

ENTERTAINMENT

Technique • Friday, February 15, 2008

DANCING FOR HOPE

In benefit of Children's Healthcare of Atlanta, Tech's fifth Dance Marathon helped raise almost \$35K. Page 11

SWIMMING DISCUSSION

Mickey Malul and other members of the Tech swim team discuss this season's competitions. Page 30

2007-2008 OSCAR PREVIEW

Check out this year's nominees and our predictions for who should and will win.

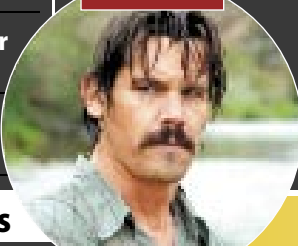


By Daniel Griffin
Senior Staff
Writer

Daniel Spiller
Staff Writer

Philip Tharp
Staff Writer

OUR PICK



There's no business like show business, and there's no show business like the Academy Awards. This year's ceremony marks the 80th Academy Awards, also known as the Oscars, hosted by the Academy of Motion Picture Arts and Sciences. The shindig will feature all of Hollywood's glitter and glam as well as some in-depth commentary on outfit choices down the red carpet. The Oscars will take place on Sunday, Feb. 24 at the Kodak Theatre. You can watch it on television on ABC beginning at 8 p.m.

Nominees

Juno
Atonement
Michael Clayton
No Country for Old Men
There Will Be Blood

BEST PICTURE

No Country for Old Men

The Academy has done fairly well with the Best Picture category this year. Typically, it seems there's only one, maybe two, pictures nominated that actually deserve the nomination.

This year, the most deserved three are *Atonement*, *No Country for Old Men* and *There Will*

Be Blood. *Michael Clayton* is the ultimate dark horse in this competition. *Juno* is a bit too cute, too over-constructed for its own good, which is why it feels almost like a courtesy nomination.

(Although *Little Miss Sunshine* did manage to pull an upset a couple years ago.)

No Country for

Old Men will most likely take this award for all the buzz and excitement surrounding the film. It's a very good film, very tightly constructed, showing the Coens stripped down to a minimalist edge.

But actually, *Atonement* deserves the Oscar if only for its development of literary movement. Adapting a novel and creating movement is often one of the most difficult aspects of film.

OUR PICKS



Day-Lewis | Christie

Nominees

George Clooney
Daniel Day-Lewis
Johnny Depp
Tommy Lee Jones
Viggo Mortensen

BEST ACTOR

This year's Best Actor nominees create memorable characters that range from demon barbers to Russian mobsters. As a "fixer" for a law firm, George Clooney (*Michael Clayton*) takes moviegoers to the ugly side of a corporate legal battle. An oil-soaked Daniel Day-Lewis (*There Will Be Blood*) shows us just how far greed can push a man. Johnny Depp (*Sweeney Todd*) uses razors to cut more than just hair. Tommy Lee Jones (*In the Valley of Elah*) is heartbreaking as a father attempting to justify his son's death. And of course, Viggo

Mortensen (*Eastern Promises*) is "just a driver."

This is a great year for the Best Actor category; all but Mortensen have been nominated before, and most have already taken home gold statues.

This year there is absolutely no debate over who should win. Although everyone who is nominated is extremely well-deserving, Daniel Day-Lewis's performance is truly epic. As a well-respected actor with a perfect performance on his hands, Daniel Day-Lewis will be bringing home another Oscar to accompany his first.

OUR PICKS



Barden | Blanchett

BEST ACTRESS

This year's nominees for Best Actress are from a variety of movie genres. Ellen Page was nominated for a comedy-heavy drama (*Juno*), and just like the film, she has become this year's underdog for the award. Cate Blanchett (*Elizabeth: The Golden Age*)

was nominated for her reprisal of the role of Queen Elizabeth. Laura Linney earned a well-justified nomination in the dark drama *The Savages*. Julie Christie's portrayal of a wife suffering from Alzheimer's (*Away From Her*) has garnered much acclaim. And although Christie has probably solidified herself as this year's frontrunner for the Best Actress Oscar, it is Marion Cotillard (*La Vie en Rose*) who is most deserving of the honor. Her biographical depiction of the French singer Edith Piaf was inconceivably brilliant. Cotillard paints a beautiful, mesmerizing portrait of Piaf's transformation from a young street singer, to a middle-aged rising star and finally to an old, drug-addicted iconic singer. Unfortunately, *La Vie En Rose* has not been a very popular film, which, combined with its foreign status, will likely result in Cotillard being snubbed.

Nominees

Cate Blanchett
Julie Christie
Marion Cotillard
Laura Linney
Ellen Page

BEST SUPPORTING ACTOR

The nominees for Best Actor in a Supporting Role provide just as much diversity as did the Best Actor nominees. Casey Affleck (*The Assassination of Jesse James*) plays a young wannabe bandit who gradually becomes disillusioned. Javier Bardem (*No Country for Old Men*) is terrifying as a killer in search of his money. Phillip Seymour Hoffman (*Charlie Wilson's War*) is a rebellious CIA agent. As a retired soldier, Hal Holbrook (*Into the Wild*) is touching as a new friend to an adventuresome young man. And Tom Wilkinson (*Michael Clayton*) plays a brilliant lawyer suffering from mental instability.

