

GAGA-LICIOUS

Little Monsters go gaga for Gaga

By Will Folsom
Contributing Writer

CONCERT

Monster Ball Tour

PERFORMER: Lady Gaga

LOCATION: Gwinnett Arena

DATE: April 18

OUR TAKE: ★★★★★

33 million Facebook fans and 9.5 million Twitter followers, it's hard to see it otherwise. Among other things, this was the one of the few big-name Atlanta concerts to have sold out since Justin Bieber brought her—excuse me, his—show to Philips Arena last Dec.

GaGa's tour has only a handful of performances remaining, including several sold out futbol stadiums in Mexico. As such, GaGa showed up ready to go all out—and she was astounding. I've been a little monster since GaGa's single "Paparazzi" was released, so seeing this concert brought together three or so years of my own wish to see her in person—although there were actually a few aspects of her concert I found unappealing.

A good portion of the Arena was empty during the opening act, Semi Precious Weapons, with most of the people milling around outside taking pictures with the slew of crazily dressed fans. With a style comparable to a less edgy Jet, Weapons' act was decent, but nothing super special; fans will probably remember more about their fun in the atrium than regretting missing the first act. Lead singer Justin Tranter—long-time friend of GaGa since her starting days in New York City—is actually fairly talented, and I myself got to speak with him back stage near wardrobe. He was incredibly humble, and he wished me the best of luck photographing the concert.

See *Gaga*, page 20

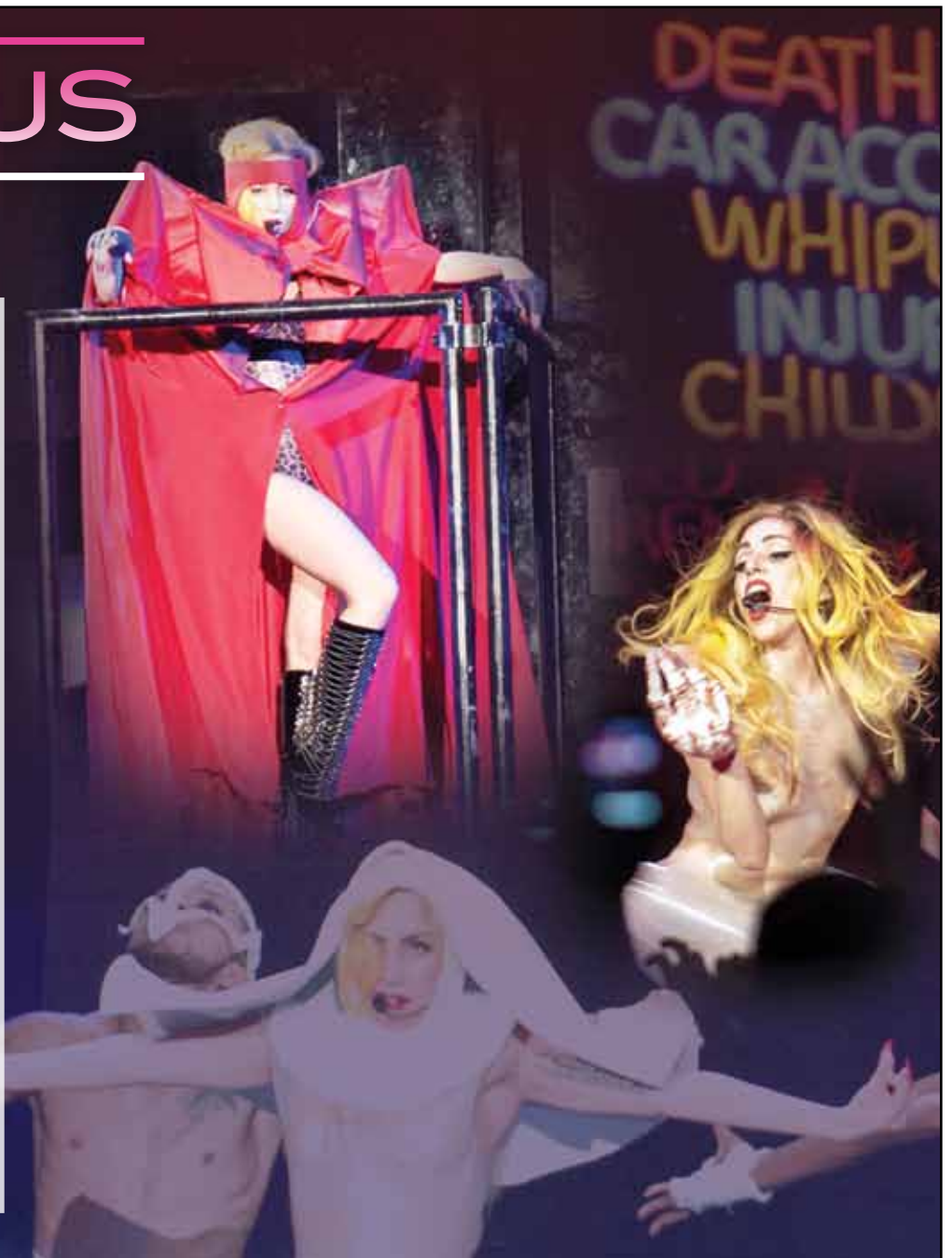


Photo by Will Folsom / Student Publications

Kombat slays competition

GAMES

Mortal Kombat

CONSOLE: PS3, Xbox 360

GENRE: Fighting

DEVELOPER: NetherRealm Studios

RATING: MA

RELEASED: April 19

OUR TAKE: ★★★★★

By Andrew Akker
Contributing Writer

Over the past 19 years, The *Mortal Kombat* franchise has more or less defined the style of arcade fighters with its fast-paced action sequences and gory after-effects. Simply titled *Mortal Kombat*, this ninth iteration in the series seeks to take this well-defined style of gameplay and improve on the looks while adding a bit more features into the fray.

When the player first starts up the game, they are taken to an action packed menu screen which depicts a moment in the epic battle between Scorpion and Subzero. From here, the player can choose from a multitude of options to play. The most obvious ones to start with would be the classic arcade mode, named



Image Courtesy of NetherRealm Studios

"Ladder" in this version, or the story mode.

The story mode for the newest version of *Mortal Kombat* starts out with a vision of the future where Shao Khan is about to kill Raiden when the game sends itself into a flash back to the start of the entire *Mortal Kombat* tournament where the events all began. The player will go through various chapters in the story dedicated to certain characters such as Sonya Blade or Scorpion, each of whom fight for their own reasons.

The Ladder mode is like a simple classic arcade mode. The player chooses a fighter and fights his or her way up through the various characters in a simple ladder or arcade style. There's also a tag ladder mode where the player chooses two characters to fight in a two versus two styles.

The Challenge Tower is a place where players can go test out their skills in various unorthodox ways. The different levels of the tower require the player to use a game-selected character to complete various objectives against predetermined opponents, such as performing a fatality after the fight or not being allowed to block during the fight.

