. With this new lineup, the band released *Sweet Catatonia* near the end of 1995. That album produced the group's first charting single, "You've Got A Lot To Answer For." On September 30, 1996, Catatonia released their first full-length album, *Way Beyond Blue*, but it made no real impact on the charts.

By the end of 1996, Catatonia re-released *Bleed*, their most popular underground album. Prior to the release of their next

album, *International Velvet*, Catatonia released the single "I Am The Mob," but it tanked due to poor publicity. However, their world turned around when they were finally able to release their single, "Mulder and Scully." "Mulder and Scully" debuted on the UK charts at an amazing #3. This success would boost the success of *International Velvet* when it was finally released a week after "Mulder and Scully," and the album debuted at #11 on the charts. The next single, "Road Rage," came onto the charts at #5, and its popularity helped to boost *International Velvet* into the top spot on the UK charts. This brings us to Catatonia's most recent release, *Equally Cursed And Blessed*.

See *Catatonia*, page 32

What happens after the canary flies away from the mine?

By Alan Back
The Brain That Never Sleeps

Think back to the last time a band split up at the height of its success. Having trouble? Try the Specials, who came apart in 1981 while they had a single sitting at the top of the British pop charts. Much the same thing happened with one of the region's top groups last year, but Jennifer Nettles is doing everything she can to hit the ground running.

Nettles first caught the attention of Atlanta and Athens audiences during her four-year stint in the acoustic act Soul Miner's Daughter, which crossed back and forth among the realms of blues, folk, and pop. She and partner Cory Jones put out two well-received albums and quickly became regulars at Eddie's Attic and the 40 Watt Club. Last May, the fans and critics spoke in

unison—a rare thing indeed in today's music world—and voted the pair onto the Village stage bill for the Atlanta stop of the 1999 Lilith Fair tour.

With a solo debut album due out next week, Jennifer Nettles is set to prove that there is life after Soul Miner's Daughter.

Playing the festival was enough of an honor, she said, but the real highlight came during the night's grand finale, when all the performers gathered to do a number together. "We got to go

onstage with Sarah McLachlan and Sheryl Crow, all these wonderful artists I have admired for a long time—the Indigo Girls, Mya, and a number of new artists that I'm sure, due to Lilith Fair experience, have been popping up more in the mainstream and national music media."

A month later, Nettles did something that caught more than a few of the band's fans flat-footed: she announced that she was starting a solo career. She had been thinking about splitting off for some time, as a way of handling her own frustration with the direction the group was taking.

"I basically wanted to try my hand at doing it by myself. I was ready to spread out and felt creatively and professionally inhibited in the Soul Miner's

See *Nettles*, page 28



By Alan Back / STUDENT PUBLICATIONS

Jennifer Nettles, shown above with Wesley Lupold (far left) and Scott Nicholson, brought her new act to the Variety Playhouse last month. She returns on April 21.

Nettles

from page 27

Daughter ensemble. I was ready to try to branch out a bit more...to take a little more risk and see what happened," she stated. "Honestly, I have been shown throughout this time that that was definitely a right decision."

The capacity crowds that regularly pack the music room for her monthly tripleheader shows at Eddie's Attic certainly haven't been complaining about her choice. Neither have her backing musicians (bassist Wesley Lupold, keyboardist Scott Nicholson, and percussionists Mike Cebulski and Brad Sikes), with whom she also worked during the Soul Miner's Daughter years. The live shows now give them plenty of opportunities to show off their chops and their versatility.

Lupold might lay down his upright bass in favor of an accordion or violin, while Nicholson sometimes steps out from behind the keys to sling up an electric guitar. Then there are the two stickmen, who can launch into a drum solo/duet/duel that sounds like a cross between Neil Peart and a hyperactive octopus—and if there's anything handy for the other band members to pound on, the stage quickly turns into an impromptu percussion convention!

Nettles said, "It's just so much fun; there's a wonderful energy when we all play that together, and they are talented enough to come up with

things that even our humble hands can do on the shakers or the bells or the drums." *Sturm und Drang* and an oversized bass drum make an unlikely combination, but one that audiences always enjoy.

Though the backing players' talents are undeniable, the group's sound is solidly built on the boss' voice. Her drawling alto can switch fluidly from a seductive whisper to a full-throated gospel wail that begs for somebody in the wings to throw her a choir robe. When she kicks

"I would love to see the look on the faces of all the folk purists...when they hear this new record!"