Although Casey Affleck and Tom Wilkinson are both excellent and well-deserving, the Oscar should and probably will go the way of Javier Bardem. Bardem creates arguably the most memorable character of the year in his portrayal of Anton Chigurh.

BEST SUPPORTING ACTRESS

Cate Blanchett is predicted to carry this category for her portrayal of Bob Dylan in *I'm Not There*. Her performance in the film doesn't really compare to certain other performances she has put in. The Academy has a love for seeing famous people imitated well on screen, and Cate Blanchett is especially proficient at it, garnering a previous nomination for *The Aviator* in which she portrayed Katharine Hepburn.

Ruby Dee is a throwaway nomination for just yelling and slapping Denzel Washington on screen. Saoirse Ronan has this spectacular brooding intensity for the short time she's seen on screen, and Amy Ryan is probably the closest one to overtaking Blanchett as a struggling mother in *Gone Baby Gone*. The award is going to Blanchett all the way.

BEST DIRECTING

The Coen brothers are the pack leaders because they have turned in a huge critical and commercial success with *No Country for Old Men*. It would have been nice to see the brothers win for a more Coen-esque film. *No Country* has the Coens sheared down, but they are the frontrunners nonetheless.

P.T. Anderson has a familiar place on the list with *There Will Be Blood*; his style of directing is precise and focused. *Juno* is all in the script, not the directing. Also nominated are Julian Schnabel for *The Diving Bell and the Butterfly* and Tony Gilroy for *Michael Clayton*. Notable missing directors: Tom Tykwer for *Perfume*, Danny Boyle for *Sunshine*, David Lynch for *Inland Empire*, Joe Wright for *Atonement* and Todd Haynes for *I'm Not There*.

BEST ORIGINAL SCREENPLAY

This year provided some creative and entertaining original stories; all of the nominees have every reason to win. The favorite of the year is *Juno*. The movie creates great characters and an adorable style. It may not be the most original in the story itself, but in the way it is told and executed, *Juno* is a winner.

BEST CINEMATOGRAPHY

With the spectacular looking films this year, cinematography is an important category, encompassing lighting, framing, color palette and often camera operation. *Atonement* trumps the other films for its transition between subdued hues in the battle scenes to rich, saturated ones of the castle house at the beginning of the film.



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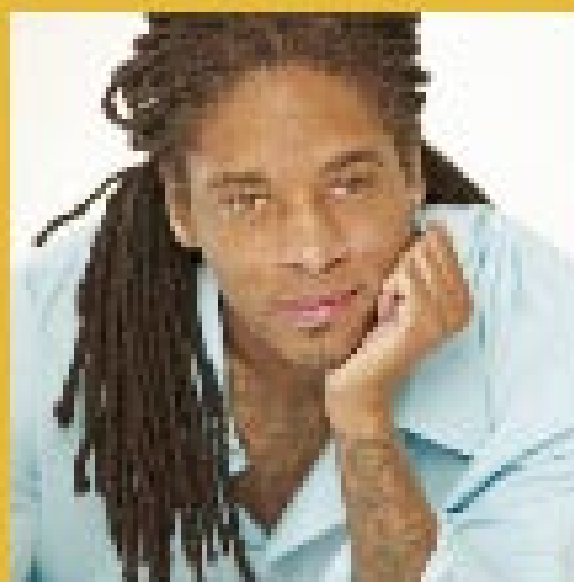
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DramaTech shows

DramaTech will present *The Valiant* and *Waiting for Godot*, opening tonight, Feb. 15 at 8 p.m. in the DramaTech Theater. The shows will also play on Saturday and will continue next Wednesday, Feb. 20 through Saturday, Feb. 23. Tickets are \$5 for students, \$8 for faculty and \$10 for the general public.

Wooten at Variety

The Variety Playhouse will host Grammy-winning Victor Wooten and his band this Friday, Feb. 15 at 8:30 p.m. Tickets are \$20 in advance through Variety Playhouse and Ticketmaster; tickets will cost \$22.50 at the door.

Mardi Gras magic

The Atlanta Symphony Orchestra celebrates Mardi Gras with a special performance featuring the Side Street Strutters tonight and Saturday, Feb. 16 at 8 p.m. The shows will comprise a variety of singing, tap-dancing and jazz music. Tickets range from \$20 to \$58 and can be purchased through woodruffcentertickets.org.

B&B Circus rolls in

The Ringling Brothers and Barnum and Bailey Circus is coming to Philips Arena starting today and will continue through Feb. 24. Most days feature multiple shows; check for times at philipsarena.com. Tickets start at \$14 and go up to \$130 depending on seating.

