

ENTERTAINMENT

Technique • Friday, September 15, 2000

Pepsi Girl or Antichrist?

Love her or hate her, that curly-headed kid is everywhere you turn. Two Bits Man explains... **Page 18**

'Almost Famous'

Cameron Crowe directs a movie that closely parallels his own life story. Opening today in theaters. **Page 21**

Start boiling the macaroni; Barenaked Ladies are back

By Jamie Schulz
Switching back to PSB quotes

Artist: Barenaked Ladies
Album: *Maroon*
Label: Reprise Records
Genre: Rock/Pop
Tracks: 12 (plus a bonus track)
Rating: ★★★★★

It's a rather jumbled cacophony of selections, *Maroon*. Not that that's a bad thing, mind you. It's just that the style flip-flops from a somewhat skewed performance of "The Old Apartment" found in "Too Little Too Late" to an XTC/OMD-inspired "Conventioners" to the country-rock "Go Home." But the question remains: "Will I like it?!" This reviewer did. The songs are all catchy, but not in the horrible manner of so many Backstreet Boys songs. You'll probably find yourself tapping

your foot or bobbing your head to many of the tracks on the album.

The only problem that exists is the social commentary that the band performs. It waffles from tongue-in-cheek to throwing the

There's enough lightheartedness in the lyrics to make even the dourest of subjects enjoyable.

whole lot on the table, as they do in "Helicopters," (a kind of "Don Juan" for the latter part of the twentieth century). In this, Steven Page (lead vocals) reminisces on the day that the Allies came to bomb the village, and

the mayhem that followed. But not to worry, that's probably the only melancholy track out of the lot.

The other tracks flirt with humor as they run the gauntlet of topics from cheating on a lover to the dreams of a Hollywood starlet. "The Humor of the Situation" deals with the former, as the adulterer rushes home to find that his wife has chucked everything on the lawn. "Sell Sell Sell" covers the latter, with the Oscar-caliber actor getting drawn from Broadway to California only to wind up doing commercials. "Conventioners" handles a one-night fling and the morning after, with Page mus-ing "It'd be great if you transferred out of state."

"Back Seat" has its adulterous overtones, with the older

See *BNL*, page 23



By Ralf Strathman / REPRIS RECORDS

It's been a mere two years since the Barenaked Ladies released *Stunt* and the album's hit, "One Week." Their new album, *Maroon*, should be another success.

Love goes the way of Babylon

By Steve Hsu
Wonders what to have for lunch

Artist: The Sixths
Album: *Hyacinths and Thistles*
Label: Merge Records
Genre: Rock/Pop
Tracks: 14
Rating: ★★★★★

After three or four years of dormancy, Stephin Merritt has burst back into the limelight—releasing six full length albums, taming the anticipation of an eager audience, and threatening to occupy a few inches of space on every record shelf and in every bin. Most notable of these contributions to the pop world is *69 Love Songs*. Released under the umbrella of The Magnetic Fields and composed and performed almost entirely by Merritt, it made the top ten list of every critic worthy of his/her word

processor.

This particular collection of pre-*Love Songs* collaborations climbs even closer to the pinnacle of what pop music can be by combining exotic influences, ironic wordplay, and a sense of authenticity on the topic of love that has been long absent in many of his contemporaries. It outshines the new albums of The Gothic Archies and Future Bible Heroes (other Merritt Projects). It's not that *69 Love Songs* didn't have all the above woven in neat threads, but *Hyacinths and Thistles* has it in spades, and displays the diversity from which *69* was derived.

The songs here are even more "off Broadway," as another critic described it—more sensitive and wry. His willingness to indulge in the sweetest pop jangles and then wrap them up in sharp, ironic twists is even a bit

reminiscent of Gainsbourg. The entire collection never really hits fever pitch. It comes close during the souped up Gary Numan track, but even that is a bit sedated. Instead, the songs are constructed for the diverse, accentuated voices of his collaborators and the musical landscapes are clean and lush with all kind of synthesizers, bongos, flamen-cos, zithers and toy pianos.

Included on the long list of contributors are Sally Timms from the timeless, thrashing Mekons, Bob Mould of punk rock lore, Miho Hatori of Cibo Matto, early synth-pop shining star Gary Numan, Katherine Whalen of the Squirrel Nut Zippers, and the ever alluring voice of Saint Etienne's frontwoman, Sarah Cracknell.

