

ENTERTAINMENT

Technique • Friday, June 13, 2008

FAMOUS ATHLETES

Georgia Tech's Hall of Fame inducts six new members in sports ranging from basketball to volleyball. **Page 15**

BLOOD DRIVE

The American Red Cross hosted a blood drive in the student center on June 3-4. **Page 7**

Indy whips up some fun

OUR TAKE: ★★☆☆☆

By Kenneth Phillips
Staff Writer

It's exactly as you have heard; Dr. Henry Jones Jr., better known as "Indiana" or "Indy," is back. *Indiana Jones and Kingdom of the Crystal Skull*, the fourth film in a George Lucas story depicting the amazing archeological action of an academic docent and adventurer, continues the franchise of protecting strange and powerful relics from America's enemies.

Of course, the film's setting has progressed from the previous era when Indy would battle Hitler driven Nazis and their greedy archeologists attempting to pilfer religious artifacts. Now the year is 1957, and Cold War Soviets are heading their own. Dr. Jones must protect the security of America and all nations once again.

The adventure begins with Indy having to find an object—recovered from Roswell, New Mexico ten years prior—hidden in a federal site to give to his Russian captors. Dr. Jones then narrowly escapes

"This is an enjoyable movie for relaxing in the theater and escaping the summer's heat...."

using his wits, fists, and whip, but now must uncover what the true interest of the Soviets is.

During his adventure, Indiana reunites with and rescues old friends such as Merion Ravenwood, Indy's love interest from *Raiders of the Lost Ark*, who was captured while tracking down the Reds and piecing together the artifact's secrets in the jungles of South America.

The return of Indiana Jones is quite appealing when first heard, conjuring up some of the most famous scenes in the past three movies, but the movie falls a bit short of taking an equal role in the series. The plot really doesn't hold the bang the other films brought to the big screen. Where the other films were filled with the greatest thrills and suspense, this movie is quite lacking in edge-of-your-seat excitement.

This plot may have twists and turns, but it never has the classic obstacles where Jones, after falling entirely off the trail and being beaten down by his rivals, works his way back to retake the lead. That aspect was sorely missed in this show where

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Image Courtesy of Absolute Entertainment (II)

Gorgeous imagery and expansive landscapes impress in Tarsem Singh's *The Fall*.

FRIDAY THE 13TH A TRIBUTE TO CAMP

By Daniel Spiller
Entertainment Editor

Tyler Sartin
Contributing Writer

Friday the 13th has the stigma of being a day when spooky and supernatural things happen. In honor of this special day, we recently sat down and watched the first ten movies in the Friday the 13th franchise. We present to you our reactions and reviews from our ridiculously daunting and ultimately pointless task in hopes you will be a more informed film connoisseur when you make your next scary video rental selection. Enjoy.

Friday the 13th (1980): This is where it all started. A group of young and very aroused camp counselors head up to Crystal Lake to fix up the camp before reopening it. Years before, a young boy drowned while the camp's counselors were not paying attention—a tragedy that still haunts the camp.

High points: Tom Savini's makeup effects (especially a certain axe injury), Kevin Bacon, campy fun (literally).

Low point: Hardly justifies amount of sequels.

Friday the 13th Part III (1982): *Part III* begins where *Part 2* left off. Basically it is more of the same again, but it was originally released in 3-D, a gimmick that makes this one of the most enjoyable in the series.

High points: Absurdity of 3-D moments, Shelly, brief appearance of overly hostile biker gang, the handstand kill, donning of the legendary mask.

Low point: Lack of excitement between 3-D moments.

Friday the 13th Part V: A New Beginning (1985): Tommy Jarvis can't get over his nightmares of Jason, so *Part V* finds older Tommy in a sort of mental institution out in the country.

High points: A brief appearance by Corey Feldman, gratuitous nudity, random trip to a trailer park, redneck mother and son.

Low points: Lack of Jason, slow pacing, cringe-inducing writing, brooding Tommy Jarvis, loss of campy fun.

Friday the 13th Part VII: The New Blood (1988): A girl with telekinetic powers accidentally releases Jason from his underwater residence that Tommy had relocated him to. Mayhem ensues.

High points: Kane Hodder as Jason, girl who dresses like Hillary Clinton.

Low points: The premise, the worst psychologist ever, disappointing ending.

Jason Goes to Hell: The Final Friday (1993): In New Line's first installment to the Jason series, a special taskforce kills Jason once and for all (whatever), but Jason's black heart has the power to possess people.

High points: Decent production values, solid acting, gruesome and inventive violence.

