

# ENTERTAINMENT

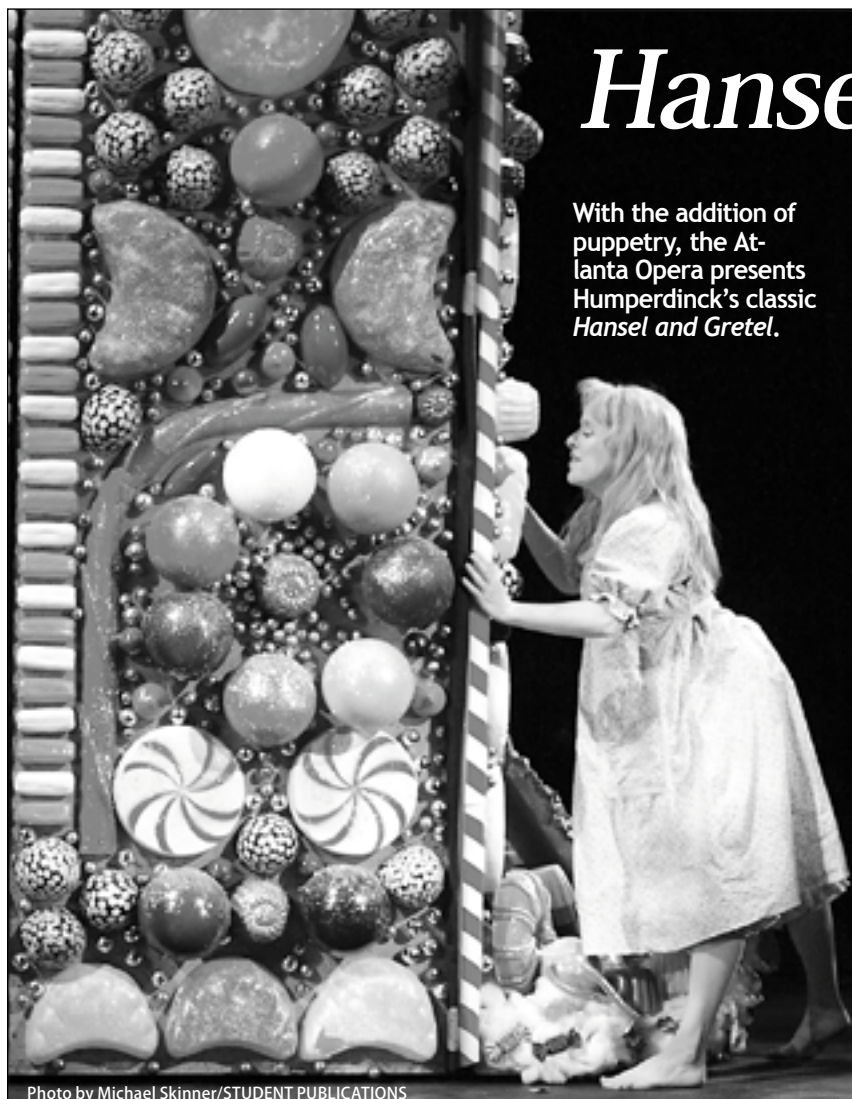
Technique • Friday, November 16, 2007

## LOSING THE TOUCH

Tech's basketball team lost their home opener for the first time since 1980 to UNC Greensboro. **Page 28**

## CONCRETE JUNGLE

A UGA professor, Dr. Jack Crowley, lectured at Tech on implementing sustainable infrastructure. **Page 11**



With the addition of puppetry, the Atlanta Opera presents Humperdinck's classic *Hansel and Gretel*.

# Hansel and Gretel flourishes

By Daniel Griffin  
Staff Writer

When thinking of opera, the name Engelbert Humperdinck is probably not the first composer to spring to mind, and this would be with adequate cause, as the 19th century German composer had only one particularly popular opera, *Hansel and Gretel*, adapted from the well-known Brothers Grimm tale. The Atlanta Opera now brings this opera to the stage, adding a new twist to the classic that showcases one of Atlanta's burgeoning art forms: puppetry.

With Germany's long tradition of puppetry, this interesting addition to the opera never seems that foreign. And with the choice to hire a young director, Basil Twist, steeped in a rich puppetry background, it's obvious the Atlanta Opera was looking for this type of reinvention.

Indeed, the puppetry takes center stage in this opera, sometimes even overshadowing the vocals as well as the orchestra. Seemingly slight and minor animal puppets in the background often steal the stage, as a cat, moved by two black-gloved hands, dances merrily in the window sill or a strange vulture-like scavenger, suspended by strings, swoops continuously overhead.

Humperdinck, while apprenticed under Richard Wagner for a time, is simply no Wagner. His composition lacks the cohesiveness and structure of Wagner's, while the vocals and orchestra often mesh poorly and meander

monotonously along.

