

ENTERTAINMENT

Technique • Friday, January 18, 2002

'Black Hawk' is up

Jerry Bruckheimer and Ridley Scott team up for a war epic on a modern war. It opens in Atlanta today. **Page 25**

Two Fluffy Snowy Bits

When Atlanta rocked with the white stuff over the break, the Two Bits Man was stranded in the ATL. **Page 21**

Young, energetic cast brings new life to *Cats* at Fox

By Andrew Santelli
Entertainment Editor

When a Tech student thinks of cats, thoughts probably turn to the throngs of strays that inhabit the campus, to the "Britain kittens."

Tuesday night a different group of cats purred into Atlanta, this time the young cast of Andrew Lloyd Webber's *Cats*, in a touring production that opened at the Fox Theatre on Tuesday night.

While on Broadway, *Cats* played to enraptured crowds night after night at the Winter Garden Theater, where props and decorations for the show had spread onto the walls. *Cats* also broke *A Chorus Line*'s record for most performances on the Great White Way.

After thousands of performances worldwide, it would be easy to lose creative energy and dramatic intensity, but the young cast of this touring production brings that energy and intensity with aplomb. However, it was a bit difficult to envision a young Old Deuteronomy, played by Jarrett Ali Boyd, and a youthful Grizabella (a character supposed to be aging and longing for the glamour of days past) played by Gretchen Goldsworthy.

The show opens with the cats being called to the Jellicle Ball with the audience being invited to look into their secret world. From there, a series of energetic numbers introduces different cats with different interests, like the Rum Tum Tugger, whose main interest is being the ladies' man, er, ladies' cat (including entering the seating area and picking a young girl in the audience to dance with), and Bustopher Jones, whose primary interest in food provides for a comical number, among others.

What was remarkable about this cast was their ability to work as an ensemble, not as an assemblage of talents. Many of the performers had paid their dues in classical ballet or in America's finest performing arts schools and colleges, and it showed, though there were times that dancers were off step or off timing, but this could be attributed to some opening-night jitters that even the most seasoned theater veteran can be susceptible to. The athletic feats these cats dared to try were one of the highlights of the show, and it definitely added to the illusion of a band of stray cats slinking about the streets of London.

Another area of this show that held the audience's amazement was the technical aspects of the show, including perfectly synchronized pyrotechnics, excellent lighting execution, and just a little bit of theatrical magic.

It's been over twenty years since the first performance of this Webber landmark, May 11, 1981 at the New London Theatre, but this young cast seemed like it was written for them and that it was brand new. *Cats* may be known as America's favorite family musical and as an old-guard Broadway (like Webber's other classics like *The Phantom of the Opera* and *Evita*), but it's also nice to see it performed with a young cast that performs to delight their audience and works like they're trying to win Tonys all over again.

If only those cats outside Brittain dining hall would start singing and dancing to music adapted from the works of T.S. Eliot. Now that'd be something to buy tickets to.

'Orange County' nice place to visit

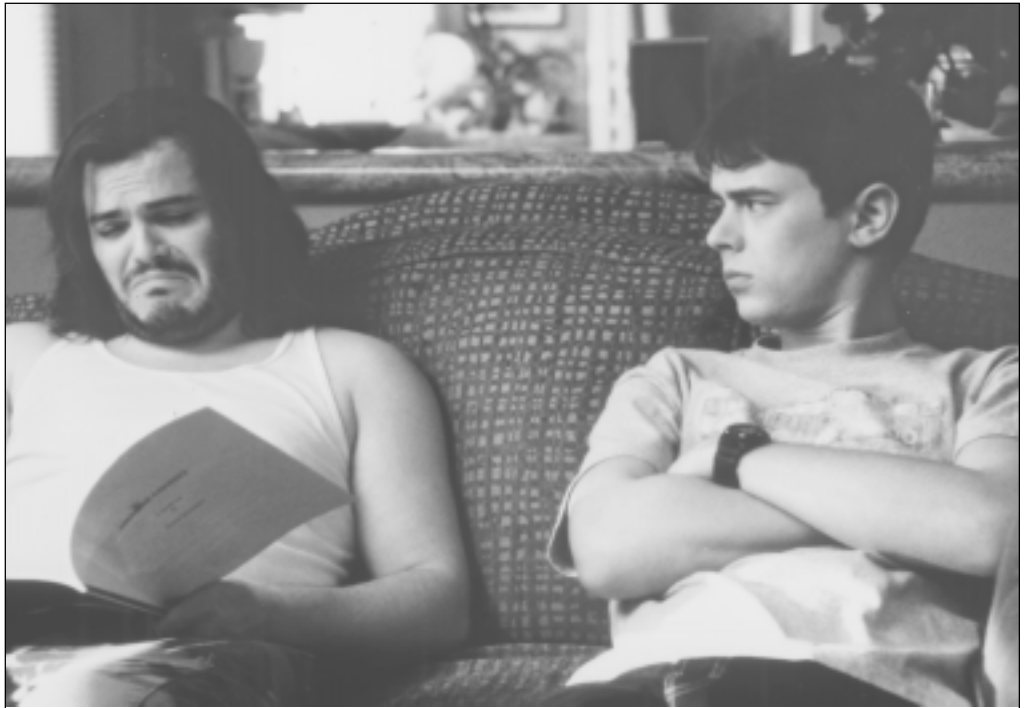
Colin Hanks plays Shaun Brumder, a Southern California high schooler with his heart set on going to Stanford, with Jack Black as his unbalanced brother.