In all of these modes the player will acquire "currency," which can be used in the Krypt to unlock various concept art, music or new fatalities for the various characters. The Krypt involves the player moving around an area of mass torture and murder. When the player chooses what to unlock, it will use the player's currency and the item can be used in combat, listened to or

See *Kombat*, page 19

Scream 4 revives deceased franchise

FILM

Scream 4

GENRE: Slasher

STARRING: Neve Campbell

DIRECTOR: Wes Craven

RATING: R

RELEASE DATE: April 15

OUR TAKE: ★★★★★☆

By Hank Whitson
Staff Writer

In 1996, writer Kevin Williamson and director Wes Craven brought slasher flicks into the post-modern era with *Scream*. It was a smart, self-aware horror film with a great sense of humor and a hip and sexy cast. It was an instant hit that spawned a strong sequel and a mandatory, mediocre third act to round out the trilogy. Now, a decade and a year later, Williamson and Craven are back, and Neve Campbell returns to the big screen as Sidney Prescott to be harried and haunted by Ghostface all over again. *Scream 4* is not merely surprisingly good—it is the most fun I have had at the movies so far this year.

The movie wastes no time



Image Courtesy of Dimension Films

making fun of itself, opening with a double movie-within-a-movie frame narrative, featuring three ominous phone calls. The ensuing dialog mocks everything from torture fetishes to relentless "sequelization" to horror movies that mock other movies.

One of the great strengths of *Scream 4* is that it can be enjoyed as a direct sequel to the original or as a continuation of the series. If it suits your fancy, you can pretend that *Scream 2* and *Scream 3* never happened.

See *Scream*, page 22

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TELEVISION

Game of Thrones

NETWORK: HBO

WHEN: Sundays 9 p.m.

STARRING: Sean Bean, Lena Headey, Mark Addy

OUR TAKE: ★★★★★

By Alex Klusmeyer
Contributing Writer

In *Game of Thrones*, HBO's new hour-long drama, the literary world of the *A Song of Ice and Fire* series is brought to life in a very direct translation of the first novel of the series, *A Game of Thrones*.

The show is HBO's offering into the recent surge in medieval themed shows, like Showtime's historical *The Borgias* and Starz's fantasy *Camelot*.

While *Game of Thrones* is fantasy, it is centered more around themes of political plotting and the pursuit of power than anything else. It draws more inspiration from the historical conflicts over feudal dynasties such as the Hundred Years War and The War of the Roses than it does typical fantasy stock.

Its power is in watching the collision of the main characters' starkly different aspirations and world views on a stage where the stakes are high and there are no rules. And I mean no rules. *Game of Thrones* is a world of warfare, assassination and general debauchery where the winner of a conflict can sometimes be the one who has sunk the lowest.

The first episode of the series captured this atmosphere perfectly and thus has set itself up to be a depiction of one of more dark, but also compelling, series of fiction written in the last 20 years.

The story of *Game of Thrones* revolves around the competition for control of the kingdom of Westeros, a massive mythical kingdom spanning a continent and enveloping seven major political factions.

Twenty years prior to the start of the show Lord Eddard Stark, played by Sean Bean, and Lord Robert Baratheon, played by Mark Addy, led a rebellion which overthrew the previous despotic dynasty, the Targaryen's, killing almost the entire dynasty and placing Robert on the throne, in hopes of him being a more just ruler.

Things since then have gone awry, however. To solidify his rule, Robert married Cersei Lannister, played by Lena Headey, the aloof daughter of the powerful Lannister family, another potential contender for the throne. The marriage has turned cold as Robert has followed his hobbies of hunting, drinking and whoring more than ruling and fathering a dynasty.

Ruling the kingdom has effectively fallen to the Hand of the King (think vice president) Jon Arryn, who has just died under sudden circumstances at the show's start.

In the first episode Robert journeys to Eddard to ask him to take Jon's place as the new Hand of the King and to bring his family with him to the king's court. It's a move Eddard is apprehensive over even before he learns that Jon's death may have been far from natural, but his conviction to do what is right above all else leads him to accepting the offer even if it places him and his family in significant danger.

The series promises to bring the viewer through this journey as Eddard collides with multiple



Image Courtesy of HBO

plots on the throne and ultimately finds many lives at peril.

The actors and actresses all do excellent jobs in capturing their character's personality as depicted in the novels. Sean Bean pulls off Eddard Stark as driven, realistic, and cold while Mark Addy captures Robert Baratheon as jolly, distracted, and generally blind to what is occurring around him.

So too well captured are all of Eddard Stark's six children, whose role in the plot expands later in the series, from tomboyish Arya, played by Maisie Williams, resisting her place in the world as a princess, to bastard son Jon Snow longing for acceptance, played by Kit Harington.

And there's many, many more characters; the series has as wide a cast as dramas like *The Wire* and *The Sopranos*, allowing the viewer to see the story unfold from multiple viewpoints while requiring them to follow multiple plots.

As someone who has read the books, it is hard for me accurately to judge the approachability of the television show to newcomers to the series. While the first episode

moves fast to establish the main characters and leave the viewers with the novel's first major twist as a hook to keep watching, it did so at a pace which introduced all the main characters properly and gave them all a good start at developing their characters to the viewers.

The show's generally grim world view can certainly be the deciding factor as well, it's not for the lighthearted, but for those willing to make the plunge it will no doubt wrap them in fully inside of three episodes.

Game of Thrones is both a worthy HBO drama and the best new medieval/fantasy themed show on television. It translates the series to television while carefully streamlining the story to flow in the one hour format.

Game of Thrones brings to life probably one of the more deserving series to be brought to television in some time and has the opportunity to become a long running addition to HBO's line up. It's a must watch for any fan of the novels and anyone interested in political intrigue.

Kombat

from page 17

viewed.

Players can also seek new challenges online playing against other players from around the world. Various game modes such as normal one-on-one or other custom game types can be played in for any challenge that a player wishes to make to anyway one who wants to accept it. The online system works pretty well and seems very responsive. The fighting style for the game is very similar to the past games in the series with a major difference: a graphics overhaul. The game is much prettier to look at than in the past. The game also runs completely smooth at a full 60 frames per second without any hiccups.

A new addition relating to the graphics in the game is the inclusion of X-Ray moves. When executed, a high damaging maneuver will be done with an X-Ray view of the person having their bones and organs crushed during the move. It's a very interesting idea that gives a whole new aspect to viewing the pain you're inflicting on your opponent as well as a new gory element to the game.

There are a couple of new extras added to the game as well. The first is that there will be confirmed downloadable content for two characters from the *Mortal Kombat* Universe. Kenshi and "The Lady in Red," based on a glitch from *Mortal Kombat II*, will be available for download after release. The development team also has plans to release new arenas and fatalities through downloadable content in the future.

The newest *Mortal Kombat* has taken what was already a fantastic series and built upon it. The addition of various elements to the traditional fighting style make this a refreshing but not overwhelming reboot and is sure to please all gamers both familiar and new to the series.

sliver

www.nique.net

Bacon is tasty

Why stick to my side? Why stick to the things that I've already tried?

NAS getting charged 50 bucks for collective liability everything eventually comes to an end.

Nas > JayZ

(50) X (number of people in NAS) > price to fix the centennial door. Thanks again gatech.