Humperdinck chose to compose his libretto in Sprechgesang, a vocal technique straddling singing and speaking, and it quickly becomes obvious that this was a huge mistake. While perhaps working better in his native language of German, though doubtful, translated into English, the vocals sound jagged and humdrum. Humperdinck's idea was to combine traditional opera with a heavy dose of German folk, but unfortunately, it fails at both. The composition is lackluster, in every way contrasted to Wagner's transcendental movements, and the folk is deficient in the bravado and bombast for which the Germans are known.

The vocals hover around the same range, not impressing in many respects at all. Though, the performers can hardly be blamed, as the composer created a piece where the vocals are overshadowed by nearly everything, including a thoroughly mediocre orchestra composition.

However, a few of the songs are striking, especially a prayer sung as a duet between *Hansel and Gretel* just before the first act ends. Their voices are pitch-perfect, harmonizing with a soprano and mezzo-soprano that rise into the shifting night like the angels that hover above their prone figures.

In addition, the puppetry is truly mesmerizing. Of particular magnificence was the movement

See *Hansel*, page 19



## Medieval Times

On Friday, Nov. 23, Medieval Times Dinner & Tournament will host a Georgia vs. Georgia Tech themed performance in honor of the annual Tech-UGA game on Nov. 24. The show will feature a yellow knight pitted against a red knight as part of a "football-themed dinner and show."

## Variety Tech and Let's Try This!

DramaTech's next performance will be a double feature show consisting of *Variety Tech*, a musical review, and *Let's Try This!*, an improv troupe. The show will run from Nov. 29 to Dec. 1 at 8 p.m. in the Drama Tech theatre. Student tickets are \$5.

## Hands On Atl. Benefit Concert

On Nov. 25 Patti Labelle and John Legend will perform at Philips Arena for the Hands On Atlanta Community Benefit Concert. The concert will also feature the winners of Hands On Atlanta's youth talent competition. Tickets are now available from \$50 to \$500.

# Devil reveals dark drama

OUR TAKE: ★ ★ ★ ★ ☆

By Daniel Spiller  
Contributing Writer

Until about a week ago, I had never seen any of Sidney Lumet's films. After reading that statement, most film buffs have probably completely disregarded all of my opinions about film in the past and will continue disregarding from here on out. But I promise I'm trying to atone for my irrefutable lapse in judgment.

Sidney Lumet is responsible for some enormous titles from the past, including *12 Angry Men*, *Serpico*, *Dog Day Afternoon*, and *Network*. The movie I happened to see last week was *Dog Day Afternoon*, and that movie happens to deserve all the praise it receives.

Well it just so happens that Mr. Lumet recently completed another film called *Before the Devil Knows You're Dead*, and after seeing it along with *Dog Day Afternoon*, I am completely onboard with why people appreciate Sidney Lumet.

Brothers Andy (Phillip Seymour Hoffman) and Hank (Ethan Hawke) are hard workers, but due to circumstances in their personal lives, both are becoming desperate for money. The plan to get out of trouble is simple; Andy convinces Hank to join him in a scheme to rob a small suburban jewelry store owned by an old couple. But then everything goes wrong. Terribly, terribly wrong.

But that doesn't sound very unique, does it? Then why am I singing Lumet's praises? It is difficult to talk about the plot of *Devil* without giving too much away or detracting from the suspense. As you can see, the basic plot of "jewelry/bank heist gone wrong" has been done a million times, but it's

the surrounding events and family relationships that set *Devil* apart from the rest.

The story was written by first-time screenwriter Kelly Masterson. The fact that this is her first screenplay is almost shocking considering how intricate and detailed everything is. Also, now that we've reached Oscar season, I definitely would not count her out for a Best Original Screenplay nomination.

The story is not only good in the plot itself, but also in the way it is told. This is largely attributable to both Masterson's story as well as Lumet's directing. The plot is not chronological in its telling of events, but instead takes a nonlinear path to create maximum suspense. Lumet pieces the parts together

using transitions that initially feel jarring and out of place, but grow to become important and unique to the movie.

Lumet does a great job at keeping the story in its own tight, little world. The focus stays only on the characters that are pivotal to the progression of the plot. This limitation on characters creates a sense of claustrophobia and urgency, causing

tension to escalate throughout the film.

As far as the acting goes, Phillip Seymour Hoffman and Ethan Hawke are excellent in the two main roles. Both actors have to emotionally run the gamut for their parts, and they end up demonstrating how versatile they really are. Other notable performances are Albert Finney as the vigilante father of Andy and Hank, and Marisa Tomei as Andy's wife, Gina.

It looks like Lumet has another winner on his hands. *Before the Devil Knows You're Dead* isn't one of the biggest movies of the year, and it's not meant to be. It is, however, probably one of the best.



Image courtesy of Linsefilm

Director Sidney Lumet releases new hit based on Kelly Masterson's original screenplay.