Low points: No real Jason, strong start but loses momentum. Cheesy ending, but could be a lot worse.

Friday the 13th Part 2 (1981): The second installment for all practical purposes is really just a remake of the original except with a few more teenagers, a western bar and, oh yeah, Jason is actually in this one. Besides that, it's the same old same old; kids get naked, kids get killed.

High points: An equal opportunity Jason (sorry wheelchair guy), some pretty sweet chases through the woods.

Low point: Everything, but still not the worst in series.

Friday the 13th: The Final Chapter (1984): What could be better than a Jason movie starring Corey Feldman as well as Crispin Glover? I'll tell you what: an absolutely amazing horror film. *Part IV* is by far the best in the series, with pretty solid acting, great directing, and inspired murders.

High points: Crispin Glover dancing like a maniac, skinny dipping twins (they're both hot, too).

Low point: Maybe a little more plot, please?

Friday the 13th Part VI: Jason Lives (1986): The sixth film in the series had serious potential; all its tongue-in-cheek glory sets you up for a great film. Tommy can't rest until Jason is in hell, and he does his best to get him there (as long as you consider his best is waking up Jason, leading him to a camp full of children and pretty much overall being a horrible person).

High points: Sheriff Mustache, a caretaker's whisky love.

Low points: the acting, the pacing, the writing.

Friday the 13th Part VIII: Jason Takes Manhattan (1989): This movie is awful. Jason is awakened once again, this time by a boat anchor, and he's still pissed about whatever. His level of anger doesn't come close to matching mine since this movie does not take place in Manhattan; most of the film is set on a ship on its way to New York.

High points: Jason punching a dude's head off. That's it.

Low points: the remaining 99 minutes of this hack-fest.

Jason X (2001): There are way too many things wrong with this movie to fit in this article. You would think with a 14 million dollar budget they could make it look a little better. This movie is so terrible I can't even be eloquent in the description.

High points: A David Cronenberg cameo, and an android getting its head punched off.

Low points: special effects, acting, writing, killing, story, humor, idea, accuracy, science, math, life, death, everything.

Image Courtesy of Paramount Pictures

The Fall provides beauty but lacks in plot

OUR TAKE: ★★☆☆☆

By Philip Tharp
Senior Staff Writer

While it undoubtedly conjures up memories of Terry Gilliam's thoroughly entertaining box-office flop *The Adventures of Baron Munchausen* and the always enjoyable *The Princess Bride*, Tarsem Singh's most recent venture into visual avant-garde filmmaking, *The Fall*, is a spectacle to behold.

Although *The Fall* is distinctly more violent than both of the aforementioned films, the

similarities between the three movies are numerous, with *The Fall* containing both the characteristic strong fantasy story interspersed with the somewhat odd and quirky humor.

Tarsem, the one-word name that the director prefers to be referred to as, has constructed a visual barrage of dazzling images and settings that successively stun the viewer with their beauty.

However, the strong focus that Tarsem has placed on imagery seems to have shifted his priorities away from the film's story, creating an emotionally lacking film that tries desperately to find

substance and meaning.

Set in 1910, *The Fall* follows Roy Walker (Lee Pace, excellent with what he's given), a Hollywood film stunt man who has been injured on the set of his most recent film as he attempted to do an extremely dangerous stunt in an effort to woo the girl he loves.

Trapped in a hospital and unable to walk, Roy befriends a young girl named Alexandria (Catinca Untaru, cute), who is similarly stuck under the care of nurses due to a broken arm.

With little opportunity to engage in many other activities,

Roy begins to tell Alexandria a fantasy story about five men seeking revenge on the evil Governor Odious, each man having been betrayed or suffered a loss at the hand of this ruthless leader.

The group is composed of a masked bandit, an explosives expert, an Indian, an African prince, and Charles Darwin.

As the film progresses, several parallels can be noted between the fantasy story being told by Roy and the actual events that unfold onscreen at the hospital. Roy's depression due to his physi-

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THEME CROSSWORD: FALSE FRONTS

By Robert Zimmerman
United Features Syndicate

ACROSS

1. Tibetan holy man
5. Oil from flowers
10. Jupiter has dozens of these
15. Ollie's sidekick
19. Golfer's choice
20. Disgrace
21. Make a scene
22. Therefore
23. Not the one you thought
26. Heal
27. Without foundation
28. Gets up
29. Measure of light
30. Junction
31. Gold measure
32. Peeped
34. Backbone
37. Marching-band member
38. Nursery footwear
39. Arizona tribe
40. Seer's deck
42. Paints carelessly
44. 1944 event
47. "The Greatest"
48. Book following Joel
49. Lopes
51. Dos Passos trilogy
52. Campus corps
54. Subject of an 1859 Verdi opera
58. Drinker
60. Most austere
62. Boarding-house amenity
63. Big-beaked bird
64. Works hard
65. Short-term investment
66. Tithe