I CAN'T CONTROL IT

did anyone else see the guy fall off the railing in the lib on sun? well, i think now i've seen it all: clipping your nails in the office, really?

on average my stat teacher spends 20 minutes on lecture...

So ready for the Summer GTL/Europe here I come!

Really Really Wants this Coop right now, Im Tired of School!!!

First year at Tech and have enough hours to graduate in 2 years.

Sometimes I think housing's trying to kill me with chlorine gas. Newly single girl looking for the man of her dreams - are you out there?

Keep you spirits up, Chick-Fil-A guy. I bet it makes some people happy.

My best judgement signed it's resignation.

Hearing people complain about CS 1371 makes my A feel so much better.

your nakedness will be very much appreciated if you come to the I-house and find the christmas lights

Fellow students, we know you are smart. You're at Tech. May I ask that you not let your gift of intelligence give you an excuse to be rude and/or conceited? It's not very attractive.

Registering for parking next year was surprisingly easy and efficient.

There was an empty box for slivers in the last issue. Guess what. I submitted 3 slivers. None got in.

I love cooping! spending my days watching LOST in my own office =] while getting paid

camels are found in all the continents

Do you know much about the world?
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Questions? Mail:
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Momsen *Lights* up rock'n'roll

MUSIC

The Pretty Reckless *Light Me Up*

LABEL: Interscope

GENRE: Punk Rock

TRACK PICKS: "Make Me Wanna Die," "You," "Miss Nothing"

OUR TAKE: ★★★★★☆

By MK Johnson
Contributing Writer

The Pretty Reckless, led by 17-year old singer-songwriter Taylor Momsen, revives grudge alternative in their debut album *Light Me Up*. The heartbeat of this album is raw, real and rough, proving that punk is anything but dead. The Pretty Reckless has resurrected the sexiness and seduction of punk rock.

Taylor Momsen, recently known for her role as Jenny on the CW's *Gossip Girl*, was first an actress but claims that her love affair was really with music. In her youth she played Cindy Lou Who in *How the Grinch Stole Christmas* at age seven. Recognizing her relationship with rock as a life calling at a White Stripes concert, Momsen has spent the past eight years living as a musician who just happens to act.

Momsen first partnered with rock producer Kato Khandwala and Ben Phillips in 2008. The trio began writing songs seeking anything but a happy pop record. They wanted a record of unique rawness. The band is comprised of Momsen as the lead vocalist and rhythm guitarist, Ben Phillips as the backing vocalist and lead guitarist, the bassist, Mark Damon, and the rogue drummer, Jamie Perkins.

Prior to listening, you might have thought that The Pretty Reckless was just another attempt at an actress to pop plunge, but you'd be wrong. This album is far from the stereotypical pop princess ballad.

It's deep. It's dirty. It's defiant.

The direction for the album began with the writing of "Make Me Wanna Die." Probably the most well known song on the album, this romantic rager is hardcore and seductive passing through the full spectrum of teenage angst, from passionate obsession to paranoid insecurity. Additional romantically themed songs include the acoustically based "You" and "Nothing Left to Lose." "You" is a fresh contribution to the album, predominately driven by the soft strings of the violin, while "Nothing Left to Lose" is a catchy soft romance between the acoustical guitar and Momsen's smoky vocals.

Other notable songs on The Pretty Reckless' debut album include their songs with a bluesy rock feel, "My Medicine" and "Since You're Gone." "My Medicine" begins with the flick of a lighter paired with a smooth exhale, later launching into a combination of thrashing guitars and jagged vocals. One song in particular highlights Momsen's struggle between the worlds of *Gossip Girl* and The Pretty Reckless. It begins with a dazed melody about being overworked and later escalates into a chorus of scratchy fierceness.

Other hard and rebellious tunes include "Miss Nothing" and "Goin' Down." In "Miss Nothing," the deep drum rage that explodes periodically throughout Momsen's introspective growl is most exciting for the listener. The intense drum sequence of "Goin'



Image Courtesy of Interscope

Down" placed adjacent to redeemer-themed lyrics creates another song that reaches into listener's souls. Other tracks include "Light Me Up" and "Factory Girl." The album does contain clear undertone influences of Kurt Cobain and Joan Jett, two of Momsen's personal influences. Other band influences include The Beatles, Oasis and Nirvana.

It's not an album that feels far-fetched. The central themes of love, death and relationships are all relatable. The Pretty Reckless takes what could've been another soon-to-be-forgotten pop album and instead produces an album of pensive-worthy emotion. The combination of Momsen's dark vocals, Perkins' heavy rhythmic melodies and an overall cohesion of rock creates a successful album.

Momsen has successfully landed in the atypical category of an actress that can actually rock. If ever given the chance, bring the girl with blinding peroxide blonde hair into your home to soothe your hankering for a revival of punk.

Gaga

from page 17

When GaGa finally hit the stage at 9:40 pm after an unexplained wait (she was slated for 9:15), it was as though the crowd became electrified; joy shot through the arena, and no one was immune. Even the elderly seventy-ish usher holding the door for me said, "Wow, she sounds really good!" The crowd was a nervous mixture of older married couples, and younger elementary and middle school kids, who apparently found it hilarious to occasionally launch foreign objects on to the stage (which was actually only hilarious when they were promptly escorted out).

GaGa's performance was incredibly dramatic, and was loosely set up as a narrative in which GaGa and her dancers got lost on their way to the Monster Ball, a place where "all the freaks are free to be themselves without judgment." GaGa came across in her performance as a tough-as-nails rock star versus the sequin covered glamour girl image that she used to tout. Between songs, GaGa often gave a speech more or less pertaining to "being yourself," which, with her upcoming album *Born This Way*, did not seem out of place.

Her speeches did not seem scripted, and the audience got a taste of who GaGa really is, although she probably shared similar words of wisdom at every stop along her tour; still, with every GaGa-ism pronounced, the crowd went nuts. Set changes came after every three or so songs, and were marked with videos projected onto the lowered curtain. These videos seemed somewhat subliminal, and were often – for lack of a better term – trippy. Sadly, I guess my brain doesn't comprehend super-high fashion.

GaGa has a wonderful voice, and claimed she never lip-syncs, screaming, "you didn't pay to see

some rich b**** fake it!" However, there were several dance sequences that remain questionable. GaGa's back up dancers were incredibly talented.

Interestingly, there were several moments where GaGa would stare back at the large projector screens on either side of the stage to check the video shots that were coming from her crew. It became a little distracting for GaGa to waltz out to the edge of the stage, then have her turn around and make sure her position was framed alright on the screen.

All criticism aside, seeing the Monster Ball was an incredibly entertaining experience. GaGa is extremely devoted to her work, and between throwing her body painfully down on the stage to singing at the top of her lungs at a burning piano, the twenty-five year old held me captivated for the entire two hours she performed.

The attention was always invariably on her, and she seemingly thrives in this atmosphere, claiming at one point that she "is like Tinkerbell. I'll die if you don't clap for me." Walking out of the arena with her latest single "Judas" blasting, I felt more like I had just witnessed a unique phenomenon than a concert – a phenomenon I would gladly experience again.



Photo by Will Folsom / Student Publications

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maybe they are jewish camels

did you have a look at the camels p%%%is?