# Classic talent returns to awe



Image Courtesy of BBC

Morrissey, former lead singer of the now broken-up British rock band The Smiths, wowed crowds at Atlanta's Tabernacle Nov. 12.

By Hanjie Song  
Contributing Writer

As a full-fledged believer in the cult of The Smiths, seeing the lead singer Morrissey live is nothing short of a religious enlightenment. Fortunately, the ex-front man of the British rock landmark was able to grace Atlanta last Monday at the Tabernacle.

Along with guitarist Johnny Marr, Morrissey formed the musical group The Smiths in the English city of Manchester. Joined by drummer Mike Joyce and Andy Rourke, the reign of The Smiths lasted from '82 to '87; however, its legacy did not stop after the bitter break up. Often hailed as the most influential indie rock band of the '80s, The Smiths have cast shadows over a considerable number of artists ranging from Radiohead to Andre 3000. Since the break up of The Smiths, the lead singer's solo career is far from disappointing; Morrissey materialized eight albums with the last one being released last year.

Morrissey's visit to Atlanta on Nov. 12 was not his first one in recent times; the vocalist was also invited to play in Chastain Park in July. His earlier performance brought much negative reaction from his fan base due to the venue. Season ticket holders appeared to have a much more heavily invested interest in their food, wine and conversations than

See *Morris*, page 21



# Squidbillies creates strangely amusing world

By Evan Zasoski  
Senior Staff Writer

For my money, Adult Swim's shameless absurdism peaked with the first couple of seasons of *Aqua Teen Hunger Force*. Since then, it just seems like they're trying to be weird for the sake of weird. I'm looking at you, *Squidbillies*, the DVD of which is now available for purchase at your local media outlet.

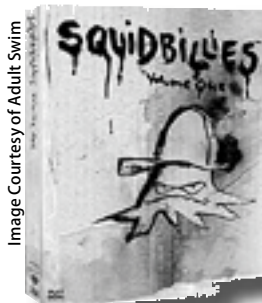
*Squidbillies* tells the story of four redneck squids in rural Georgia: a father, a son, a slutty aunt and a demented grandma. There's also a sheriff to whom awful things periodically happen. However, the phrase "tells the story" might give

the wrong impression about what happens in any given quarter-hour episode of the show.

More accurately, each episode might be described as a stream of consciousness riff on a theme. For instance, in one episode the son, Rusty, needs to get an education, and his father decides to take on the matter personally. After that, a series of education-related misfortunes befall Rusty and the show ends. It's not exactly Faulkner, but it doesn't really pretend to be.

The characters look like something drawn on the back of a bar napkin, and the backgrounds look like folk art inspired by something drawn on the back of a bar napkin. In

fairness, there is a certain charm to it, and the look is definitely intentional. It's not like they were shooting for Hayao Miyazaki and fell short; this



was deliberately chosen aesthetic. It's the animation equivalent of lo-fi.

The big question, though, is "is it good?" For me, it's a pretty mixed bag. There aren't too many laugh-out-loud moments, but the show can be oddly mesmerizing at times, and for a show about talking squids featuring very few characters that could even be reasonably described as human, *Squidbillies* somehow manages to capture some weird little slice of the overall tenor of living in the rural South. It's difficult to put into words, but if you've ever spent any time out in the country, *Squidbillies* will ring strangely true.

Also, like I said, I think Adult Swim's bizarro schtick is wearing a bit thin. Those that found the likes of *Tom Goes to the Mayor* and Tim

and *Eric Awesome Show, Great Job!* to be enjoyable will probably get greater mileage out of *Squidbillies* than I did.

As a DVD set, though *Squidbillies* is actually pretty top notch. It has plenty of extras, including interviews with the creators, deleted scenes and script readings from five unaired pilots, which beats the pants off when DVDs just have some scripts available to be read. On the whole, for someone who enjoys *Squidbillies*, this DVD set would probably be a good investment. But it's not for everyone, and for anyone on the fence as to whether or not to pick it up, I'd go with "no" just to be on the safe side.

# Badfish delivers exciting, mellow tribute to Sublime

By Casey Doyle  
Contributing Writer

Students are always looking for inexpensive local concerts. The Masquerade on North Avenue is often home to many concert-goers. On Halloween night, the venue was especially lit up; Badfish, a Tribute to Sublime, was headlining.

Most of the fans were in costumes, ranging from a Braves player to Jesus to a flamingo. The costumes only enhanced the mood of the night, which was to enjoy a laid back party.

The first opening band, Cap Gun Criminals, came onstage at about 8 p.m. They are a local band, with their

career just taking off. Their music is best described as rap/rock, or as the band would say, "hop-rock." Their vocalist, known as Southpaw, has a unique style, one that can only be compared to that of Kid Rock.