Merritt now makes his home

See *Sixths*, page 23



By Sarah Graybeal / STUDENT PUBLICATIONS

A common sight on the SAC fields in the afternoon is the Georgia Tech marching band, diligently practicing for the coming week's halftime show.

How do you heat up a crowd with every spice in the rack?

By Alan Back
Does his lab work with dynamite

Musical fads have a very short shelf life these days. Think about disco, second-wave ska, grunge, swing (or what passed for it), or any of a dozen other trends that have come and gone over the past 20 years. It can be hard for a new band to settle on a style that will still be popular next week.

For Atlanta's Mandorico, the answer is simple: draw on styles that have endured for years in other parts of the world. This self-described "eight-man mobile dance party" has put in a lot of nights fine-tuning a combination of sound and fury that keeps shaking people out of their seats and onto the floor.

Both of their albums to date, the 1998 EP *Familiar Places* and this year's *Afrocubanhip-hopcaribbeanrock*, feature a lively

mix of Latin and Caribbean musical elements. Salsa, mariachi, flamenco, ska, reggae, rocksteady—if it comes from south of the border or anywhere in the Gulf of Mexico, it probably shows

"[Latin music is] like country music...it's part of a culture, part of a lifestyle."

Jesse Lauricella
Mandorico

up on these discs. Add a healthy dash of rock and punk and the result sounds like something the Mighty Mighty Bosstones could have done if they had cut their teeth in Mexico rather than Beantown.

The blend of styles is no accident. In 1996, lead singer/percussionist Jesse Lauricella spent six months in Guadalajara studying Spanish literature following his graduation from Georgia State University. When he returned to Atlanta, he decided to draw on his time down south and his experience with the Go-Steadys, one of the main ska bands in this area at the time.

With the help of guitarist Mark Solano, he set about assembling a group that could handle whatever ended up in the melting pot. The original lineup also featured bassist Chris Culver, drummers Erich Netherton and Luis Gonzalez, and the horn section of Kevin McKinney and Travis Tingle. The full band has been active since early 1997.

See *Mandorico*, page 23



By Alan Back / STUDENT PUBLICATIONS

Mandorico will bring their fiery Latin/Caribbean dance grooves to Smith's tonight for Band to Band Combat. Pictured are Jesse Lauricella, Jim Harmon, and Alan Marcha.

Crossword What a State-meant!

1	2	3			4	5	6			7	8	9
10			11		12				13			
14				15				16				
	17							18				
			19		20		21					
22	23	24				25				26	27	28
29					30					31		
32			33	34				35	36			
			37				38					
	39	40						41		42	43	
44					45	46	47					48
49					50				51			
52					53					54		

By Kit FitzSimons
Monster of the grid...iron

ACROSS

1. Month of flowers
4. Drs.
7. Honest prez
10. Cultivate
12. Maize unit
13. Trojan War hero
14. Helena Hemingway height? (2 wds)
17. Star Wars surname
18. Deserve
19. Partners for pas
21. LXX x XXX

22. Augusta Muppet’s shout? (3 wds)
29. Huh, to Hans
30. Take a bite out of
31. Hubbub
32. Boston boy’s boast?
37. Tibetan butter source
38. Word with ball or room
39. Never-Never (Land) (hyph)
41. GT’s Lit-like major (abbr)
44. Six words needed to Lan-sing?
49. Courts and wins
50. Baby fox
51. Used the text
52. Hostel
53. Canberra-Sydney dir.
54. “Look at that fly!” (abbr)

DOWN

1. Their mascot’s a roaring lion
2. Crafts partner
3. John Lennon’s wife
4. _____ Culpa
5. Hoover or Beaver
6. 34 DOWN, in Madrid (abbr)
7. Slightly open
8. Pitchfork locale
9. Prefix meaning outer
11. She had Pebbles
13. Dealer’s singular for 13 ACROSS? (2 wds)
15. A matter of interest?
16. Nautilus captain
20. T-bone, e.g.
21. Engine
22. Bad, to La Bonne
23. Prefix for warrior or terrorist
24. Tommy band
25. Is able to
26. First name in spy novels
27. “Ed, _____, and...”
28. “Help!”
33. Eastwood and Petty
34. Polite title
35. Joan of mystery fiction
36. One onstage
39. Crazy bird?
40. Elvis’ middle name
42. Famous Trebek
43. Pottery material
44. License-losing offense (abbr)
45. Eisenhower, on his buttons
46. Fiver
47. Had for lunch
48. Medieval cutting tool

Answers on page 21. Crosswords are quickly becoming a regular feature! Email all comments or complaints to entertainment@technique.gatech.edu.