To the girl I held the door for leaving downstairs student center last thursday: I've been kicking myself for not saying hi There is definately not a secret society meeting in the basement of the CoC every Saturday night...

if you think about it... tech is kinda like the prison of universities.

I BEAT THE RATIO!!!!!! BEST. NIGHT. EVER!

Best part about being a gay guy at Tech? All the shirtless guys jogging!

I'm tired of hearing people complain about how hard CS 1371 is. caffeine dependencies, strange fashion senses, and too much time spent in their home buildings. has anyone else noticed how much CS and Architorture are alike?

don't get back with your ex - ill give you more action.

To the girl browsing tsquare on her laptop. You are 6y.

I'm reading the Technique even though I transferred... I miss you Tech.

are camels only found in israel?

do these camels go on Shabbat?

guess which other country has camels?

ruminating cows at IndiaFest next year

India Club needs sponsorship for two ruminating cows next year

Does SGA give money for getting cows on campus?

What other animals are we allowed to bring on campus?

Two elephants, two cows, two peacocks and two tigers to come on campus next year

how about we have those two camels with two Bengal tigers in the same area

let the feast begin

are you really playing wow in our matlab recessitation?

hopefully Juniors's will not close! GT needs Juniors!

these crosswords are crazy. seriously.

Dear Non-Smokers: Stop being such squares.

Are there people who think child sex trafficking is a good thing? if he really wants to be together, he sure isnt showing it...

Conspirator induces boredom

FILM

The Conspirator

GENRE: Historical Drama
STARRING: Robin Wright
DIRECTOR: Robert Redford
RATING: PG-13
RELEASE DATE: April 15

OUR TAKE: ★★☆☆☆

By Yameen Huq
 Contributing Writer



Image Courtesy of Roadside Attractions

History lessons generally engage a small part of the population. The grand narratives, political relevance and window into old traditions that engage the typical history-buff are often lost on the layman. Robert Redford's historical drama *The Conspirator* will both engage the thoughts and attention of one type of viewer, but bore and drone on to the other.

The movie details an important, but often forgotten aspect of the Lincoln assassination: the trial of the assassination's conspirators. Seven men and woman are arrested because they were allegedly involved in the conspiracy to kill the President and the attempt to kill his cabinet.

Fueled by the anger and anguish throughout the country, the War and Justice Departments choose to use military commissions instead of the civilian court system; a policy that by its very nature impacts civil liberties.

The male conspirators, for the most part, are passed over in the story. The real focus is on whether the alleged female conspirator, Mary Surratt, truly is guilty or just unfortunate. The main character, Union war hero and attorney Frederick Aiken, is forced to defend her by his boss. Although

completely against helping her, he still puts his full effort into the case when he realizes that not all the facts add up as easily as he thought. Legal intrigue ensues.

This movie feels like a documentary. All the ho-hum banter between characters and minor side relationships feel like subterfuge placed to prop an otherwise direct and narrow plot. The entire film may as well be called a reenactment of the original trial. Anything interesting that happens in this movie will happen during a trial scene.

Adding to the dry, re-enactment feel is the foreboding tone. A feeling of dramatic irony and gloom will pervade anyone familiar with the history of this case.

All energy and passion will take place in the courtroom. The dank, dark room the trial takes place is brimming with emotions and suspense. Scenes range from Aiken's frustration with the military tribunal to his mockery of the prosecutor.

The tension is at its paramount level when the interrogations on both sides become personal and witnesses actually betray their own friends and family for personal gain or honor.

The dialogue, barring the occasional attempt at a joke, is best used when describing facts of the case and investigation. This actually extends to the characters as well. Aiken is at his most interesting when he's cross-examining the witnesses and looking for clues. His conflicts with his friends and loved ones are not only underdeveloped and barely explained, but glossed over and unresolved by the movie's end.

For anyone interested in political parallels, the film is a blunt take on the Guantanamo Bay controversy. Anyone moderately fluent in current events will see the parallels between the secret evidence, military tribunals and assumption of guilt featured in the movie and their current day equivalents.

This movie makes no attempt at political subtlety and openly presents its argument of the importance of civil liberties.

Overall, this film is a two-hour lecture. Anyone who wishes to learn about Civil War in a way slightly more interesting than reading books or Wikipedia will find plenty to see here. More casual viewers will be put off by the grim, no-nonsense style and penchant for technical jargon.

Radio generates gorgeous melodies

MUSIC

TV on the Radio *Nine Types of Light*

LABEL: Interscope
GENRE: Art Rock
TRACK PICKS: "Second Song," "Caffeinated Consciousness" and "Will Do"
OUR TAKE: ★★★★★

By Matt Cohen
 Contributing Writer

TV On the Radio is yet another offspring of the prolific New York music scene, which has given birth to many genre pioneers such as The Strokes, Vampire Weekend and the late LCD Soundsystem. TV On the Radio has formed its own stylistic niche characterized by multi-fusion endeavors. They delve into jazzy realms, relinquish post-punk-inspired energetic drives and deliver soulful, funky rhythms and melodies. There's simply not one distinct genre that best encompasses their musical

style. They just let their art rock project carry them in the next direction. However, this hasn't always proven to be the most ideal method for them in the past.

While their career has given way to such masterful albums as 2008's *Dear Science*, which received numerous critics' picks for top album of the year, their discography also contains some mediocre moments. Now, with *Nine Types of Light*, their first album since *Science*, TV On the Radio continues in the direction of stunning musical fusion and crafty writing and arrangements but also loses some of the momentum that they created with the previous album by intermixing high points with less resounding moments.

From an exterior view, TV On the Radio padded *Nine Types of Light* with triumphant opening and closing tracks. With "Second Song," the album's opening track, Tunde Adebimpe, the band's lead vocalist, begins the delayed forward motion with his typical

See **Radio**, page 22



Image Courtesy of Touch and Go Records

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Scream from page 17

After the initial murder scene, we see series' survivor girl Sidney Prescott return to her hometown of Woodsboro, promoting her self-help book *Out of Darkness*. In it she describes her struggle to be more than a victim in life. Courteney Cox and David Arquette also reprise their roles as Gail and Dewey Riley, now married and living in Woodsboro.

We are also introduced to Sidney's niece, Jill Roberts, played by Emma Roberts, who is made up to bear a striking resemblance to Sidney in the original *Scream*. She even has the same conflicted relationship with her boyfriend and the same group of sassy yet senseless girlfriends who are ripe for murder.

These soon-to-be victims are reasonably fleshed-out and well-acted, though this is mostly thanks to spot-on casting as opposed to great acting. Hayden Panettiere puts in a likable performance as Jill's best friend Kirby, and Alison Brie, who you may know as Annie from *Community*, is perfect as Sidney's peppy and presumptuous publicist. These are characters worth shouting at the screen for. We want to warn these people, almost as much as we want to watch the bad guy slice them apart.

The film's plot is surprisingly coherent, mirroring the original movie's general structure but deviating from it with subtle variations. There are isolated murders, followed by a party, followed by a bloodbath. The film revisits the



Image Courtesy of Dimension Films

discussion of horror movie survival rules that made the first *Scream* so recognizable, in a scene at the high school cinema club. The dorky leaders of the club observe that horror films have become incredibly convoluted in their attempts to surprise viewers, and that the old rules about moral behavior governing victim's chances of survival are almost entirely irrelevant.