At the concert, the entire crowd quickly got into the music. Cap Gun played one of their hit singles, "Step Up," from their album *Shooting Blanks*. The band clearly fed off of the energy of the fans, creating an exciting atmosphere. As the set list progressed, Cap Gun Criminals continued to own the stage. They got the crowd buzzing, setting off a great night of music.

Next came The Bastard Suns,

another great. They self-describe

"This Halloween performance of Badfish would have made Sublime proud, and it definitely left the crowd wanting more."

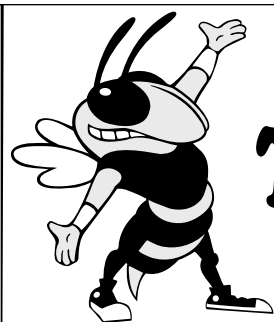
their music style as drunk rock. It is pretty much reggae infused punk

rock, intertwined with traditional Irish drinking music. They are a very high energy party band. They played their hit single, "I Feel Like Drinkin' Tonight" from their album *Blood, Sweat, & Beers*, and when they did, it seemed as though all the drinks in the room were raised to the ceiling in a salute to the song. The Bastard Suns were definitely an interactive band, keeping the fans upbeat and ready to party.

Finally, Badfish took the stage. They were originally named Scotty Don't, but changed their name to Badfish after the Sublime song (off their 40 Oz. to Freedom album). They came on stage with the intensity

and energy that Sublime was known for. They played songs such as "Date Rape" and "Santeria" during the show, which caused the crowd to erupt in excitement, singing along to every word.

When Badfish finished their set list, the stage went dark, but the crowd continued to roar. Finally, the band returned to the stage. They slowly pulled their gear together, and then busted out in one of the most popular Sublime songs, "What I Got." The venue went crazy, as did the band. This Halloween performance of Badfish would have made Sublime proud, and it definitely left the crowd wanting more.



## This week on GTCN 21

NOVEMBER 16-19

### monday, wednesday & friday

7:00p On the Flats  
GT Post Game Report  
7:15p GT Football Replay:  
North Carolina at Georgia Tech  
11:15p Student Productions

### tuesday & thursday

7:00p Student Productions  
8:00p Campus Calendar  
9:00p Student Productions  
10:00p Campus Movie Fest  
11:30p Student Productions

## November on GTCN 21



### UNC at Georgia Tech this Saturday!

The Tar Heels come to Atlanta to avenge last year's loss! The action starts Saturday at 12:00pm on GTCN Channel 10!

### UNC at Georgia Tech Rebroadcast!

If you missed the game on Saturday, you can see the rebroadcast on **Monday, Wednesday** and **Friday** after *On The Flats* and the *GT Post Game Report* on GTCN 21!



## This week on GTCN 20

### mon., tue., thurs.

5:00p NASA Today  
6:00p ECE 6331  
7:00p ISYE 6669  
8:00p ME 6222  
9:00p Tutor-Vision  
(mon. & tue. only)

### wed. & fri.

5:00p It's a Lifestyle  
6:00p AE 6765  
7:30p ME 6101  
9:00p Tutor-Vision  
(wed. only)

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# Bee Movie buzzes into box office

OUR TAKE: ★★☆☆☆

By Philip Tharp  
Contributing Writer

With the first promotional material for *Bee Movie* dating back to over a year ago, including a live action preview featuring Steven Spielberg, audiences had high hopes that writer Jerry Seinfeld had created a hilarious movie to follow in the footsteps of his much loved TV show *Seinfeld*.

The film's voice talent is packed with A-list stars and is peppered with cameos. Although the movie doesn't disappoint when it comes to Seinfeld's characteristic quips and jokes, the film's plot leaves something to be desired.

*Bee Movie* follows Barry B. Benson (voiced by Jerry Seinfeld), a recent college graduate in the bee community, as he embarks on the decision-making process that will determine the job he will have for the rest of his life. Barry rejects "bee convention" and decides he wants to see the outside world before

choosing his career. On a trip with the "pollen jocks" Barry gets separated and almost killed, before being saved by Vanessa Bloome, who is voiced by Renée Zellweger. The two form an unlikely friendship, and, while with Vanessa at the grocery store one day, Barry learns that humans have been stealing honey made by bees. The rest of the movie focuses on Barry's attempt to sue the human race for stealing the honey.

The film succeeds in providing amusement for both adults and children through a variety of jokes and slapstick comedy. In a style similar to that of the *Shrek* trilogy, *Bee Movie* contains many references to pop culture. The rapport between Vanessa and Barry carries the movie well, as the connection between the two characters seems authentic. Several

of the movie's funny situations arise between Barry and Vanessa's boyfriend Ken, who is voiced by Patrick Warburton. Many laughs in the movie are derived from situational humor provided by sight gags or physical comedy.