Jennifer Nettles

the rest of the band off the stage to sing *a cappella*, longtime fans know they're about to hear both extremes; "The Shade of the Hand of Fear," from the Soul Miner's Daughter debut album, is a perennial crowd favorite.

She pulls her own weight when off the microphone as well, playing acoustic guitar regularly and bass and flute on occasion. Her debut album, *The Story of Your Bones*, will be released next week and finds her dabbling in these last two instruments with a little help from Lupold. "I

have a wonderful teacher in Wes, who is just a fine bass player and a wonderful musician at that," she commented. "As far as the flute goes, it's something that I've played for a while, longer than I've played the guitar. I played it a bit with Soul Miner's."

The album includes two songs from that era, pieces that have undergone a facelift to get them ready for performance now. Overhauling the older material has been an interesting job for Nettles: "Depending on the song, the instrumentation has been reworked and the feel of them has also been reworked. It's actually been a pleasure to reinvent these songs and make them very, very different from their original presentation."

She continued, "I made a joke with the guys in the band that I would love to see the look on the faces of all the folk purists who are expecting a little bit more 'crunchy-granola,' acoustic guitar songs...when they hear this new record!" Fans should be ready to chase down a few curveballs, in other words.

While Nettles warmed up for this trip to the mound, she got in a little extra practice with other local acts. She contributed guest vocals to Memory Dean's 1999 album *Still Hungry Souls*, a collaboration that sprang from several chance meetings on the road. The final result, "Fix My Heart," carries strong gospel overtones thanks to her efforts and is one of the best tracks on the disc.

She has also split the occasional bill with local/national fixture Michelle Malone, who opened for her during recent shows at the Variety Playhouse and the 40 Watt. In Nettles' opinion, when they play together, their respective followings complement one another nicely and each artist picks up a little more exposure in the other's primary market.

Her personal opinion of Malone is about as clear as they come. "She is a hell of a musician and a

"I have been shown throughout this time that [going solo] was definitely a right decision."

Jennifer Nettles

wonderful woman. There are a number of artists around the area that I dub the 'silverbacks' of the Atlanta music scene, and she is definitely one of those. To get the opportunity to play with her in any situation is always a real, true gift for me...I was lucky enough for her to want to do this when we approached her with it."

Nettles also considers herself lucky that she has had time to play gigs such as these. The past eight months have kept her busy preparing the CD and retrenching for life as a solo

artist. She mused, "After you make a big career move like that, you kind of have to do a bit of back-pedaling. I've felt very blessed that ours hasn't been too significant and we've seemed to pull back together."

She emphatically stated that she has no regrets about her decision to strike out on her own. Nor does she have any particular worries about falling victim to the same kind of folk/pop stereotyping that began to settle on Soul Miner's Daughter near its end.

"I still believe that I do have folk roots and I do have acoustic roots, and everything I write is first with the acoustic guitar. It just ends up in the translation—sometimes a little bit different, sometimes a lot different. I'm not concerned about being pigeonholed at all; I'm actually very excited to see how the audience receives the new CD, what they think about it and what the differences are."

In a week or so, old and new fans alike will get the chance to voice their opinion on what this ex-Miner has been up to since she packed away her helmet and pickax and hung out her own shingle. All of them should take her suggestion when they hear her sing these four words:

"Wait a minute, mister..."

Jennifer Nettles will be performing at the Variety Playhouse on April 21 to celebrate the release of *The Story of Your Bones*. Call (404) 521-1786 for more information, or visit her Web site: www.jennifer nettles.com.

Join the Entertainment staff and see the stars! (All CD/movie reviews are out of ★★★★★)

Happy Birthday



Dale!
you rock.

A classic organ transplant romance

By Carter Green
I want to believe

MPAA Rating: R
Starring David Duchovny,
Minnie Driver
Director: Bonnie Hunt
Studio: MGM
Running Time: 116 minutes
Rating: ★★★

David Duchovny, needless to say, hasn't found his movie niche. In what seemed to be a promising comedic plot, Duchovny was convincing, but he may be a disappointment to those of you who have followed his most famous *X-Files* role. *Return to Me*, billed as "a come-

dy straight from the heart," will satisfy your monthly itch for a romantic comedy with many clever puns and gags. The story line quickly whisks the viewer through the death of Bob Rueland's (Duchovny) wife as it concurrently describes the ailing situation of Grace Briggs (Minnie Driver), a young woman badly in need of a heart transplant. Well, you guessed it! Briggs gets a new lease on life amidst benefiting from Bob's ill fate. Bob is still recovering from his grief one year later when he seems magically drawn to Grace. Heartwarming... What really makes this movie worth seeing is the supporting cast. Caroll O'Connor (*In the Heat of the*