By Brian Basamanowicz
Contributing Writer

Title: Orange County
Starring: Jack Black, Colin Hanks
Genre: Comedy
Rating: ★★ ★
Running Time: 83 minutes

Simple, sincere and even charming, *Orange County* is honest, relaxing entertainment for the post-MTV generation. While the film itself doesn't break new artistic ground, it does manage to tell a pretty good story about the aspirations that fuel such creative passions. More importantly though, the film will make you laugh.

Shaun Brumder (Colin Hanks) has undergone a thorough personal renovation. He's hung up his surfboard and picked up his pen in hopes of becoming a writer. In order to help accomplish such an endeavor, Shaun is preparing to enroll in Stanford University, thankfully far away from his disheveled and chaotic roots in Orange County, California. Shaun's life in Orange County is surrounded by his divorce-wary, alcoholic mother (Catherine O'Hara), a drug



By Gemma La Mana / PARAMOUNT PICTURES

Jack Black (left) is Lance, the older brother of Colin Hanks' Shaun Brumder in Paramount Pictures' *Orange County*. These two join an all-star cast including John Lithgow, Catherine O'Hara, Chevy Chase, and Lily Tomlin. *Orange County* began playing in theaters nationwide on January 11.

espousing, home stranded, aimless older brother Lance, (Jack Black), an apathy plagued high school faculty and a group of old surfing buddies who have a need to blow things up.

The overly laid back atmo-

sphere of *Orange County* catches up with Shaun when he discovers that his college counselor (Lily Tomlin) has mixed up his Stanford application with that of another student. Panic stricken, Shaun sets out to ensure that his

actual application somehow manages to get to Stanford and that *Orange County* doesn't stand in his way. In his efforts Shaun searches out assistance

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So, you want to make your own movie?

Many Tech students jumped at the chance of trying out to be the next Steven Spielberg. The Nique's Kim Rieck followed one such band of filmmakers.

By Kimberly Rieck
Staff Writer

Starting on January 8, students faced an impossible task in the Freshman Experience dorms-make a movie in a week

from scratch with only a digital camera and a computer. iMoviefest was brought to Georgia Tech by a group of students led by Tushar Thrivikraman, Andy Dykes, and the Apple Users Group.



Photos by Scott Meuleners / STUDENT PUBLICATIONS

Freshman Experience residents fueled their creative fires by filming (top) and editing their own movies to be presented in February.

The organizers received \$2,500 from the Georgia Tech Student Foundation, \$450 from hall councils, \$250 from the *Atlanta Journal-Constitution*, possibly up to \$3,000 from SGA, 3,000 doughnuts from Krispy Kreme, computers loaned from the College of Computing and Apple Computers and 35 digital cameras from Canon.

One of the groups that participated in the project was a team led by Fitten PLs Christopher Rampton (director/actor), and Charles Hagadorn. The freshmen participants were Ben Murdock (lead actor), David Redwine (actor/editor), Frank Fearon (technical/actor), Chris Kelly (actor/editor), and Jason Fletcher (cinematographer/actor). Their idea was to film a music video that highlights the group's love of punk rock music and detest of pop culture. "We actually have a band on our floor, we're a pseudoband on our floor, and we play and do cover songs. The people who are in the band in real life are in the movie as the band," said Rampton. The song they chose was "Mark It at Zero" by Brandtson.

The plot of the video is that a guy (played by Murdock) is on his way to school when a chance encounter with a dream girl (Kristen Marhaver) changes his life forever. He immediately falls in

love and wants to get to know her but unfortunately she's unavailable. He's so depressed and upset that he contemplates taking serious action.

Curious about how the group actually made this into reality in a week? Here's a detailed account of the making of the imovie brought to you from the 4th floor of Fitten.