Furthermore, they suggest that the only way the current Ghostface could surpass the infamy of his predecessors would be for him to videotape his murders, and make his own movie. This observation is the conceptual lynchpin of the movie. While the first *Scream* featured a murderer who was inspired by horror movies, *Scream 4* is more concerned with a murder who aspires to the celebrity status of horror villains. The film's social commentary is shallow and silly in its delivery, but the overall spirit and underlying message is scathing; the millennial generation displays a narcis-

sism and desire for notoriety that is literally psychotic.

Scream 4 is a comedy first, a mystery second and a horror film last of all, but the movie still has a handful of kills that will make you flinch. While stabbing and slicing is undeniably grizzly business, the violence thankfully never succumbs to torture levels of gore. Sidney and Gail also demonstrate refreshing levels of capability when it comes to fighting off and tracking down Ghostface. Seeing how this is the fourth time they have been plunged into a bloody massacre, it is refreshing to see them take a more proactive role in their own survival.

As with the first *Scream*, this self-awareness is the *Scream 4*'s central strength. A few unaffected clichés abound, but for the most part, the film realizes when it is being absolutely ridiculous and it capitalizes on those moments with snarky one-liners. If you are a fan of the franchise, or even just the first movie, *Scream 4* is well-worth the price of admission.

Radio from page 21

unique vocals over light keys. This leads into controlled, muffled guitar picking from Kyp Malone and the entrance of subdued drums. But not long after the paced entrance of the band, the song takes a new direction with the emergence of a tight bass and drum groove. It's followed by Malone's signature mighty falsetto, delivering a wonderfully funky chorus reminiscent of the Bee Gee's "Stayin' Alive" but with a blatant TV On the Radio twist. Horns and saxes propel the rest of the song to possibly one of the strongest moments on the album.

The album closes with an equal bang with "Caffeinated Consciousness," a fittingly titled track overflowing with force and energy. Adebimpe's unyielding yells build perfectly on top of the sharp guitar riff driving the song. The chorus takes a turn towards a more melodic sound, with smooth, peaceful vocals over light drums and pleasing guitars, directly hitting the band's unique and effective melodic writing structure. The song displays two very distinct areas of the band's musical style: raw energy and distinctly gorgeous melodies.

The eight inner tracks of the album take many different forms. Some of them are great tracks that add new dimensions to the band's archive. Songs like "Keep Your Heart" and "Will Do" beautifully convey the band's ability to deliver huge songs brimming with melodic texture and instrumental drive. The unmistakable falsetto

of Malone and low-registered murmurs of Adebimpe provide so much to the songs, but the subtle yet explosive drums and guiding bass lines play such a crucial role in their song structures.

But, in the midst of these splendid tracks, the album does contain some moments of fluff and filler material. In its attempts to repeat the consistency of *Dear Science*, *Nine Types of Light* plays out more like *Return to Cookie Mountain*, TV On the Radio's 2006 release that contains many of their finest tracks to date. These include many such as the frantic "Wolf Like Me," but also contains some less striking down moments and less consistency. The middle tracks in *Nine Types of Light* are by no means dull or poorly written; they just don't exude the brilliance of the band like some of their other tracks do.

Admittedly, the band does create music that is more difficult to immediately digest than many other bands, so a first listen does little justice to their music; it never has, and it still doesn't. Their music, as a result of further listens, grows on a person more and more over time. So there's no certainty as to the final verdict of this album. However, what is certain is that, while the album might initially lack the unmistakable radiance of previous releases, it is brimming with potential and contains many intricacies waiting to be further explored. TV On the Radio is one of the more exciting musical acts out today, and *Nine Types of Light* is a solid listen well worth pursuing.

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THEME CROSSWORD: CINEMA VERITE

By Robert Zimmerman
United Features Syndicate

ACROSS

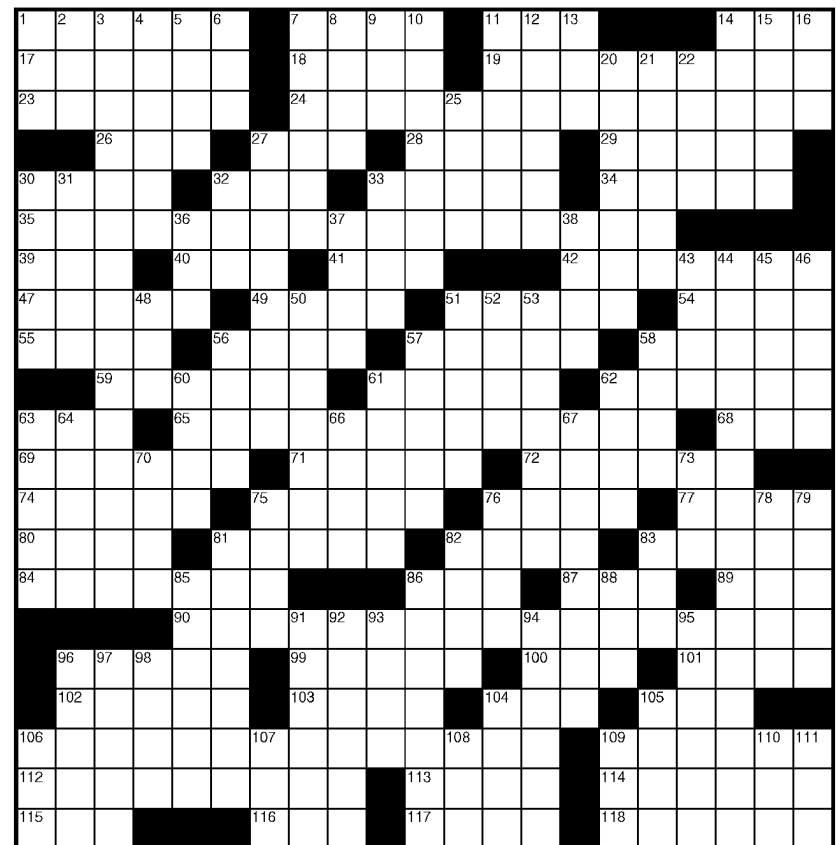
1. Plugged
7. Inter --
11. Sydney's state: abbr.
14. A dir.
17. Cantankerous
18. Dictionary entry
19. Like some sandwiches: hyph.
23. Geological epoch
24. Start of a quip by Shirley MacLaine: 5 wds.
26. United
27. Auricle
28. Sign
29. Rubbish
30. Rotating parts
32. Social creature
33. Organic compound
34. More extensive
35. Part 2 of quip: 4 wds.
39. Defunct coin
40. Neighbor of Syr.
41. Serv. branch

DOWN

1. Digit
2. Stella D'--
3. Taciturn
4. Itsy-bitsy
5. White-tailed bird
6. Henna
7. Take to the skies
8. Glass oven
9. Nest-egg letters
10. Tummy
11. Prayer devotion
12. Keyboard instrument
13. Join