Get out. Hear music. Have fun.

COTTON CLUB (152 Luckie St.) (404) 874-1993
9/15—Cee Knowledge, Cosmic Funk Orchestra, Getaway People
9/16—Lounge Fly, Slam, Film, Bend
9/19—Nelly Furtado
9/20—Queens of the Stone Age, Vast, Like Hell
9/22—Brand New Immortals, Audiobridge
Web site: www.consopro.com/cottonclub.htm

DARK HORSE TAVERN (816 N. Highland Ave.) (404) 873-3607
9/15—Blacklight Posterboys, Chain Poets, 13 Stories
9/16—Mindseye, Staryard, Modeltones
9/20—Shut Eye Records Showcase
9/21—STB, Stereo Popsicle, Jeniphoria
9/22—Elephant, Loud American Tourists, Soulbread

ECHO LOUNGE (551 Flat Shoals Ave.) (404) 681-3600
9/15—Royal Fingerbowl, Hanging Francis, Wonderlust
9/16—Penetrators, Stimulants, Moto-Litas, Indicators,. Kenny Howes & Blake Rainey
9/19—Bella Morte, The Last Dance
9/20—Shonali & Michelle, Greg Thum, Molly Bancroft, Joel Burkhardt
9/21—Blue Jays, Amy Plke, Holy Smokes
9/22—Tyra, Telepathics
Web site: www.echostatic.com/echolounge

EDDIE’S ATTIC (515-B N. McDonough St.) (404) 377-4976
9/15—Danielle Howle, Michael Winger
9/16—John Mayer, Michelle Penn, Christian Anthony
9/17—Dappled Grays, Mandoloar Quartet, Tom Feldman
9/19—Hugh Peacock, Omine, Anita Livadiitis
9/20—Paul Melancon, Sue Witty, Tammy Fowler
9/21—Alastor, Angela Motter, Mimi Thompson
9/22—Ellis Paul, Christopher Williams, Don Conoscenti
Web site: www.eddiesattic.com

MASQUERADE (695 North Ave.) (404) 577-2007
9/15—Mr. Natural
9/16—Nickelback, U.P.O., Full Devil Jacket, Isle of Q

9/20—The Pilfers, Bargain Music, Primitive Reason
9/21—Project Logic
9/22—Zakk Wylde and the Black Label Society, Crowbar, Sixty Watt Shaman
Web site: www.masq.com

ROXY (3110 Roswell Rd.) (404) 233-7699
9/16—Sound Tribe Sector 9
Web site: www.consopro.com/roxy.htm

SMITH’S OLDE BAR (1582 Piedmont Ave.) (404) 875-1522
9/15—Mandorico, Modern Hero, Ode to Abbey
9/16—Soulhat, Buffalo Nickel
9/17—Morgan Rowe, Doug Hoekstra, Laura Blackley, Shane Hines
9/18—Grift, Wilshire, Ice Cream Desert
9/19—Jackson Rohm, Francisco Vidal Band
9/20—Dexter Freebish, Something 5
9/21—YG
9/22—Tommy Thompson Band, Five Pound Bass, John McVey
Web site: smithsoldebar.citysearch.com

STAR BAR (437 Moreland Ave.) (404) 681-9018
9f/15—The Vendettas, Calfight!
9/16—Drive-By Truckers, Blacktop Rockets, Redneck Greece, Chillbillies, Slim Chance Experience
9/20—Smithwick Machine, Slam, Johnny Iron
9/21—Kenny Howes and the Yeah!, Michelle Malone Stars, Monochrome
9/22—League of Decency
Web site: www.cloun.com/starbar.html

TABERNACLE (152 Luckie St.) (404) 659-9022
9/19—Tracy Chapman
Web site: www.tabernaclemusic.com

VARIETY PLAYHOUSE (1099 Euclid Ave.) (404) 521-1786
9/15—Zen Tricksters, Deep Banana Blackout
9/21—Lyricist Lounge Tour
9/22—Leon Redbone
Web site: www.variety-playhouse.com

Check out the *Tourdates Web site (www.tourdates.com)* to find out where your favorite bands will be playing next.