Saturday 10:30 a.m.: The preparation for the production begins. The cinematographer, Fletcher, decides to use a swivel chair to film difficult panning and close up shots. Rampton walks Ben through the first scene. The first problem comes with a wardrobe dilemma. "These pants are too tight to get the key out," said Ben. In order to get the part of the devastated punk rock look right, he wears tight, dark blue jeans, a dark jacket with duct tape on it and carries a book bag with a variety of buttons and duct tape attached to it. Frank solves the logistics problem by duck taping the lock of the door open so that Ben can move easily and freely while they shoot the scene. The actor goes through a practice running scene so that Jason can decide which angles are best to work with. Rampton serves as the stand in, and also demonstrates how he wants Ben

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Orange

from page 17

wherever it is available, not excluding the potentially disastrous resource pool offered by his family, a highly disfunctional one. In the spirit of good hour and a half long comedy flicks Orange County can't be denied it's worth as a good source of cinema entertainment. The situational comedic features of the film are definitely on caliber with those of Road Trip or American Pie. From Stanford's Dean

of Admissions accidental experimentations with Ecstasy, to a distinguished Stanford benefactor's visit to Shaun's Jerry Springer worthy household, the sometimes haphazard and jerky plot slides along a bit more smoothly on a track of good comedy. Raunchy rock star and movie star, Jack Black, fits his character perfectly with all the dignified indignity that we have come to expect and love from this talented big screen misfit. The opening narration describes Lance, Black's character, as

"one of those guys who is perpetually recovering from the night before." Jack Black's style is definitely a try-at-your-own risk source of entertainment, but for those who have already have expectations of Black, good, bad, or indifferent, he won't let you down. In addition to Black's freshness (or rottenness) of Orange County, (Colin Hanks) lends a fair performance to the film. Hanks is, of course, the son of Tom Hanks and is resultantly subject to a harsher pounding by the film critics' mallet. Further-

more, being accompanied by the already defined and overly pronounced acting presence of Black, it is quite easy to quickly see Hanks as a mediocre talent, riding leads arranged by his father's accomplishments. But judging young Hanks in the light of his more moderate (less Black-like) acting contemporaries, his ability surely isn't humbled by the talents of Jason Biggs, Ben Affleck or Freddie Prinze, Jr. The role Hanks plays could admittedly have been picked up by many others at no great loss to the film.

The reason is that the film's design finds Hanks playing the "normal" character surrounded by the "abnormal" eccentricities of his environment; it is expected and natural that the abnormal and eccentric claim most of the film's energy leaving the ostensible "main character" outside of the spotlight, after all the film is called Orange County, not The Story of Shaun Brumder. Keep an eye out for young Hanks in possibly some more demanding roles in the future and don't underestimate the power of genes.

Next generation of Neville music surprises EarthLink Live crowd

By Jennifer Hinkel
Focus Editor

Many of the thirty-something audience members crowding the cozy Earthlink Live theater Friday awaited the on-stage appearance of Bruce Willis. However, those that came early enough to catch Ivan Neville's opening act, promoting the upcoming release of his *Saturday Morning Music* album, were in for a show-stealing surprise.

The show's publicity staff insisted that the performance was not focused on Willis. "It's all about Ivan. It's about the artist and the record label," said one staff member, referring to Neville and the record label Uptop recently formed by Willis and business partner Gary Gold. Rather, Willis teamed up with Neville for the "Club Bruno Tour" to promote the new label and Neville's album release, using the audience

draw of a film star to bring attention to the artist.

Neville named the album after the Saturday mornings of his New Orleans childhood spent listening to funk and R&B ballads whose influences appear strongly in his music. Neville's background as part of a musical family (his father is noted artist Aaron Neville, best known for his work as one of the Neville Brothers) and the inspiration of an earlier decade translate well into his musical mission of bringing funk style into today's music. Adding even more experience to his work, Neville toured with Bonnie Raitt's band and appeared on the Rolling Stone's Dirty Work LP.

The band's true talent showed primarily in the slow, soulful R&B ballads, where tight vocal harmony contrasted with the sharp guitar solos that fill Ivan Neville's faster, funkier numbers.

Willis tries his hand at music, too

By Jennifer Hinkel
Focus Editor

In yet another example of the movie-screen-to-musical-stage jump, Bruce Willis and his band, The Accelerators, played a very well-attended show Friday evening at Earthlink Live. While the transition from musician to actor sometimes works well—take J. Lo for example—the opposite change often has a lower success rate. (If you haven't been up on recent music news, Keanu Reeves and his band, Dogstar, have yet to send a record to platinum.)

However, where many of the career jumpers would fail, Willis does well, not by musical merit alone, but because he understands why he can draw such an attentive audience. The screaming throngs of 3 women wanted a feast for the eyes rather than the ears. He looks like he's having fun, he teases the women cramming the floor space in front

of the stage, and lets the talented ensemble of The Accelerators have their share of solos. In short, Willis knows that he's respected as an actor before he's respected as a musician, and he's not too proud to cash in on that fact.

Instead of striving for over-musicality, he jumps around the stage in tight black pants, throws articles of clothing (and his sunglasses) into the throngs of female fans, and if the crowd isn't fired up enough, he cracks a mischievous smile or sneaks in a sly wink. What's missing in music is more than made up for in stage antics and almost silly comments. How many times have you heard a performer ask the women in the front row to try to keep their clothes on for as long as possible? And then tell them all that he's single?