42. Ashe and Schopenhauer
47. Softened (with "down")
49. Evildoing
51. Type of eye surgery
54. Soon
55. Commotion
56. Baroque composer
57. "Little --"
58. Mount
59. Fashion
61. Shoe of a kind
62. Translucent paper
63. Altar constellation
65. Part 3 of quip: 3 wds.
68. Sun. talk
69. Comeback
71. Dated slang word
72. Consent
74. State a belief
75. Clans
76. Beat
77. Not lively
80. Except
81. Bring together

82. Fiction
83. City in ancient Sicily
84. Landscape spoiler
86. Woolen cap
87. -- generis
89. Squid's output
90. Part 4 of quip: 5 wds.
96. Racing boat
99. Bobbin
100. One of 26
101. Compulsion
102. "We're off -- -- the wizard ..."
103. Mixed drink
104. G-man
105. Concern of evangelists
106. End of the quip: 4 wds.
109. Moon of Saturn
112. Formal attire: 2 wds.
113. "-- Misbehavin'"
114. Clenched
115. Legislator: abbr.
116. Isle of --
117. Vases
118. Talks back to



61. Highlanders
62. Metronome sound
63. Originated
64. Settle a debt
66. Butterfingers' cry
67. Reached
70. Some greenbacks
73. JFK's predecessor
75. Merganser
76. Stew meat
78. Famed orphan
79. Dried out, in a way

81. Naive
82. Asian weight
83. Deadeye's forte
85. Edmonton hockey team
86. Henry David --
88. Western Indian
91. Beset
92. Like a two-seater convertible
93. -- de France
94. Social functions
95. Edible bulbs

96. Cubic meter
97. Wiccan group
98. Employs
104. Huckleberry --
105. Former NYC stadium
106. Names, as a suspect
107. Cal. abbr.
108. Soundstage VIP: abbr.
109. Measures: abbr.
110. Spelldown
111. Begley and Harris

Please join us in congratulating the 2011 Auxiliary Services IMPACT Scholars



Mehreen Iqbal,



Kathy Schnure

The Division of Auxiliary Services is pleased to award eight \$4,000 scholarships to Georgia Tech students who play a positive role in the Tech community through informal and formal roles as leaders or in support capacities. An additional \$4000 scholarship was awarded to a student who has achieved academic success at Tech, while managing the challenges of being a single parent.



Alison Krantz

Mehreen Iqbal, Senior, Bachelor of Science in Management
Alison Krantz, Junior, Chemical and Biomolecular Engineering

Melissa McCoy, Junior, Chemical Engineering

Salvador Ocampo, Junior, Bachelor of Science in Management

Katherine Schnure, Doctoral Candidate

Megan Toney, Doctoral Candidate

Daniel Whittingslow, Pre-med BME and Spanish

Chun Yong, Junior, Biomedical Engineering



Melissa McCoy



Megan Toney



Daniel Whittingslow

IMPACT single parent scholar (not pictured):

Derji Thomas, Master's in Building Construction

We are happy and proud to say thank you to students who have supported us over the years. We understand and appreciate the hard work, self-discipline, and perseverance required for the Georgia Tech student to succeed and hope that these scholarships will express our thanks.

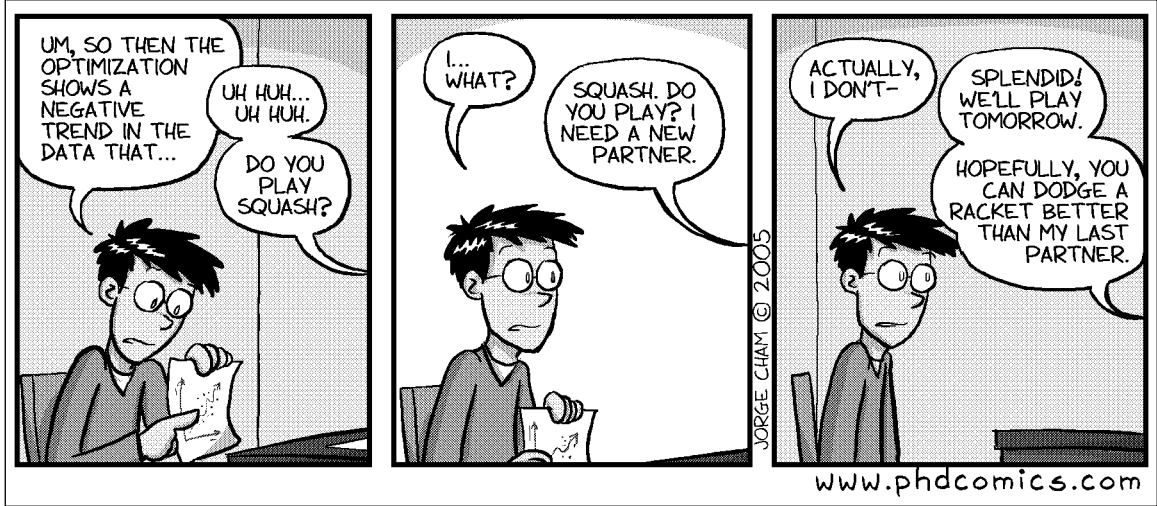
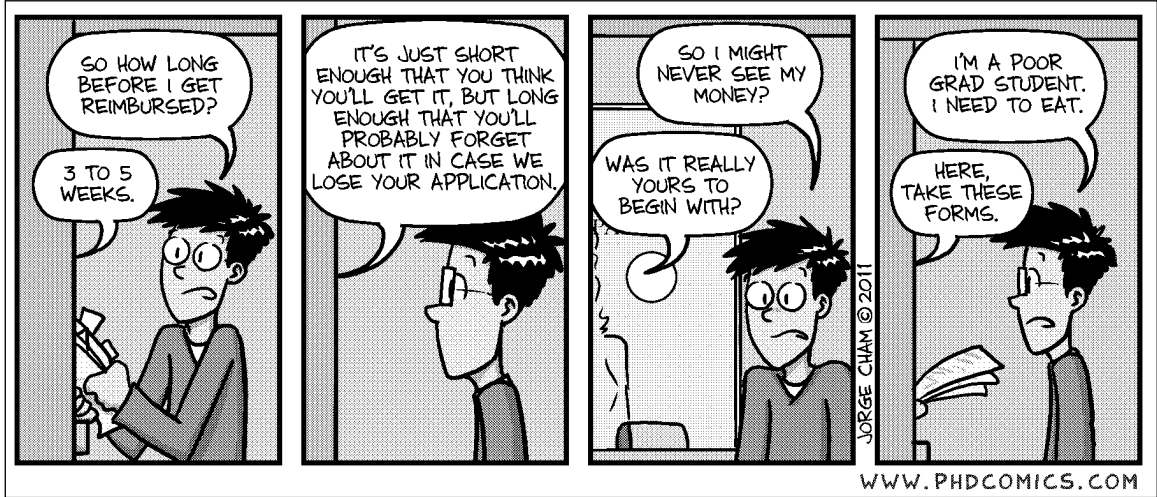
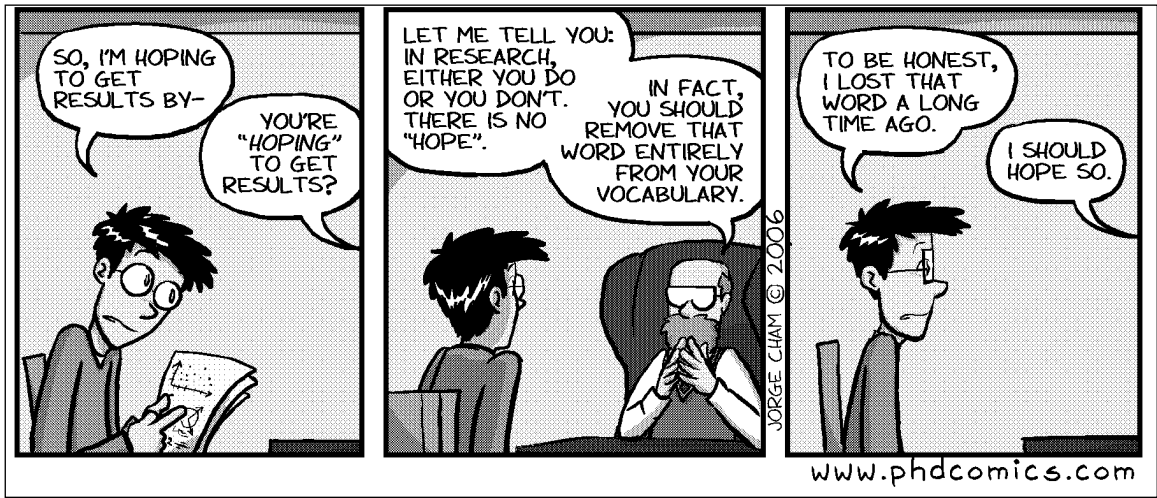