Another positive note was the excellent CGI used for the film. All the characters appeared lifelike, and much like last year's *Monster House*, *Bee Movie* seamlessly integrates real-world characteristics into an animated fictional world.

Additionally, the score for the film, provided by Rupert Gregson-Williams, provided an excellent counterpart to the actions taking place onscreen and immersed the audience in the surroundings of an imaginary universe.

The main problem in *Bee*

*Movie* involved the film's plot and the horrible inaccuracies used to convey the moral of the story. These issues become prevalent towards the latter half of the movie, and although the story is directed towards a younger audience, there was very little credibility in the reasoning used to express the importance of bees in nature.

The facts used by the writers are taken to the extreme, and, despite the tremendous suspension of disbelief usually required for children's movies, the glaring factual errors were almost impossible to ignore.

Despite the lukewarm reception by critics upon its initial release, *Bee Movie* is far superior to this year's earlier awful CGI-animated film *Shrek 3*, and it is definitely worth the price of admission. Although Jerry Seinfeld assembled a crew of A-list talent for his major studio debut, he should have spent a little more time developing the story. It isn't surprising why it was called *Bee Movie*, as a more apt title for the film would have been B movie.

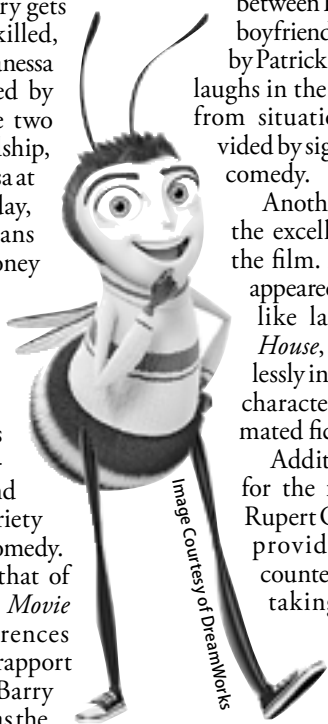


Image Courtesy of DreamWorks

Hansel from page 17

of the Witch's forest.

Unlike in most theatre, here, we see the trees and forest shifting around Hansel and Gretel as they become lost in the woods. Our characters don't simply move through a two-dimensional set; instead, the world pivots around them, bending and rushing across the stage to depict their desperation.

The Witch herself is a massive, awe-inspiring puppet, standing approximately 20 ft. tall with the singer in her upper half of the figure and several puppeteers controlling the lower half. She commands the stage with her fluid movement and relinquishes it only after she is tricked into her own expanding fireplace.

Baring the deficiencies of Humpferdink's composition skills, *Hansel and Gretel* continues to entertain, owing to the innovative puppetry and often playful dialogue. It's apparent that the magic here is maintained not by the original opera, but instead by the unique layers of motion that have been laid on top of it.

## Portugal. The Man discusses band life, inspiration

By Wade Cotton  
Contributing Writer

Check. One more line off the list of things I need to do before I die: hang out with a favorite band.

I did a review for a marginally popular and amazingly unique band named Portugal. The Man, and I had the pleasure of getting to talk to the trio, John, Zach and Jason, before their show at the Loft on Oct. 12.

According to the band, their favorite music is "mostly just the Beatles," though they added that there are some newer bands that they also like. On the road the guys enjoy watching *Arrested Development*, *Curb*

*Your Enthusiasm* and *Seinfeld*.

"When you have a season of those, you'd be surprised how quickly the time passes," John Gourley said.

The band also recommended Izzy's in Minneapolis as having "the best ice cream," and they told a story about a "really creepy" rest stop where they found mannequins in the bathtub.

Now, don't get me wrong, Zach and Jason sat down and talked for a while, but seeing as Atlanta traffic had held them back about an hour, they needed to get ready and set up some equipment.

So that was that. The other interviewers and I left for a while and

came back to the venue right as the opening band was about to begin. Gourley met us at the door, and in his

"The groove, the intensity, the lights, everything picked up for what was an incredibly intense experience."

congenial manner, asked if we were headed up. We did go in and watched the openers, The Great Depression,

who soothed the crowd with simple, calm, emotional acoustic music, full of heartfelt folk lyrics.

Once Portugal came on the stage, it was a completely different experience. The groove, the intensity, the lights, everything picked up for what was an incredibly intense experience. While tour director Ian Shaw controlled their flashing light show, Portugal jammed away with songs from all over their albums. The final song, a slowed down tribal version of "The Devil," was simply euphoric with its thumping bass and bluesy solos.

After the guys walked off stage, we got to talk about the performance

backstage, sweaty and worked. A quick rest, then it was time for the headliner, Rocky Votolato, to head up to the lights. We stood backstage and watched the folk singer, who was just as prodigious in his own genre, for the rest of the show.

I really don't have the vocabulary to tell how amazing that night was. Portugal isn't just a band of great musicians that make great music; they make even better people. Congenial, friendly, accommodating, Portugal are just good guys to know. On top of that, they play amazing tracks night after night.