Although it may take a backseat to his style and stage presence, Willis' music is impressively good. Against

the backdrop of his band (who are all talented musicians in their own right), he manages to pull off a skillful blues harp and rough-edged jazz voice well-suited to The Accelerators' blues style. Putting together The Accelerators is not Willis' first foray into the world of rock music; among his 1980s releases was the album *The Return of Bruno* which resulted in a top five hit entitled "Respect Yourself" in '87. His experience in the music business may contribute to his success. Willis seems to know what the audience is looking for, and he's more than willing to bring it to the stage.

Both Willis' band and Neville, traveling together on what is known as the "Club Bruno Tour," strive to play music that embodies what may be a simpler time, drawing on funk, blues, and jazz to present well-crafted songs with more musical value than the traditional top-40 pop heard so often today.

MLK

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Events around Atlanta also offer Tech students an opportunity to join in Martin Luther King, Jr.'s vision and honor his life.

For those that want to give back to the community on their long weekend or day off, Hands On Atlanta is sponsoring the MLK, Jr. Service Summit.

With the theme “Remember! Celebrate! A Day On, Not a Day Off,” HandsOnAtlanta expects over 3,000 volunteers to participate in over 52 service projects around the city of Atlanta. The organization offers on-line registration at www.handsonatlanta.com.

Tonight at 8:00 p.m., the Atlanta Symphony Orchestra will offer a special 10th annual Tribute to the Legacy of Dr. Martin Luther King, Jr. concert. Listed as an "A-list" event on Access Atlanta, the concert will feature performers from the Morehouse and Spelman College Glee Clubs and will be held at King Chapel.

on the Morehouse College campus.

Tomorrow at 1:00 p.m., students can gather at the APEX Museum on Auburn Avenue to take a walking tour of the Sweet Auburn/MLK District. Saturday's events also include a church-reopening ceremony at Ebenezer Baptist Church.

The ceremony features civil rights programs and gospel music from 2:00 to 3:30 p.m.

If your weekend plans include sleeping in well past noon or a road-trip to Augusta, your plans can still include the Augusta Ballet and Walker Group's MLK Birthday Celebration at Augusta's Imperial Theatre on Saturday evening.

The performance will feature Chuck Davis and the African American Dance Ensemble and costs only \$10 to \$15. For more information about MLK events, check local newspaper listings and event calendars on Atlanta Web sites, such as www.accessatlanta.com.



By Marques McMillan / STUDENT PUBLICATIONS

Students and community members participate in last year's ecumenical service honoring the life of Dr. Martin Luther King, Jr. at the Institute.

...101010101010**10**101010101010101...
...Two Bits...

Salt, bread riots, and the end of the world. Two weeks ago, Atlanta was brought to a standstill. Roads were closed. Traffic didn't move. Businesses and schools were shut down. No one infiltrated airport security; there wasn't a bomb threat. No, this was due to the largest environmental threat of them all: Mother Nature. This crazy dame has it out for us. I don't know why, maybe she got delayed at Hartsfield or something. But whenever she wreaks havoc on us, it ain't pretty. We Atlantans think that Jack Frost is one of the Horsemen of the Apocalypse. As soon as one flake falls from the sky, the news stations are alive with Winter Storm Warnings and details of the "Storm of the Century" and everyone heads for the grocery stores.

I really don't know what the whole big to-do is about snow. It's just modified rain. But then, we haven't received that much rain, and look what happens when it does rain. Personally, your Two Bits Man thinks that marketing people from the grocery stores have Ma Nature on their payroll. Think about it, a bunch of suits from Kroger, sitting around a table saying to one another: "bread and milk sales are sure slow. What can we do to boost sales? I know! Snowstorm!" Then they all pat each other on the back, raise the prices of bread and milk, and take a vacation to Florida, stopping to ring up Ms. N with their plans. Of course, hysterical people that we are, automatically associate snow with an overwhelming desire for these two staples. It doesn't matter if you bought bread and milk yesterday, the fact is, it's snowing and you need them

NOW. Thus, the interstates are jammed with people running home to get their grocery list because they'll be snowed in for the next three weeks, and with people going to the grocery store with their two-item grocery list. I was actually at the local Publix the night the snow started (I had a good excuse) and the shelves were totally empty of bread and milk. The poor dairy manager was actually tarred and feathered by people who arrived too late at the store. Poor guy probably deleted the email from the marketing managers about

"If you can't see out your window, driving faster won't make it any easier. Swerving between lanes won't mean you'll miss the snowflakes."

their plans for snow. I saw a little old lady take out some guy with her electric scooter because he had the remaining loaf of bread.

Another problem is the demand of salt. People HAVE to HAVE salt. That little Morton Salt girl has some kind of hypnotic effect that makes you want to go out in the freezing cold in the middle of the night and salt your driveway to melt the ice. Though if you don't clear out the melted ice, it'll refreeze. So you'll be out salting your driveway again, freezing your butt off, wondering where the ice came from.