Salvador Ocampo



Chun Yong

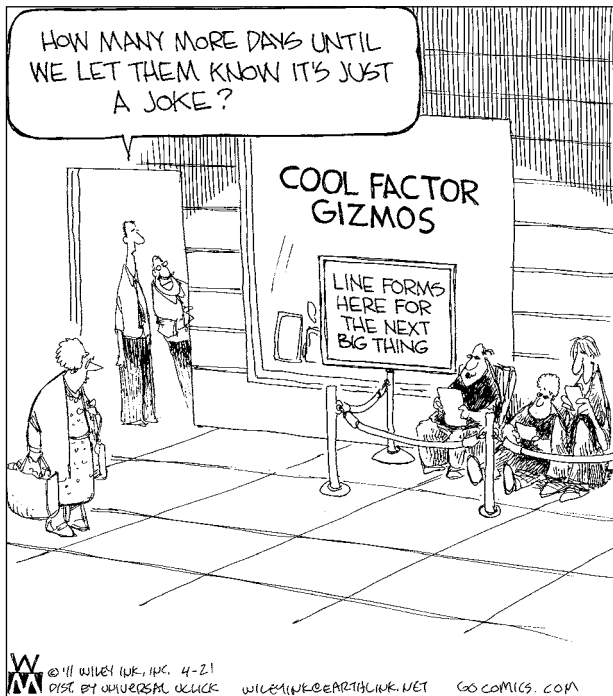
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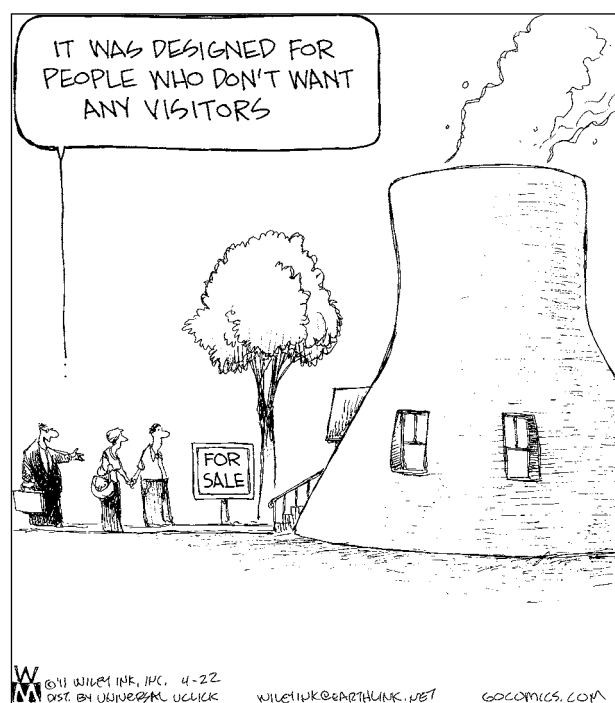
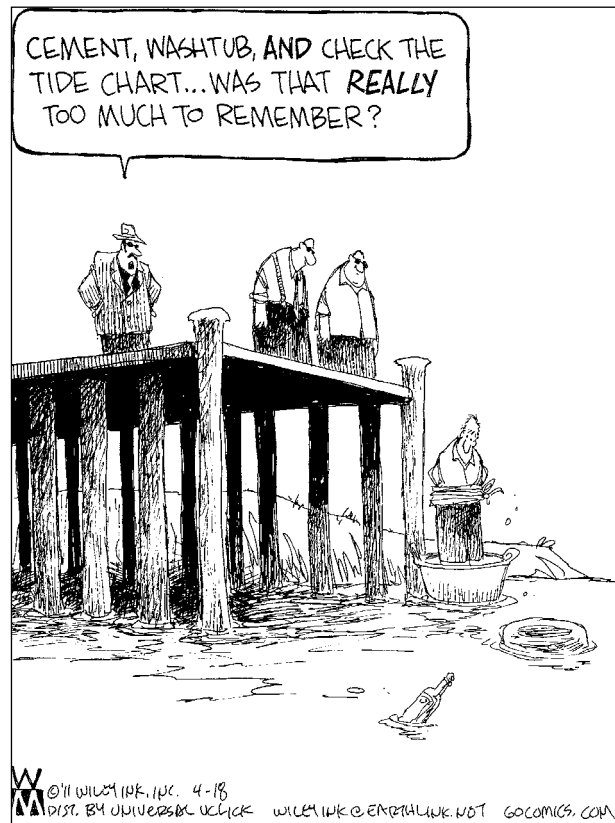
CROSSWORD SOLUTION FROM PAGE 23