67. Honey source
69. Nephew's sib
70. Dissenter
73. E-mail attachment, at times
74. Cheater's pair
76. Spoken
77. Commandment violation
78. Gallantry
80. Real in the Rhineland
81. Horned antelope
82. Add-ons
84. Root or ear
86. They beat deuces, usually
87. Mil. status
88. Geologic epoch
90. Columnist's fodder
92. Flare
93. Show of courage
95. Name associated with 44

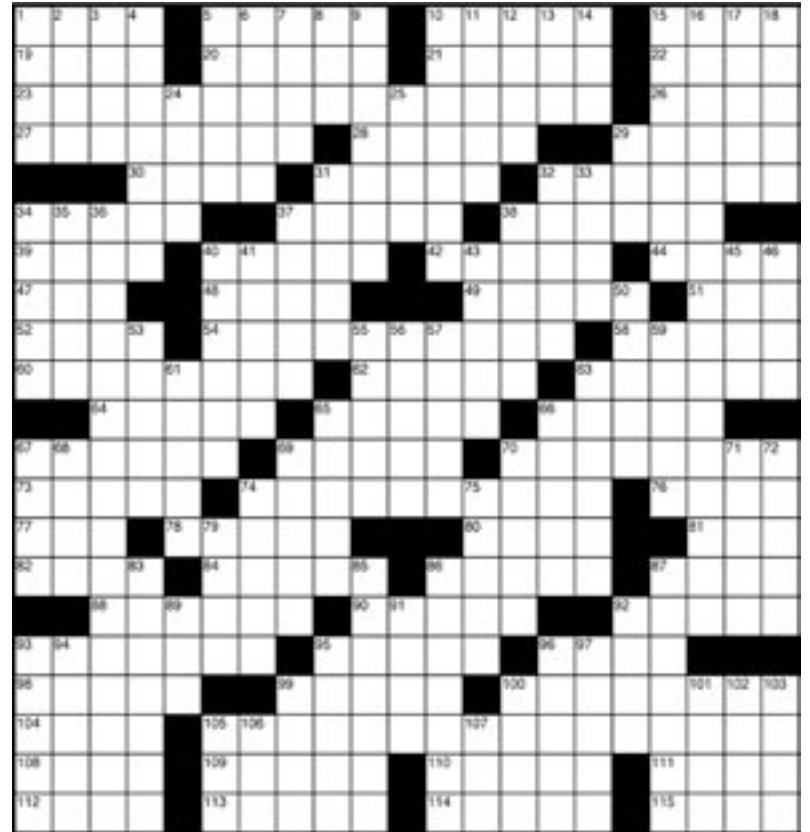
Across

96. Is unwell
98. Admit
99. Part of a ream
100. Flotsam
104. Dull pain
105. Engraver's

DOWN

1. Out on a _
2. Renee Fleming solo
3. Green fuzz
4. Bug's feeler
5. Queried

6. Not those
7. Gifts at the beach
8. Parisian pal
9. Write a new version
10. Hipped roof
11. Large chamber music group
12. Cornelia _ Skinner
13. Macadamia
14. Snooper
15. Locked up
16. Prosecutor's misdeed
17. Come to terms
18. On and on
24. Medicinal plant
25. Ireland
29. Ignited
31. Corner newsstand
32. Programming language
33. Party-giver
34. Trains for a fight
35. Front-cabin figure
36. Purse material, often
37. New England poet
38. Ives and others
40. With restraint
41. Accumulate
43. In the least
45. Bewildered
46. Tale
50. Hard stuff
53. Zagreb native
55. Implant
56. Prepare for winter take-off
57. Bundled
59. Spending
61. Early victim of Stalin purge
63. Doctrines
65. Jewelled headdress
66. Irritable
67. Cathedral space
68. Hockey's "Espo"



69. Not a soul
70. Pushes through a sieve
71. "Paradiso" poet
72. Get away
74. Vaquero's milieu
75. Inner layer of skin
79. Breezed through
83. Russians, in Cold War head-lines
85. Fast train
86. Mideast capital
87. More out of practice
89. Is able to
91. Weight allowance

92. Dieter's target
93. Strong wind
94. Right-hand page
95. One sixteenth of a pound
96. Put in a row
97. Smidgens
99. Campus crossroads
100. Lamb, anapest
101. Choir member
102. Feeling happy
103. Existence, to Caesar
105. Tax-time aide
106. Long in the tooth
107. To's alternative

Fall from page 9

cal blunder is further amplified by the departure of his girlfriend. He sees little left to live for and feels that suicide is the answer. It is in this sense that his fanciful story is a means to bribe the young Alexandria to steal morphine for him, as Roy periodically stops the story and says that he will not continue until she brings him the painkillers.