And the little Morton Ice girl will be smirking at you from that blue box. Because she knows. She knows of the collaboration between the grocery execs and Mother Nature. But the main problem is that if you buy salt, you have to go to work. My advice would be to call in to work and tell the boss that you tried buying salt, but the stores were all sold out. You'll be home eating bread and drinking milk until the ice melts.

There is also a direct correlation between the weather and intelligence of drivers. If you can't see out your window, driving faster won't make it any easier to see. Swerving between lanes won't mean you'll miss the snowflakes. And another thing: don't worry about turning on your emergency flashers at night in the snow. We all know that the snow is a national emergency, you don't need to remind us. The flashers will work fine once you hit the patch of ice and go skidding into the ditch, but until then, please leave them off. The other drivers can see you fine. That's what your head- and tail-lights are for. However, ice is fun. It turns traffic into the automotive ice capades. I remembered to hit my brakes extra hard once I started skidding. Three spins and a triple lutz. The police directing traffic gave me a "6.5."

I guess what it all boils down to is that ice and snow melt. We live in the South; things will warm up eventually. No one should worry about glaciers moving through their back yard any time soon. Go out and enjoy the snow. For now, this is your Two Bits Man reminding you to hit the breaks and turn *out* of the spin.



The Live List: 1/18 to 2/2 and beyond



ATLANTA CIVIC CENTER
1/21 Tyrese

CJ'S LANDING (270 Buckhead Ave.)
(404) 237-7657
www.cjslanding.com
1/19 Another Man Down

COTTON CLUB (152 Luckie St.)
(404) 688-1193
www.atlantaconcerts.com/cottonclub.asp
1/20 Suicide Machines
1/23 Remy Zero
1/25 Cloud 10
3/3 The Calling
3/16 Puddle of Mudd

DeKALB ATLANTA CENTER
2/4 Judas Priest

ECHOLOUNGE (551 Flat Shoals Rd.)
(404) 681-3600
www.echostatic.com/echolounge
2/4 The Breeders

FOX THEATRE
www.foxtheatre.org
1/27-28 Luther Vandross

GEORGIA THEATRE (Athens)
1/24 Victor Wooten
1/29 Cheap Trick
2/7 John Mayer
2/13 Merle Haggard
4/11 Willie Nelson

MASQUERADE (695 North Ave.)
(404) 577-2007
www.masq.com
1/19 Gwar
1/22 Kittie
1/23 Biohazard
3/10 NOFX

PHILIPS ARENA
www.philipsarena.com
2/9 Bob Dylan

ROXY (3110 Roswell Rd.)
(404) 233-7699
www.atlantaconcerts.com/roxy.asp
1/25-26 Pick Floyd Laser Show
1/31 Craig David
2/1 Better Than Ezra
2/9 Jimmie Vaughn
2/21 John Hiatt

SMITH'S OLDE BAR (1580 Piedmont Ave.)
(404) 875-1522
www.smithsoldebar.com
1/25 Dezeray's Hammer
1/30-31 Pat Green
2/6 Bastard Sons of Johnny Cash
2/2 Drive-By Truckers

TABERNACLE (152 Luckie St.)
(404) 659-9022
www.tabernaclemusic.com
1/16 The Robert Cray Band
1/26 Dave Chappelle
2/1-2 Cake
2/7 Cowboy Mouth
2/14 Ludacris
2/16 Alicia Keys
2/22-23 Moe
3/17 Jars of Clay

UNDER THE COUCH (Couch Bldg.)
(404) 206-0985
utc.gatech.edu
1/18 The Squares, The Bedside Ensemble, The Orphins, Used For Comparison
1/19 Rap Show

VARIETY PLAYHOUSE (1099 Euclid Ave.)
(404) 521-1786
www.variety-playhouse.com
2/1 Ricky Scaggs
2/2 Donna the Buffalo
2/8-9 Tripping Billies
2/16 Victor Wooten

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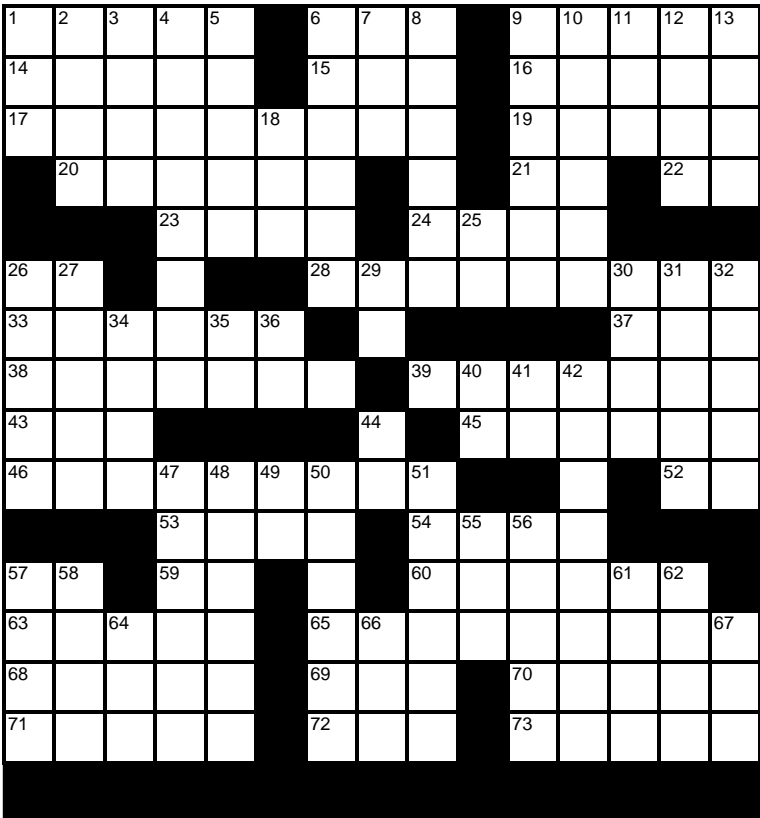
December 5, 2001