As John Gourley said after the show, "It's all about that groove."

### sliver

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# Acclaimed *American Gangster* garners split vote

**OUR TAKE:** ★★☆☆☆

By Jennifer Aldoretta  
Contributing Writer

American cinema history is filled with gangster films, with many of them considered to be some of the top films of all time. Among these are films such as *The Godfather*, *Goodfellas* and *Scarface*, to name a few.

Ridley Scott's new *American Gangster* may very well be considered by many to be a film deserving a spot among those elite classics. But is all the hype and excitement justified?

The film takes place during the era of the Vietnam War. Frank Lucas, played by Denzel Washington, is a Manhattan drug tycoon who imports heroin from Asia and eventually turns his business into the monopoly of the illegal drug industry. He is a big family man who wants nothing

more than a happy, luxurious and comfortable life for himself and the rest of his kin.

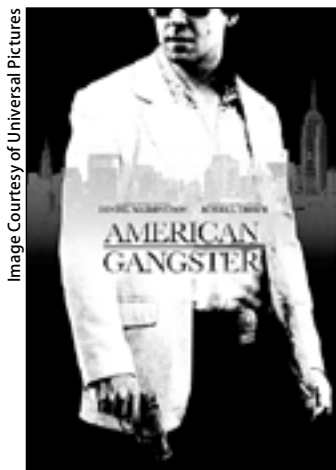
Russell Crowe plays Richie Roberts, the detective in search of the gangster importing the newest heroin craze, "Blue Magic." Little does he know he is searching in all the wrong places. Lucas has never shown up on the drug industry's radar with the police, so he must not be the person in charge of the heroin distribution... right?

Although the film is chock-full of Oscar-worthy performances, it feels extremely long and drawn-out and could have accomplished the same things in about half the time.

Not a lot happens for such a long movie. I was hoping for a little less conversation and a little more action.

The conversation between characters is extremely well written, but

for much of the movie, it seems as though there is simply too much filler. This is what the movie is made



up of: important events and events that we could have done without

all together.

Now this is not to say that the movie isn't worth seeing. The acting and directing are both astounding, and a majority of the writing is good. The good certainly takes precedent over the not-as-good, but it's just hard to get the unnecessary moments out of my head.

And I may get quite a few negative reactions for saying this, but the film doesn't really seem to stand out. Yes, it is based on true events, and, yes, Frank Lucas was one of the biggest drug dealers in U.S. history, but the writing for the film could have been better.

I left the theater feeling very unsure of my opinion of the movie. And throughout the entire 157 minutes, I found myself feeling extremely uninvolved in its events.

In my opinion, *American Gangster* has thus far been over-hyped,

especially when pertaining to the Oscars. I can understand why so many loved it and why it will likely end up being nominated for awards like Best Picture, Best Actor and possibly Best Original Screenplay, but in all honesty I think a film like *Eastern Promises* would be better suited.

Despite my negativity, if you are a gangster junkie who just can't get enough of New York in the 1970s, Al Pacino, mobsters and extremely illegal activity, then you will probably find yourself loving *American Gangster*. It's just not for everyone.

And if for the past 500 or so words you have been shaking your head and rolling your eyes after every phrase, then I have hopefully either intrigued you enough now to want to see the movie, or I have simply reaffirmed the fact that you disagree with me. Either way, I have done my job.

## Jay Clifford performs solo at the Variety Playhouse

By Trevor Stittleburg  
Contributing Writer

Jay Clifford came to Atlanta and played to a decidedly small but devoted crowd at Variety Playhouse last month. Clifford recently released his album *Driving Blind* under indie label Thirty Three and 1/3.

As former vocalist and guitarist of Jump Little Children, Clifford is a veteran of independent music and has spent considerable time developing his solo career since even before the band called it quits in 2005, after developing a large grassroots following over the previous decade.

Clifford's album is certainly a change from the music he is more well-known for as a member of Jump Little Children. In *Driving Blind*, he takes his music in a more mainstream direction, whether for

better or worse. Still, Clifford's music cannot be easily placed into one category, as some of the new tracks have pop-friendly lyrics mixed with edgier beats and rhythms. A good example of this is the title track, which has a repetitive, catchy chorus against a less mainstream beat.

Clifford's performance of "Don't Be Fooled," also from *Driving Blind*, also had a pop-driven feel. However, for many his powerful vocals are inseparable from the contemplative and innovative music of JLC. This is definitely audible in "Paralyze," another track from his solo album, which had a much less pop-friendly feel.

In previous tours, Clifford has literally played solo, but this time he played with a full backing band, consisting of members of the opener at the show, Slow Runner. The perfor-

mance did not disappoint, and both Clifford and his band showed their personalities on stage. Perhaps it was the drastic change in line-up from the recordings on *Driving Blind*, but the live performance sounded more distant than expected from the recorded versions of the songs. However, in each song Clifford's vocals rose above all else and provided the familiarity that drove home the performance.