This week on the GT Cable Network

By Rebekah Bardwell
GTCN Correspondant

Flava 101 takes you inside the mind of Universal Recording Artist Miracle. Get a taste of Miracle’s new album and find out about Miracle’s soul food restaurant and

hip-hop clothing line. *Phat Videos* takes you on a visit of WREK 91.1, the Institute’s own 40,000-Watt radio station. Kara gets a tour around the station and a peek inside one of Atlanta’s largest collections of vintage albums. Kara also takes to Atlan-

ta’s airwaves as she transitions from V.J. to D.J. *Flava 101* comes on Mondays at 3:00 and 7:00 p.m. and Thursdays at 7:00 p.m., and *Phat Videos* come on Mondays at 3:30 and 7:30 p.m. and Thursdays at 7:30 p.m. on GTCN’s Channel 21.

Cameron Crowe film ‘Almost Famous’ is almost perfect

By Amanda Fazzone
U-WIRE

(U-WIRE)—There are only a few people in the world who can honestly say their life is a rock and roll fantasy. But Cameron Crowe—the screenwriter/director who brought you such classics as the Oscar-winning *Jerry Maguire*—is one of those people.

A California native, Crowe got his big break at age 15 writing music reviews and articles for *Creem*, *Playboy* and *Penthouse*. As if those gigs weren’t enough to fulfill any adolescent boy’s fantasies, at 16 he became a Contributing Editor for Rolling Stone and later, Associate Editor. His dream job went on to include interviewing and/or touring with the hottest acts of the day, including Bob Dylan, Neil Young, Led Zeppelin, Eric Clapton and the Allman Brothers. When it came time to write his own pseudo-biopic, the man who made his name penning teen movie hall-of-famers (*Fast Times at Ridgemont High*, *Say Anything*, and *Singles*) naturally made a movie about teens and music. After all, you write what you know.

In *Almost Famous*, we get to be flies on the wall as Crowe relives his rise to fame as a teen rock critic through the eyes of his fictional alter ego, William Miller (Patrick Fugit). Through a series of wacky

circumstances, 15-year-old William lands a job writing for Rolling Stone, touring with and interviewing Stillwater, a Led Zeppelin/Allman Brothers amalgam.

It’s fun. It’s fast. There are rock songs, boob shots and a mélange of effervescent screen stars like Jason Lee, Philip Seymour Hoffman and Frances McDormand. Essentially, it’s a prepackaged, on-paper blockbuster. But while it’s fun to watch a

It’s fun. It’s fast. There are rock songs, boob shots and a mélange of effervescent screen stars.

’70s band on the road, there are a few too many unrealistic elements of ’90s humor and updated lines from the Zeppelin biography *The Hammer of the Gods*—not to mention outmoded powerful man/subservient woman images—to take this film to the *Jerry Maguire* level of national acclaim.

Even still, there are one too many fine performances to watch *Almost Famous* at the matinee price. Frances McDormand and Zooey Deschanel

shine as William’s overprotective mother and fly-by-night sister. The as-yet underrated Billy Crudup is irresistibly magnetic as Stillwater’s tortured lead singer, Russell Hammond. But Crowe may have left too much exposition on the cutting-room floor. For example, there is no explanation as to why Russell’s Stillwater bandmates resent him, other than their own jealousy. This flaw could have been easily overlooked if this subplot hadn’t been the focus of so many scenes.

The talented and beautiful Kate Hudson, the 21-year-old daughter of Goldie Hawn (and new fiancée of the Black Crowes’ Chris Robinson), makes a splash as non-groupie groupie Penny Lane. As the love interest of both writer William and singer Russell, Hudson is physically and emotionally compelling. However, Fugit doesn’t give the audience enough reason to believe that a studmuffinette like Penny Lane would hang out with a dorky kid, even if he does write for Rolling Stone. And while Fugit does have some great lines and reaches a startling clarity during conversations with Philip Seymour Hoffman, he doesn’t dredge up the emotion and intelligence worthy of being Cameron Crowe.