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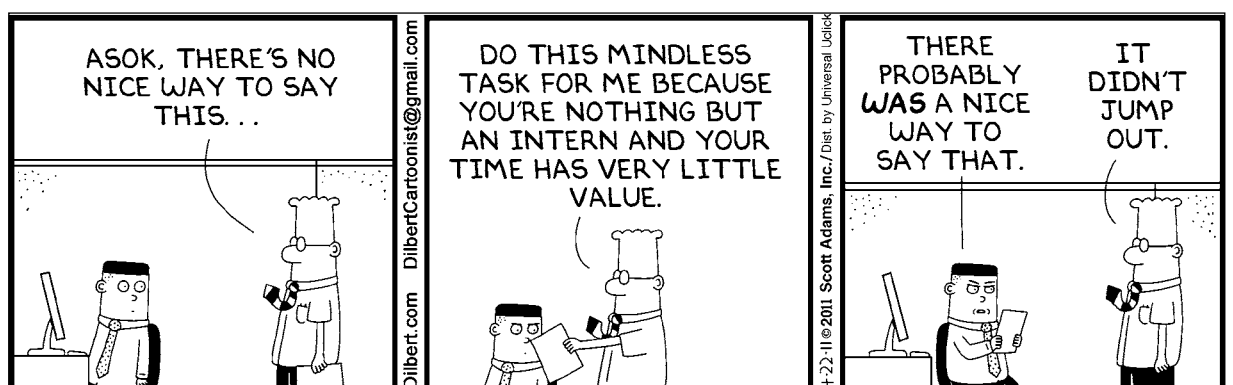
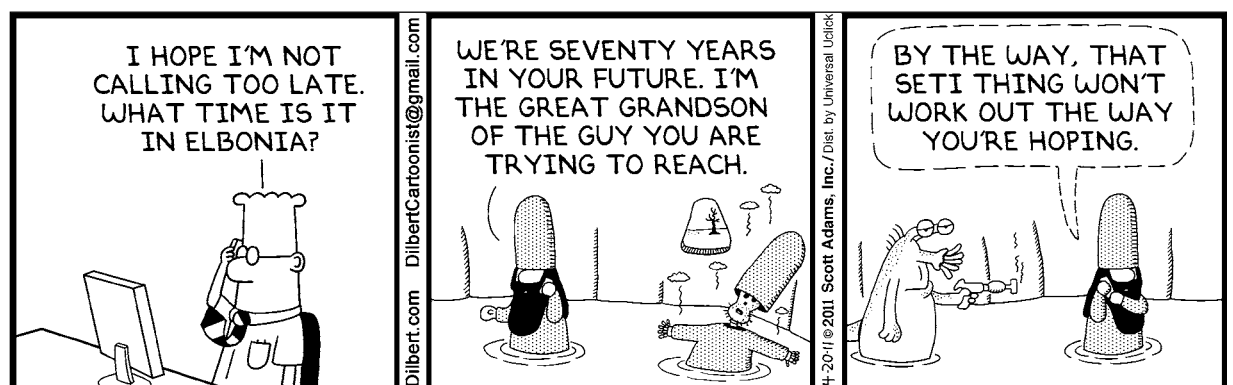
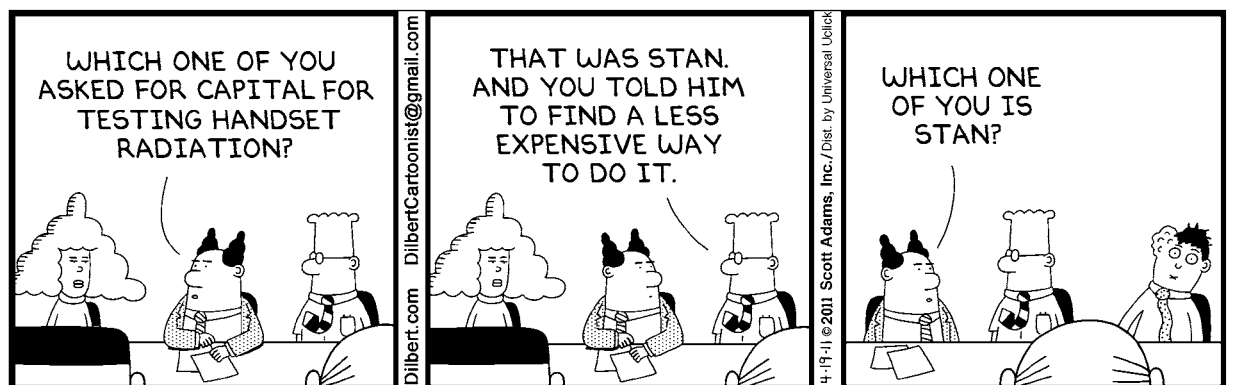
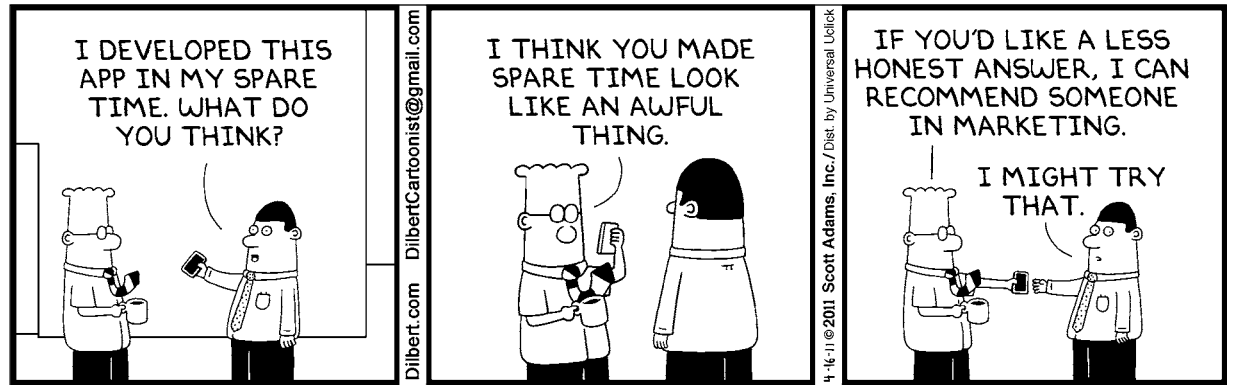
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It's okay to be gay at Georgia Tech.

We, the undersigned, support our lesbian, gay, bisexual, and transgender friends and colleagues at Georgia Tech.

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Kathleen Rose Salome
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Saed Reyes-Figueroa 2008
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Saima Mehmood 2009

Sally Catherine Ahlrich
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Sara C. Coats 2010
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Tanaporn Ann Ruengvivatpant
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Timothy James Howe
Tobias L Spears
Tomas Martin Leon
Tory Carmella Tickerhoof
Travis Dean Kohlbeck
Travis Franklin Chance 2010
Travis Harkleroad 2010
Trevor James Register 2009
Trey Lawrence 2008
Tristan T Utschig
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Tykeria S. West
Tyler Reed Anderson
Tyler Singh
Tyler Soles
Urvashi Goverdhan
Valentine Eberhardt
Valeri Reeves 2003
Vanessa P Nguyen
Veronica Lauren Kersten
Vicky Pickens 1996
Victoria Lauren Geisler
Victoria Nicole Arnold
Vinay Kumar Bettadapura
Vincent Chan 2010
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Vivian Wen Fan
W Bruce Henson III
Walid Neaz 2008
Warren Keith Edwards
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Xu Chu Ding 2009
Xueping Li
Ya-Lin Huang
Yameen R Huq
Yoann Roman 2005
Young Kim
Yujia He
Yvette L Upton
Yvonne Marie Pella
Zach Melroy
Zachary Brian Higbie
Zachary Ethan Gardner
Zachary Paul Ferrara
Zachary S Gaidosh
Zak Elliott 1999
Zeheng Chen
Zuri Sebrina Hudson

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