About halfway through the show, the band left the stage for Clifford to play "Cathedrals," a track from *Jump Little Children's Magazine*, and one of the more popularized songs Clifford has been involved with (it was featured on the TV show *Everwood*). It was unfortunate that the show had such low attendance, as Clifford's performance of "Cathedrals" was impressive. After "Cathedrals," Clif-

ford played a few tracks solo along with the bass player of Slow Runner, John Gray. Some of the songs that followed were from Jump Little Children's final full-length record, *Between The Dim & The Dark*. Clifford performed the title track from the album with the band and joked that he tried to get his former JLC band mates in via satellite.

Clifford seemed to have more success with the crowd while playing songs from his CD, however, and interestingly, the crowd seemed to be there to see him play his own music and not his former band's.

Now that it has been two years since he parted ways with JLC, Clifford is expected to play his own show in his own style, and the lack of audience reaction to his renditions of tracks from his old band demonstrated that fact. However,

Jay played a lengthy and satisfying set, and his solo music shows promise in its own right.



Image courtesy of Thirty Three and 1/3  
Formerly of Jump Little Children, Jay Clifford has gone solo.



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Aladin was much better than The Lion King...  
I miss my dog Buzzle  
then find his closest neighbor, hit it, mark as true?  
Do my eyes deceive me, or did someone quote The Empire Strikes Back (aka Best Movie Ever) last issue?  
I hate my life here at tech.  
if i get one more email from john stein...  
I give up. I'm a member of the robotics club. I'll just build me a girlfriend!  
i love lamp  
paul hewitt... that press doesn't work  
are we ever gonna start nesbitt?  
arcadiy the tyrant  
when gailey's gone, we'll have to hire larry coker and 100 more gt police officers  
vt beat tech... and teke lost the undercard match  
Give me a sign Jenny and I am yours!  
I wish there was some sort of on campus dating website where I can see which girls are single and not just married to their friends...  
I just want some hot hermit girl who doesn't know how hot she is...  
Being an angry drunk is not cool, but bragging about it later is even worse. Thanks for passing out though.

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# THEME CROSSWORD: JOINT EFFORT

By Robert Zimmerman  
United Features Syndicate

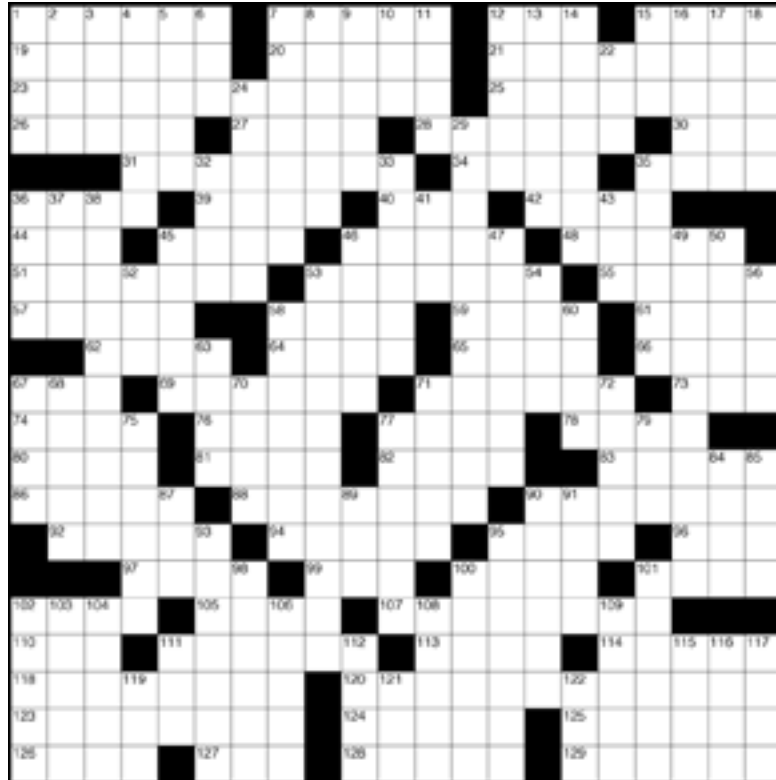
## ACROSS

1. A Gorgon
7. Disables
12. Actress Lupino
15. "\_\_\_ daisy!"
19. Like some Schoenberg music
20. Ascend
21. Persona \_\_\_
23. Submit to authority, in slang: 2 wds.
25. Conventioneer
26. Golfer's achievement
27. Fertilizer compound
28. Toughen, as a material
30. High alert
31. Strong brew
34. Anti-discrimination agcy.: abbr.
35. Hospital count
36. Sets a price
39. Long swimmers
40. London broadcaster
42. Three squared
44. Hall-of-Famer Dawson
45. Big boats
46. Kobe neighbor
48. Speech pattern
51. Bouillon's English cousin: 2 wds.
53. Suave
55. Tapestry
57. Tiny fish
58. Misfortunes
59. Lunch time, for many
61. Actress Merrill
62. Hideout
64. Would-be CEOs: abbr.
65. June 6, 1944
66. NCO: abbr.
67. Fermented drink
69. The universe
71. Tom of the 1990s "Late Late Show"
73. Kind of intersection
74. E-mail command
76. Base line?
77. Legal claim
78. Melt
80. Shakespeare heavy