Night) plays Grace's grandfather while Robert Loggia, William Bronder, and Eddie Jones portray his buddies, who incessantly reside at his home and business—a local Italian restaurant. Together with the animals that Bob's wife, Elizabeth, left behind (her dog, and zoo gorilla), these supporting roles keep viewers laughing, sympathizing, and avoiding checking their watches. Whenever I leave a movie, I am always entertained by finding the one thing that could change it all. In other words, what key minor detail makes or breaks a movie line? In *Return to Me* the key isn't love, and it isn't magic. The key is...someone catch the fainting Entertainment Editor!...a cell phone. After Bob and Grace first meet, they are only reunited when Bob realizes that in his rush, he has left his cell phone. The love affair takes off from there. (Shouldn't we all carry cell phones?!) As the comic bits fall away and the romance pours on, Duchovny is able to convince the audience of his true affection for Grace. This would be a hit if Driver could do the same. Nevertheless, neither Driver nor Duchovny deliver their best performances. My vote for the best actor of the flick is Bob's dog. Convincing and loyal, he seems to be the only one to recognize that it is the person, not the organ (Grace and Elizabeth's shared heart), that is the key to a good relationship. No Oscars here, but go see *Return to Me*. The pleasant surprises in the picture's direction and cast chemistry make it worth the time. Duchovny, appearing on "Late Night with Conan O'Brien," guaranteed this movie to make a good date. Besides, when was the last time you saw a comic romance about an organ transplant?



By Chris Helcermanas-Benge / MGM PICTURES
David Duchovny and Minnie Driver try their hands (and um, *hearts*) in the week's other featured romantic comedy, MGM Pictures' *Return to Me*.

Music to have hay fever by...

COTTON CLUB (152 Luckie St.)
(404) 874-1993
4/14—Muse, Tender Idols, Swim
4/15—Ultrababyfat, Rock*A*Teens, Peter Cornell
4/20—The Flys
4/21—Jimmie's Chicken Shack, Tidewater Grain, Kathleen Turner Overdrive
Web site: www.consopro.com/cclub_body.cfm

DARK HORSE TAVERN (816 N. Highland Ave.)
(404) 873-3607
4/14—Mister Natural, Butter, Appleseed
4/15—Loud American Tourists, Persona, Flair
4/19—The Found Sound, Remodel
4/20—One Under, Vent, 12 Tone
4/21—Stereo Popsicle, Combread, Mind's Eye

ECHO LOUNGE (551 Flat Shoals Ave.)
(404) 681-3600
4/14—Billionaire, Young Antiques, Metrosene
4/15—Verbenia, Black Mollies
4/16—Blonde Redhead, Brother JT
4/18—Causey Way, Wesley Willis, Falling Pebbles
4/20—Alkaline Trio, Pinehurst Kids, Sharks and Minnows
4/21—Apples in Stereo, The Wee Turtles, Great Lakes
Website: www.echostatic.com/echolounge

EDDIE'S ATTIC (515-B N. McDonough St.)
(404) 377-4976
4/14—Michael McNevin, Uncle Mark Reynolds, Todd Thibaud, Barbara Kessler, Dogwood Moon
4/15—Greta Less Band, Barbara Kessler, Brian Webb
4/16—Elise Witt, Kathleen Hatfield, Joyce and Jacque
4/18—Melissa Ferrick
4/19—Danielle Howle, Mike Winger
4/20—Mike West and Myshkin, Jennie Stearns
4/21—Halcyon, Diane Ward
Web site: www.eddiesattic.com

MASQUERADE (695 North Ave.)
(404) 577-2007
4/14—Miscellaneous Body Parts, Sum Young Guys, Down to the Shake, Two Minute Hate
4/15—Skid Row, Bullet Boys

4/16—No Use for a Name, Good Riddance, Mad Caddies, The Ataris
4/19—Six Feet Under, Hatebreed, Disturbed
4/20—Genitorturers
Web site: www.masq.com