The film’s soundtrack is more than a throwaway marketing gig—it has some of the all-time best ’70s



By Neal Preston / DREAMWORKS PICTURES

Almost Famous stars Patrick Fugit (second from left) as William Miller, a young man whose life closely parallels that of director Cameron Crowe.

tunes on one disc, plus originals that Crowe penned with his wife, ex-Heart singer Nancy Wilson, who wrote the film’s score. The sound is beautifully crafted around the action, and thumping, concert-style bass gives the audience the pre-concert rush that can only be compared with actually feeling drops of sweat fly off the lead singer’s bandana.

Be forewarned that this film is: 1) a memory piece; 2) a coming-of-age tale; 3) was written by the same man who wrote, “You complete me.”

Despite its hard-rocking exterior, it does contain the requisite amount of cheese to earn a spot in all three of those categories. After all, it’s hard to get more mainstream than Cameron Crowe. But despite any weak spots in the script and cast, *Almost Famous* blasts other recent “rock” movies like *High Fidelity* clear out of the water—starting with the laughter-inducing opening credits. So next time Cameron Crowe asks you to show him the money, you probably should.

M	A	Y			M	D	S			A	B	E
G	R	O	W		E	A	R		A	J	A	X
M	T	K	I	L	A	M	A	N	J	A	R	O
	S	O	L	O				E	A	R	N	
			M	A	S		M	M	C			
M	E	W	A	N	T	C	O	O	K	I	E	S
A	C	H			E	A	T			A	D	O
L	O	O	K	M	A	N	O	H	A	N	D	S
			Y	A	K		R	E	C			
	L	A	L	A				S	T	A	C	
D	O	R	E	M	I	F	A	S	O	L	L	A
W	O	O	S		K	I	T		R	E	A	D
I	N	N			E	N	E			X	Y	Z



join the *technique*. see girls in poofy shiny skirts. see weddings. see sharky o-fish-iate them. eat cake. cake that says “sarah and christina rock” on it. with yummy whipped icing. eat our cake!! and if you don’t like cake, well, there’s always pizza. too much pizza. anyway. tonight, alan back is my hero because he cuts like a madman. and yes, I ran u-wire despite having oodles of stories, because I needed an article about the biggest movie coming out this week, and my writer didn’t come through. atlanta traffic. you know. yeah. so. I could really get used to the whole writing-psa thing. oh! I still have to write teasers. guess I better get on it, so I can go home. till next week then...

Mandorico from page 17

Nearly everybody involved has had to learn a little Spanish in order to keep up with Lauricella, who writes a good deal of his lyrics in that tongue. "It's just a matter of overcoming that fear of sounding like an idiot when you don't speak the language," he said. "But they do a good job at it, and I think it's such a beautiful language. Honestly, if I didn't live in the United States and the band wasn't based out of Atlanta, I probably wouldn't write a word in English."

He continued, "Unfortunately, people get upset if they don't understand what you're saying, so we try to keep a nice balance between the languages." The audiences—and the band members—go equally crazy whether or not everybody in the room knows what all the words mean.

Keeping a stable core of musicians together long enough for them to get fired up has been a bit of a challenge. Mandorico has endured a high rate of personnel turnover since coming together. Only five of the eight players credited on *AfroCuban* had been on board since the beginning. Three of the eight are still in the group today, and Lauricella is the only remaining founding member.

"Mandorico got to a point where people were having to make decisions like, 'Do I want to be in school right now, or do I want to be on the road with the band?' The money's not very good, it never has been very good, so that's not really a perk," he said. "If you feel like you've got something solid, something that people are interested in and want to hear, then the bottom line is, how long are you going to grind it out and

do whatever it takes to bring it to them? That's exactly what Mandorico has been doing for the last four years."

The current lineup consists of Lauricella; Gabriel Bennett (guitar); Allan Soave, Jonathan Lloyd, and Steve Farmer (horns); Alan Marcha (drums); Jim Harmon (bass); and Dmitri Gosatchinski (keyboard). At first glance, the idea of a Moscow native in an Atlanta band that plays amped-up Latin/ska crossbreeds may seem strange, but Gosatchinski has made himself at home for the past year.