ACROSS

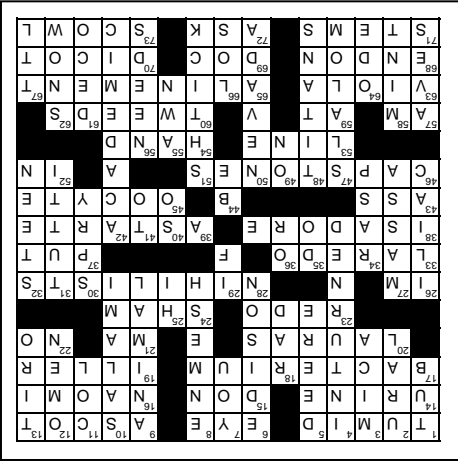
- Swollen
- See ____ to ____
- Annual horse race
- Liquid from a kidney
- River in central Russia
- Great grandmother of King David
- A one celled organism
- More unwell
- Huts where monks prayed
- State North of CT
- Denial
- Use an interior designer
- Accessory for a coverlet
- Plural ending in Hebrew words
- Anarchists
- City on the Rio Grande
- Set to a duty
- Name meaning iGift of Isisi
- Chestnut clam
- Beast of burden
- Immature egg cell of an ovary
- Crowning achievements
- Latin origin prefix
- Shortest distance between two points
- Cards dealt
- Before noon
- ilill be home tonight ____ 10!i
- Woven wools
- Four stringed musical instrument
- Ground plan of a railroad
- ____ a happy note
- iWhat is up ____ ?i
- Angiospermous plant
- These held up flowers
- First man in Scandinavian myth
- Sour look

DOWN

- Old boat
- Russian lake
- Hydrous silicate of aluminum
- What a problem foot may be
- Tractor brand
- Father of the phonograph
- ilt had to be ____ i
- Tangle up
- A mammal, e.g.
- Italian snack
- Depression in a mountain range



- Name of movie horror series
- Novice
- Slang for iradicali
- Non continental state
- Relating to the hipbone
- Western Italy marble city
- In case
- Shortening brand
- All (musical)
- Dutch painter Jan
- Coarse file
- To perform a duty
- Yellow metal in heraldry
- Musical note
- ____ and pro
- Scholarly
- Education degree
- Ski maneuver
- iClash of the ____ i
- Faucet choice
- Las Vegas home state
- Comic routine
- Plant bristle



- Penuries
- Latin hellos
- Coin producer
- Art ____
- Ice-crystal precipitation
- Lyric poem
- Spanish plural article

You hear
something?

If you think it's news email
editor@technique.gatech.edu

iMovie

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to act. To hide his discomfort from the pain of wearing tight clothes, Ben passes the time away by making jokes.

11:00a.m.: Filming begins. After Ben nails his first take, Rampton starts jumping up and down ecstatically and his face lights up like a little kid’s face on Christmas Day. The joy is temporarily as the crew realizes that they have a lot more work to do and don’t want to waste time. In the next take, the cinematographer has to shoot the scene while on the table in order to keep the corner of the building in the shot. As Ben acts in the shot, instructions are thrust at him from every direction from the rest of the crew. Another potential problem occurs when Jason realizes that the reflections of the crew are in the glass paned door in the next shot. Everyone behind the scenes has to adjust their positions.

11:07a.m.: First blooper of the movie when Ben runs the wrong way.

11:10a.m.: The first scene is complete. Production moves to the third floor. They suddenly realize that they need Kristen for the planned shot, and she’s not there yet. As they discuss what their next move will be, as Rampton calls Kristen, Christina Patrick interrupts production when she asks if any of the guys want to help finish off a pot of brownies. The guys immediately declare a break in production. During the break, the guys marvel over the brownies and the clear Capri Sun drinks.

11:35 a.m.: Production resumes.

They decide that they could try shooting the scenes where they use several couples, but to their disappointment, they realize that at 11:35 a.m. on a Saturday morning, there aren’t many girls besides Kristen up. Instead, they decide to shoot the scene where Ben bumps into Kristen.