81. Puppeteer Tony
82. Fairy tale opener
83. Seeing red
86. Show biz union: abbr.
88. Sorcerer
90. Warship in 1862 battle
92. Bundle
94. Rent
95. Go on foot
96. King's channel
97. Mutilate
99. Vigoda or Fortas
100. Lucille and \_\_\_
101. Louisville's river
102. Truck stop sight
105. Grable asset
107. Hammer's target
110. AFL partner
111. Piercing cry
113. Greek colonnade
114. Miss Winger
118. View from Dubrovnik
120. Cheer: 3 wds.
123. 2008 is one: 2 wds.
124. Zodiac's ram
125. Flowery
126. View from the Uffizi
127. Greek letter
128. Mother-of-pearl
129. Medieval tales

## DOWN

1. Verb with over, up or out
2. Lab device
3. Quarterback Flutie
4. Sam and Vanya
5. "\_\_\_ alive!"
6. Rinso rival
7. Victory crowns
8. Dillon of "Gunsmoke"
9. King with golden touch
10. WNW's opposite
11. Body fluids
12. Mindless
13. Love, to a fault: 2 wds.
14. Morning-after remedy, perhaps
15. Mausoleum item
16. Petco Park player
17. Warrior's mount
18. Dry goods measure
22. Salon supply



24. College of the Redwoods site
29. Tied at the finish line: 3 wds.
32. Dad in Dijon
33. Fix on an idea
35. Van Dykes
36. Priestly vestments
37. Appear
38. Like some shorts: 2 wds.
41. Base
43. Depression-era inits.
45. Cobwebbed area
46. Jars
47. Aspirin, e.g.
49. Timekeeper
50. Jessica of 1995 "Rob Roy"
52. Ga. neighbor
53. Special physical effort: 2 wds.
54. Warty hopper
56. Fill to the max
58. Unethical
60. No in Novosibirsk
63. Fliers of fable
67. Most populous continent
68. Flips through, as pages
70. GBS
71. Inasmuch as
72. Cologne's river
75. Cash

77. Untie
79. "Exodus" hero
84. Nobelist Morrison
85. Cube-maker Rubik
87. Small battery
89. Retriever, for short
90. Bad break
91. Ma Joad, for one
93. F-18, e.g.
95. Abelard's love
98. Actress Carey
100. Flap
101. Ancient theaters
102. Milan's La \_\_\_
103. Sea duck
104. Bugs \_\_\_, Chicago gangster
106. Scope lead-in
108. Molded serving
109. Dote on
111. Utter
112. Mongol title
115. Sitter's handful
116. Give a PG
117. Pro votes
119. Broker's offering
121. A Gershwin
122. Crowd the trough

**Morris** from page 17

the performance itself. Morrissey made a daring return four months later to the venue of choice: The Tabernacle.

The diversity of the crowd represented Morrissey's fan base quite proportionally, ranging from the elderly who fell in love with The Smiths' very first single to newly-exposed teenagers. Disregarding their levels of exposures, it is universal to claim that their fanaticism towards Morrissey is inarguably fervent.

Despite the welcoming atmosphere, the playlist was somewhat disappointing for most of the Morrissey fanatics in the crowd. Morrissey opened with the landmark Smiths' song "Stop Me If You Think You've Heard This One Before," which ignited the crowd's energy. With the powerful and provocative follow up of "Irish Blood, English Heart," Morrissey continued to sustain the

**"As the act came to an end...the fans' fervent spirit rose along."**

dedicated crowd.

Afterwards, the songs were primarily composed selections from his newest album, which has not been as well received as some of his older albums. However, even Morrissey's slightly uninspiring songs couldn't quench the enthusiasm of the crowd.

As the act came to an end, the playlist also regressed into Morrissey's more celebrated songs, and the fans' fervent spirit rose along. During the last song "First Of The Gang To Die," literal waves of human torpedoes were launched toward the front of the stage, propelled by fans underneath them, in a vain attempt to have themselves launched onto the stage, only to find the intercepting lines of security.

The conglomeration of excitement did not depart as the English icon left the stage, as he threw his shirt into the crowd, fans tore it apart to ensure acquiring their own pieces.

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