SMITH'S OLDE BAR (1574 Piedmont Ave.)
(404) 875-1522
4/14—Josh Joplin Band, Five Way Friday, Tara MacLean
4/15—Josh Joplin Band, Five Eight
4/16—Eva James
4/17—Sprague Brothers, Ditchdiggers
4/18—Heritage Cherry, Park Chisolm
4/19—King Lear Jet, Good Friday Experiment, Shivaree, John Mayer
4/20—Tony Furtado Band
4/21—Garrison Field, Hello Dave, The Katies, Tish Hinojosa
Web site: dev.cln.com/mall/smiths

STAR BAR (437 Moreland Ave.)
(404) 681-9018
4/14—Bad Livers, Slim Chance Experience
4/15—Wanda Jackson and the Cadillac Angels, Caroline and the Ramblers
4/16—Mudcat, Jelly Roll, Swami Gone Bananas
4/19—X-Impossibles, El Caminos
4/20—Marianne Faithfulls, The Now!
4/21—Countdown Quartet
Web site: www.cloun.com/starbar.html

TABERNACLE (152 Luckie St.)
(404) 659-9022
4/14—Ten Til Four, Sandusky, Shackelfree, Soundtrack Mind
4/15—Crooked Smile, Clutch Cargo, F.L.O.W., The Wood, Go Lucky
4/20—Fiona Apple, E (of the Eels)
Web site: www.tabernaclemusic.com

VARIETY PLAYHOUSE (1099 Euclid Ave.)
(404) 521-1786
4/14—Junior Brown, The Ex-Husbands
4/15—The Wailers
4/17—Tony Levin and the California Guitar Trio, Richard Leo Johnson
4/20—Magnetic Fields, The Loud Family
4/21—Jennifer Nettles, Little Red Rocket
Web site: www.variety-playhouse.com

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‘Fidelity’ for pop culture aficionados...and the rest of us too



By Melissa Mosely / BUENA VISTA PICTURES

Rob Gordon (John Cusack) and Dick (Todd Louiso) love pop music, and have absolutely no patience for differing musical opinions in *High Fidelity*.

By Matt Mulcahey
Kentucky Kernel

(U-WIRE) U. Kentucky—“It’s what you like, not what you are like, that’s important.” In this one phrase Rob Gordon verbalizes the mantra of all pop culture aficionados. Those of us who hide away in the secret world of films, music and books have our own unique sub-culture, a secret language and behavior that’s known only to other people who get it.

There’s a bond between these kinds of people. It transcends gender, race or social status. No matter what someone is like personally, the minute you find out they love Mean Streets, Keruoac or Kubrick, you like them. Because they get it.

Rob (played by John Cusack) gets it, as do his two clerks at Championship Vinyl, the Mecca of Chicago music lovers. They spend their days making top 5 lists and driving away customers that don’t meet their high musical standards. The main plot line of the film itself centers around a top 5 list: Cusack’s top 5

all-time heartbreaks, which are detailed in flashbacks and Cusack’s acidic straight-to-the camera narration.

What makes this adaptation of Nick Hornby’s cult novel of the same name work despite being transplanted from London to Chicago is that the novel’s quirky characters survive the move intact. Cusack, who also co-wrote and co-produced, built his career playing overly-sensitive, out-of-the-mainstream characters. His take on Rob perfectly mixes elitist arrogance and paralyzing self-doubt.

Although his character drives the film, the supporting cast lends its share of charm. Todd Louiso, shy and quiet, and Jack Black, boisterous and obnoxious, contrast perfectly as Cusack’s record store clerks. Catherine Zeta-Jones, Iben Hjejle and Lili Taylor (who co-starred with Cusack in *Say Anything* as the girl who compulsively writes songs about her ex-boyfriend Joe) also stand out as some of Cusack’s ex’s.

Tim Robbins, however, scores the best cameo as a Yanni-esque

guru. (Worthless trivia note: *High Fidelity* marks his sixth film collaboration with Cusack.) Although *High Fidelity* is a romantic comedy most will enjoy, it’s really a movie for those who inhabit the secret world of Cusack’s character.

It’s for those who own giant movie compilation books by Leonard Maltin and read every damn one of the reviews. It’s for people who become enraged when ex-girlfriends call Paul Newman “that salad dressing guy,” think De Niro’s first name is Paul, don’t know who wrote *Of Mice and Men*, or think that Aretha Franklin did the original version of “Respect,” or don’t like the Beatles. It’s a movie for people who think what you like is more important than what you are like. *High Fidelity* is for the people who get it.

You should write for the Entertainment section. C’m on you know you want to. You want free CDs and free movie passes and free pizza. You don’t want to have to watch me run U-Wire stories because I don’t have enough other stories. Please help!