He came to Atlanta after spending five years in Mexico studying Afro-Cuban jazz, and when the band advertised for new players, he turned up at one of their shows. "He kind of hopped right in, and he knew a lot of the reggae and the salsa... He's an incredible musician; this stuff is cake for him," Lauricella noted.

The roster of groups that have shared stages with Mandorico is enough to make fans of any form of Caribbean-based music drool. Toots and the Maytals, the Skatalites, and the late Tito Puente are some of the most prominent names that Lauricella and his crew have supported.

Opening for a big name is a memorable experience, he said, but the band's best moments come when everybody in the room is there just to hear them. "The first time you go back to a city and sell out a club all by yourself—that's awesome, man. I don't care if it's only a 300-capacity club. That's huge, much bigger than playing in front of 30,000 people with UB40 or whatever."

Tonight's show at Smith's Olde Bar is a preliminary matchup for this year's Band to Band Combat series. The competition, sponsored by Lucky Strike cigarettes, is designed to give promising new bands



By Alan Back / STUDENT PUBLICATIONS

Left to right: Steve Farmer, Jonathan Lloyd, and Allan Soave of Mandorico.

a chance to win exposure outside their home markets. At first, the idea put Lauricella off somewhat.

"I'm not big on competitions or talent shows or anything like that; I think music is a very subjective thing." When a friend of his at a local booking agency told him about the money involved, though, he began to see Band to Band in a different light. "I was like—not for the fans, not for the accolades—but, 'Man, I could use that cash right now!' We're going to give it a shot, and I think there are some really good bands in it."

Groups that try to hit the big time just to fill their pockets have always been a threat to artists who care about the music they play. Latin and ska are no exceptions; look at Ricky Martin or Reel Big Fish as opposed to Arturo Sandoval or the Specials.

Lauricella stated, "I would say that you'd be hard pressed to come up with a ska band that's going to really make something happen these days. Latin—I think that the media and all these record labels and people did the same thing that they did with swing; they'd just shove it down people's throats, and not even the

right stuff... It burned people's ears out, for the most part."

Still, he has no worries that he band will suddenly find itself out of work one day down the road. "It's like country music, in a way. Country's been around forever; it's part of a culture, it's part of a lifestyle, even. So is salsa, so is all this Latin stuff. It's not going anywhere. Whether or not it gets embraced to the fullest extent in the United States is irrelevant. It's going to keep going."

What keeps Mandorico going is simple: "You've got to just keep telling yourself that it's not about how many people are jumping up and down in the clubs. I love the music we're playing, I like the guys I'm playing with, and we're having a good time."

When enough people are dancing and stomping to make the floor vibrate, the spice flows freely for all—and no one has to chug down a bottle of Mylanta the next morning.

Mandorico will be performing with Modern Hero and Ode to Abbey at Smith's Olde Bar tonight. Call (404) 875-1522 for more information.

Sixths from page 17

somewhere in London, perhaps taking another holiday from record production to contemplate the next set of lullabies and irresistible dance tracks to occupy our turntables and CD players. Though the profundity of his recent releases will be hard to match, there is a sense that his kind of songwriting—stripped of pretense and drawing from such a wide musical gamut—can do no less than extract smiles, incite the occasional bout of laughter, and endear himself to all who appreciate the simple love song that's no longer quite so simple.

BNL from page 17

woman luring the younger boy out of his treehouse. Sure, the track's over the top, but that's the entire point. They've taken the media scandals from the news recently (like the teacher who seduced her student) and gave them the raspberry. Perhaps the best track out of the lot is "Tonight is the Night I Fell Asleep at the Wheel." Death by a car accident is no laughing matter, but when the song's set to a Polka tune, well, it's smirk-inducing.

Maroon is a great assortment of tracks. The way Barenaked Ladies coupled each topic with the correct music style is great. And there's enough lightheartedness in the lyrics to make even the dourest of subjects enjoyable. For those out there with doubts concerning the CD, if you've seen (and enjoyed) the video for "Pinch Me," that's pretty much how the rest of the CD goes.