12:00p.m.: Kristen arrives, and the filming of her scenes with Ben begins. She is the epitome of the punk rock fantasy woman, complete with short blonde spiky hair.

11:07a.m.: First blooper of the movie when Ben runs the wrong way. ”

It takes a few minutes to work out the technicalities of how Ben and Kristen will accidentally meet on the stairs. Their timing works on the first take. Afterwards, they move on to the scene where Ben spots Kristen with the frat boy. Rampton instructs David and Kristen on how to make it appear to the audience that they are a couple. Frank pushes around Jason on the swivel chair for this scene, and does a complicated spin move for a rotating element. Another blooper occurs when Jason falls out of the chair.

12:35p.m.: The next step is to film the opening scene where Ben wakes up for class at 7a.m. There are problems with the lighting in

the room, but opening the blinds helps make it dark enough to appear to be early night and light enough to be able to shoot. Ben has to strip down to only his boxers and a white t-shirt for the scene. He also has to practice putting his pants and jacket back on in a precise way. The scene has to be repeated a few times to make it appear to be more realistic. In the first take, Ben was too eager and energetic getting out of bed, when most college students would not be, at 7a.m..

12:55p.m.: First viewing of the footage shot thus far. There’s a temporary moment of panic when Jason exclaims, “These people ruined my shot.” However, all is well when they realize that they have different takes that will also work. The crew remarks about how surprised they are at the quality of the footage, and how well the project has gone so far.

2:00p.m.: The rain ruins the crew’s plan to shoot outside. Therefore, they decide to get a head start on the difficult editing stage. The project does look like a real low budget music video after they dub the sound. There are minor disagreements over which takes to use. Kelly reveals himself to be an expert with the equipment. Talks begin over where the last scene of the video should be shot. After some debate, it is decided that the bridge over North Avenue by Tech Tower would be the ideal location. The Brandtson song that the band has chosen is a bit too short for the clip, so the guys add “In Circles,” a Sunny Day Real Estate song to it. In true Techie fashion, the guys used the network to find the desired songs and to upload it to their film. After several minutes of playing around

with the song and figuring out the right time to blend the two, they finally manage to synthesize the two together. While they’re experimenting with the music, there’s lots of dancing and air guitar playing by the crew.

2:45p.m.: Work ends on blending the song, everyone is satisfied with it.

3:30p.m.: Shooting at Fitten is complete. However, it is still raining, so it is not yet possible to do the outdoor scenes. The guys decide to edit more of the film. Rampton is excited because the film exactly matches his storyboard and vision

11:07a.m.: First blooper of the movie when Ben runs the wrong way. ”

of it. The editing session takes a different turn when the crew brings in a focus group of three guys from their floor to give them insights and perspectives on the film. Two of the guys feel that the team has down a great job, and they get the point of the film. They do feel that a few things might be a stretch but said that they did enjoy it. One, however, feels that they should make Ben’s emotions more clear and understandable to the audience, and make a few more details more obvious. The crew rejects the idea. “We gotta retain the subtlety. I mean that’s how you get pop music by lowering it for your audience” said Rampton.

4:15p.m.: Through the use of

an umbrella to protect the camera, the team decides to film a scene of Ben walking desolately into the cold, freezing rain. While Fletcher films his movements, Ben has to walk in puddles, dripping wet, without a jacket or an umbrella all the way to Tech Tower from West Campus.

5:30p.m.: The rain has stopped for the most part. The guys decide to walk back to West Campus and bring their instruments, extras, and CD player back to Tech Tower to film the band scenes, and final scene of the film.

5:50p.m.: The team returns with everything, and begins to shoot the final scenes. They are in a rush because there are only a few more minutes of suitable light left.

5:58p.m.: The “band” begins lip-synching to the Brandtson song. While Rampton sings, Frank, Kelly, and Jason are on guitars. They finish the Brandtson song in a few minutes.

6:08p.m.: They begin to lip synch to the Sunny Day Real Estate song, and after getting really into it for several minutes, they realize that they are lip synching to the wrong song.

6:10p.m.: After lip-synching to the right song, the action moves to the bridge. The crew drenches Ben with cold water, while he’s clad in only a wet, white t-shirt, jeans, in 30-degree cold weather. While Ben acts like he’s contemplating suicide for the scene, the band plays on the bridge beside him.

6:20p.m.: Shooting is complete.

3:00 a.m. Sunday: The film is now completely finished.

For more on the iMovieFest, visit www.imoviefest.gatech.edu.

Scott's 'Black Hawk Down' is on the way up

By Cassie Weicher
The Columbia Chronicle

(U-WIRE) Columbia College—The shades were drawn and light creeping through the shades hit the army helmet sitting on the table filled with fruit; the cloth below it was, of course, camouflage, and netting draped the silver tray. As if sitting in the Washington Room at the Four Seasons Hotel didn't make me nervous enough, in a few minutes Jerry Bruckheimer and Ridley Scott, two of the most powerful men in Hollywood, were going to walk into the room.