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‘nique
the gnomes are back

‘Fuzzatonic Scream,’ Bobby Gaylor funny, meaningful

By Jon Kaye
He writes stuff. Yeah.

Artist: Bobby Gaylor
Album: *Fuzzatonic Scream*
Label: Atlantic Records
Running Time: 59:50
Tracks: 10
Rating: ★★★★★

Witty, edgy, and outright moving—if you had to describe the debut album of Boston comedian/lyricist Bobby Gaylor, these are the words you would choose. Roughly a year after Baz Lehrman released his widely-played “Everybody’s Free,” Gaylor introduces listeners to the harsher side of the spoken word with his new release, “Fuzzatonic Scream.” Rather than sugar coating the world or compromising his ideals to sell records, Gaylor freely speaks his mind on subjects ranging from animal cruelty to human sexuality. Without shame or cowardice, he talks about the things that society has deemed taboo.

Bobby Gaylor’s forthright nature surfaces on the very first cut of the album. Opening with “Suicide,” a highly controversial track that has spawned thousands of outraged calls to every radio station that plays it, he makes a poignant plea against suicide. His lyrics, with the simple elegance of Mark Twain, resonate with all the passion that the human spirit can offer. The lyrics, which Gaylor wrote to ease a suicidal friend, start off on an almost comical note and quickly draw the listener’s attention. He observes that zebras would throw themselves into a li-

on’s jaw if they could look in the mirror. After he snares the listener, he illustrates the simple things that one would lose in committing suicide. He notes that “You’ll miss sex—you’ll miss thinking about it, looking for it, sex with yourself, sex with a partner, sex with multiple partners.” Gaylor’s heartfelt lyrics not only saved the life of his suicidal friend, but have been lauded by anti-suicide organizations for their unconventional way of convincing people life will get better.

Since mainstream society will never embrace this disc for the talent it contains, you should consider adding it to your own collection.

“Fuzzatonic Screams” main point of intrigue is that all of the events Gaylor writes about were directly based on his own life. Like Mark Twain, Gaylor illustrates how extraordinary the ordinary can be. His autobiographical album takes the sheer simplicity of having a hot dog with his father or looking out a window, and through artfully chosen words, makes it beautiful.

Gaylor, while clearly able to see how wonderful the simple things in life are, also has a dark side. In his track “Business End of a Gun,” he

regales a listener with the unbridled horror he faced as he was held up in a night club. In amazing detail, Gaylor paints a picture of the crime scene with his words. As you listen to the song, you can actually see the faces of the night club staff as the robber holds his sawed-off shotgun.

In addition to armed robbery, Gaylor also looks at crimes that take place behind closed doors. In “Tommy the Frog Killer,” the speaker tells of a childhood friend whose parents neglected him. He speaks of how the young Tommy broke down emotionally throughout his life. In horrifying detail, Gaylor describes how Tommy would torture and kill frogs, and then pin their skins to a tree. In a roundabout way, Bobby Gaylor speaks out loudly against child abuse as he ends the song by noting that as an adult, Tommy is a “raging alcoholic” who just bought an AK-47.

“Fuzzatonic Scream” is most assuredly not another “Everybody’s Free.” The controversial lyrics speak of robbery, abuse, torture, and suicide, so mainstream radio will doubtfully add Gaylor to their playlists. High school teachers will not play this album to inspire their graduating seniors, and unlike Lehrman’s hit, Mazda most assuredly not use any of Bobby Gaylor’s songs to move their minivans.

Nonetheless, this is an incredible CD. Since mainstream society will never embrace this disc for the talent it contains, you should consider adding it to your own collection. Gaylor has released a true masterpiece.



Photo by Gregg Roth / ATLANTIC RECORDS

Bobby Gaylor hits real close to home with his new album, “Fuzzatonic Scream,” delving into such controversial issues as child abuse and suicide.

One more issue and the semester will be over! Done and gone. Won’t it be sad to see it end if you haven’t written anything for the Entertainment section?

entertainment@technique.gatech.edu

(Pizza)

Get Some

MEETINGS: 7:00PM TUESDAYS
PLACE: STUDENT SERVICES BUILDING, ROOM 137
PIZZA: FREE FREE FREE

I really like the word “sketchy.”