The line between fiction and reality progressively blurs as Roy, and eventually Alexandria, find themselves as characters in the adventure (Roy becomes the masked bandit, and Alexandria had been hiding in Charles Darwin's bag).

Shot in 18 countries over a period of three years, it's obvious that *The Fall* is Tarsem's labor of love, more of a film he made to satisfy himself than to appeal to any wide audience.

However, this isn't to say that the film doesn't have its moments and that it isn't enjoyable. In particular, the charismatic performances given by the two lead actors, Pace and Untaru, help make up for any lack of emotionality in the writing.

Also, the locations and settings shown in the movie are of the most fantastical kind and feel as though they are from another past world, relics from long ago (as I'm sure they are).

The film's score is excellent and compliments the onscreen events,

while the several comedic moments, although somewhat dark, provide a refreshing break from the heavy-handed themes.

Despite these positive aspects of the movie, it is easy to connect Tarsem to his freshman directorial effort, *The Cell*, as it exhibited the same visual style as *The Fall*, but also fell flat plot wise.

The main detractor from the film is the weak script, which is compounded by uninspiring plot points and very little action.

Tarsem would have been wise to spend more time with the two other writers, developing a screenplay worthy of his great attention to visual detail and preponderance of style.

Indy from page 9

every rough patch merely segues to the next tight spot. I would mark the story akin to a roller coaster that had no loops just a designated number of not-so-high hills.

However, one of the bright spots of the movie is how well Harrison Ford can still crack the whip. After nineteen years, I would have thought Ford might have needed the pace slowed, but instead he pulls on his fedora and retakes the spotlight. He does a great job of demonstrating the amazing abilities of Indy to a new audience, inexperienced in his previous heroics.

The return of Karen Allen as his

love interest was also refreshing, and Shia LaBeouf did well in the back-and-forths with Ford on the screen.

Steven Spielberg's directing was very fine, even though there were some reality-questioning shots, and he did well in presenting the jungles and included a car fight reminiscent of previous Jones adventures.

This is an enjoyable movie for relaxing in the theater and escaping this summer's heat, but don't expect to be really drawn into anything but the action. I hope new audiences will use *Indiana Jones and the Kingdom of the Crystal Skull* as a springboard to delve into the first three of Indiana Jones' adventures and unlock the treasure there as well.

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Today is a holiday and I am not going to work!

I'm just going to sit here, relax and...

AND...

Why do I even bother?

Proximity card access: maybe you should take it out of your wallet.

C'MON!

I don't understand why you're not making progress on your thesis.

You need to stop getting distracted and focus exclusively on your research.

By the way, did you finish that side project I assigned you? Also, you need to fix the lab equipment, upgrade the servers and prepare new slides.

Wait, which part do you not understand? The part that you're still here wasting time. Go! Go!

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We have breaking news, Danae, so I need an appropriate graphic to go with it.

OK... What's the story?

Congress voting on a change in copy-right laws.

AND MOVE THE LAUNDRY BASKET OUT OF CAMERA RANGE.

DIRECTOR

I'll search the network's database for the right film footage...

baboons+muck

WELCOME BACK TO NOOZTUBE. THIS JUST IN...

OK... GO!

I just got a message from the network brass, Daddy...

OH? WHAT DO THEY WANT?

MORE SUBSTANCE IN YOUR REPORTS.

AS IN GOING INTO MORE DEPTH? GREAT!

UM... MORE CABLE NEWS SUBSTANCE, DADDY.

OH...

...AS IN HOW MUCH WEIGHT BRITNEY SPEARS HAS PUT ON...RIGHT?

I'M UPLOADING HER BIKINI PICTURES NOW...

WHAT'S THE MATTER, LUCY?

OH... I DUNNO... DISILLUSIONED, MAYBE...

HEY, YOU BEGGED ME TO LET YOU IN ON THE GLAMOUR OF CABLE BROADCASTING!

YEAH, I KNOW...

I GUESS WE JUST HAVE A DIFFERENT DEFINITION OF GLAMOUR...

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