After waiting for what seemed like an eternity, someone finally walked in 20 minutes late. There stood a thin, Kenneth Cole-dressed man who I immediately recognized as Jerry Bruckheimer, the director/producer of films such as "Pearl Harbor" and "Top Gun." Bruckheimer, Ridley Scott and author Mark Bowden were in town Thursday to promote their new heroic film, "Black Hawk Down."

"Black Hawk Down" is a true story of the Battle of Mogadishu, the longest sustained ground battle involving American soldiers since the Vietnam War. An elite force of 120 American Delta units and Ranger infantry were dropped into Mogadishu on Oct. 3, 1993, to abduct two of Somali warlord Mohamed Farrah Aidid's lieutenants. Instead, two UH-60 Black Hawk helicopters were shot down, and what was expected to take one hour instead lasted 15, resulting in the 18 Americans deaths and wounding 73, killing hundreds of Somalis.

"Pearl Harbor" took a lot more preparation time, according to Bruckheimer, than "Black Hawk Down." "You get your actors there, your ammunition and your pyrotechnics," he said.

Josh Hartnett, who appeared in "Pearl Harbor," stars as Sgt. Eversmann. Bruckheimer is known for

launching many movie stars' careers. When Hartnett was mentioned, Bruckheimer said, "I think that he is already launched."

Bruckheimer wanted to make an impression on the audience so the movie would stay in the back of the viewers' minds when they left the theater. "They will tell their friends and their friends will tell their boyfriends."

Bruckheimer's advice for film students? "Drop out of school and move to Hollywood." Of course he laughed and then said "no." His advice is to start off at the bottom. You can't start at the top, so you have to do whatever it takes to work up to the top, he said.

When it was time for the interview with Mark Bowden, author of the book that "Black Hawk Down" is based on, I expected a stern mili-

tary man. Instead, Mark Bowden sat down at the oversized table, laughed and said, "I'll assume the executive position here at the end of the table. Kinda like the desk in Jerry's office."

When asked if Bowden thought that Scott and Bruckheimer did a good job on the film conception of the book, he said, "I really think that they did a great job. I am also a big fan of Ridley Scott's anyway. 'Blade Runner' is a favorite movie so when I heard [Scott] was making it I was like, 'How lucky can I get?'" Bowden also helped write the script for the movie, but credits the screenplay to Ken Nolan. Bowden has also sold his latest book, *Killing Pablo: The Hunt for the World's Greatest Outlaw* to Miracle Entertainment.

At first it seemed as if it were

another war flick, the same old thing that comes out every year, but it wasn't. I guess it hit closer to home than any of the other battle and blood flicks because it happened so recently.

The film doodled around at first, showing all of the soldiers hanging out and having fun. But suddenly it took a turn for the better and the battle started. I really can't point out what it was—it may have been the cinematography or the set design, but I couldn't keep my eyes off the screen. The two hours and 36 minutes of the movie were over in no time.

Josh Hartnett also gave a great performance that completely surprised me. He is finally out of the teen scene and has moved on to greater things. I highly recommend a trip to the theater for this flick.



By Sidney Baldwin / COLUMBIA PICTURES-REVOLUTION STUDIOS

Josh Hartnett (right) plays Eversmann and Orlando Bloom (center) plays Blackburn in *Black Hawk Down*, the story of the Battle of Mogadishu during the Somalia conflict, the longest and most intense since Vietnam.

James Earl Jones brings striking voice to Atlanta

By Bryan Basamanowicz
Contributing Writer

The Chapel Hill Harvester Church at the Cathedral of the Holy Spirit in Decatur hosted the sixth annual Martin Luther King Jr. birthday celebration on Monday. Among the distinguished speakers were Professor Yusef Komunyakha, a Pulitzer Prize-winning poet and keynote speaker, Dr. James Earl Jones, the voice of Darth Vader in the *Star Wars* trilogy, Mufasa in *The Lion King*, and the phrase "This is CNN" heard in many promotional spots, among his many other works.

The little-known history of James Earl Jones is that his now famous and indistinguishable voice was once bothered by a harsh stutter that left him functionally mute as a boy. A high school teacher noticed Jones' talent for written poetry and in an effort to break his silence, had him recite a poem to the class every day.

From amidst his oratorical adversity, Jones went on not only to accomplish multiple feats in the performing arts, but also to earn honorary doctorates from Yale, Princeton, and the University of Michigan.

If his remarkable voice alone didn't capture the attention of the thousands in attendance at the church, his words certainly did. Jones powerfully stressed the ill-fated futility of violence as a means to resolve inequality. He also challenged the American minority populations to "state their claim on the culture of the majority." Jones also made a strong statement, arguing that minority culture had no business attempting to isolate itself from the mainstream, especially when minorities were absolutely integral in the basic formation of mainstream American culture.