Catatonia from pg 27

The British have quite a few differences in musical tastes than we here in the good old U.S. of A. Countless times, groups have blown away the charts in England only to come here and fade into obscurity. Not to sound too harsh or anything, but Catatonia seems to be one of those groups. It seems this album is good for little else than trying to get America to like Catatonia. The album covers differ between the US and the UK. In the UK, the album cover is some sort of sun-like design. However, in the US it seems as if the record company is shooting for our obsession with looks. The American cover is a shot of the band with the lead signer front and center in all her beauty and seductiveness. In addition to the cover, tracks on the disc say a lot. Both hit singles, "Mulder and Scully" and "Road Rage," are on

Equally Cursed And Blessed. But I can't say this is a trick, as the same album was released in the UK. It's hard to see why the English had such excitement over Catatonia. The album, like a lot of the British music that is brought to the US, is nothing special. The album needed several run-throughs before I was even able to discern definite differences between the various tracks on the album. Many of the tracks have a childish sound to them. However, there'll be a track such as "Storm the Palace" which sounds like a sick attempt at heavy metal. The lead singer has a very interesting voice. It is very entrancing, yet she often sounds like she's out of tune. Another thing to note is that

Catatonia seems to be one of those groups that has blown away the charts in England only to come here and fade into obscurity.

many of the songs sound like lullabies, which in an odd way draws you in. The first song "Dead From The Waist Down" sounds like a Petula Clark song that had only been recently unearthed, and could be considered a "gem" of sorts in a group of "diamonds in the rough." Remember that phrase because I'll return to it. Anyways, the next noticeable track would be number 6, "K a r a o k e Queen." Despite the fact it seems yanked out of Josie and the Pussycats, it's still quite catchy. The next track, "Bulimic Beats," sounds much akin to a medieval ode of sorts. It is probably safe to say that the second half of the album is better than the first. "Nothing Hurts" would be one of those lullabies I mentioned previously, genuinely soothing and worth a listen. The final two tracks, which were hits in the UK, seem to slur together and make it hard to believe that they could have been popular. If you pick up the album, forget about those two, and check out "Dazed, Beautiful, and Bruised," which is much better. Remember how I told you to remember the phrase "diamonds in the rough?" Well that's what this album could best be considered as. *Equally Blessed And Cursed* could have been a much better effort especially since Catatonia does indeed have a background. However, some good poked through, and I would definitely tell you to keep an eye on them. I would only recommend you pick up this album if you like groups such as The Wannadies, The Sundays, and No Doubt (I use No Doubt loosely), and you listen to the album first to make sure you like it. Otherwise, save your money.

Faith from page 27

One of the most amusing things to watch is the approach the two friends take to their roles within their respective churches. They are both very progressive, and want very much to make religion accessible to the masses. Any member of the Jewish or Catholic faiths will get a kick out of their attention-grabbing stunts. Their church elders, however, do not approve of such antics, and are frequently antagonistic. So there you have it—a very simple plot with a few fun comedic twists. The whole thing is very well executed. There are some intelligent insights into the nature of relationships, and there are some lessons on forgiveness, and on the importance of realizing what is important in life. But the movie manages to avoid being too preachy (despite the literal preaching), or too sappy. In short, it is a pleasure to watch.

Captain Caveman is a prime example of the curse of the wolfman. His hair is indistinguishable from head to foot. He's just covered.

Professor: Spit it out!

How did this happen? In my opinion, some people don't have completely evolved hair genes. This results in what doctors have coined "caveman hair." The caveman had all the hair to keep him warm so he could walk around completely naked all the time. If you watched any cartoons at all growing up, you'll

There's nothing people with "caveman hair" can do about their

situation short of taking the swimmer's approach and shaving it all off. The condition has happened throughout history and will continue to happen. In a million years when man has evolved into a virtually hairless being with large black eyes who wears silvery jumpsuits,

Will it be the homecoming? The Shaft (or shaft)? Maybe it will be the parties. But, no matter what I think it's safe to say that many will fondly remember the stalls of campus bathrooms. Nowhere else on campus can you find a better selection of writing and artwork. Some of these stalls rival Erato as a source

According to Tech bathroom stalls, we have quite a few Michelangelos and Emily Dickinsons. There are some fantastic limericks to be read, as well as statements that deal with issues in the news such as the heated presidential race between Truman and Dewey. Just be thankful next time you use a campus bathroom as not all institutions of higher learning are as blessed as we are.

The Two Bits Man sounds a bit different this week. Hmm. But I think he'll be back to normal next week.

happy birthday to you.
happy birthday to you.
happy birthday to dale.
happy birthday to you.

But if it had to perish twice,