DMC 4 proves great, not legendary

By Vivas Kaul
Staff Writer

Devil May Cry has had a long and bumpy ride in its short franchise history. The series was created by Capcom, the famous game studio responsible for the *Resident Evil* game series. When the series first premiered in 2001 for the PS2 it was hailed as an instant classic. It was seen as a game that "made *Resident Evil* look like the slow zombie." However, after a meteoric performance for the first installment, the sequel (*DMC2*) and prequel (*DMC3*) both received harsh criticisms from both critics as well as the gaming public. *DMC2* was berated for its lack of compelling story coupled to absolutely atrocious gameplay. Shortly thereafter *DMC3* received mixed reviews for its incredible increase in difficulty.

Now two years after the previous game, the gaming community finally gets to see the next chapter in the compelling saga of Dante, the self-employed demon hunter and owner and operator of Devil May Cry, in the first next-gen installment, *Devil May Cry 4*.

Like the previous games in the series, *DMC4* follows the story of the demon hunter Dante. Dante is the son of the legendary demon knight Sparda, who switched allegiances in an attempt to atone for his past deeds and save humanity from the onslaught of the demon hordes from hell. Following in dear old dad's footsteps is Dante, who, armed with his dual Berettas Ebony and Ivory (named for their colors), his father's sword, demonic powers and a whole slew of other tricks, is a walking one-man army.

Perhaps one of the reasons that *DMC* as a series has had such a strange developmental story lies in the risks that Capcom takes with the franchise. However, unlike its predecessors, *DMC4* seems to benefit

in terms of its story and gameplay thanks to such inventive ideas.

For example, many players would expect to take control of Dante right off the bat as he heads into the city of Fortuna in order to assassinate the local leader, Sanctus. The narrative takes a turn though when we are introduced to Nero instead. In fact, it is Nero around whom the main portion of the game revolves. Nero is a member of a group of knightly demon hunters called the Order of the Sword. This brotherhood has sworn to protect the city of Fortuna from demons at all cost.

It also turns out that his romantic interest, Kyrie, is the sister of his long time comrade in arms, Credo. Nero believes Dante to be some kind of terrorist and, under orders from Credo, pursues Dante in an attempt to apprehend him. Unbeknownst to him, however, there are forces at work which will force these two sarcastic adversaries on a path to a common end that could mean the fate of both Fortuna and the world at large.

After an amazing opening sequence in which Dante bursts through a skylight and nails Sanctus in the head, a tutorial fight sequence ensues in which the player takes control of Nero. Using Nero in combat is vastly different than using Dante. Fans of *DMC3* will remember that Dante possessed a range of styles which featured moves unique to that style set. Those same sets make their return in *DMC4*. The best part is that the player no longer has to pause the

game in order to switch styles, as each is mapped to a different direction on the D-pad, providing for fast style changes on the fly.

Nero, by contrast, possesses his demonic arm, the Devil Bringer. What originally seemed like a risky idea turns into one of *DMC4*'s most enduring gameplay mechanics. The Devil Bringer is great for grabbing enemies and performing amazing combos on and off the ground.



Cover Courtesy of Capcom

Like its predecessors, *DMC4* features a mission-based level system. Each mission takes place in a different closed area with its own map. Each mission packs its own set of enemies, puzzles and even bosses. Enemy groups

thrown at the player in the later levels are larger than the first sets, yet thanks to a very clean and crisp combo-ing system, are easy to take down. Combo-ing is also important for how each mission is graded. At the end of each mission the player is given a score that determines his rank for that mission and how many proud souls he obtains. Souls can be used to upgrade equipment while collected orbs can be used to buy items.

Each of the environments is also very lush and vibrant. Textures are carefully modeled and landscapes range from city streets, creepy castles and lush green forests with no slowdown, and almost no load

times between screens. Load times are further decreased on the PS3 version of the game, which requires its users to install files to the hard drive prior to playing. While this is somewhat annoying (and lasts for 20 freaking minutes), the payoff is ultimately worth the time.

Within each of these environments are scores of different enemies and bosses that are massive in scale. Fighting the bosses also becomes more strategic than before, as preserving your combo meter's ranking is crucial to getting that S rank for a mission.

Moreover, the game features a slew of unlockable artwork, two additional characters and unlockable difficulty levels that range from expert to absolutely <expletive deleted> ridiculous. Many veterans of the series will also be happy to know that the initial difficulty levels are nowhere near as hard as *DMC3*. These are, of course, provided in addition to the long list of Xbox Achievements and Playstation Accomplishments.

All in all *DMC4* is largely a return to the series' roots. The game is arguably one of the current best hack and slash next-gen titles. However, despite these improvements, *DMC4* seems to have something holding it back.

Perhaps it was the desire to return to the game's beginnings coupled to Capcom's previous failures with the franchise that made them approach this installment with a healthy dose of caution. It is this slight, albeit brief, hesitation that makes *DMC4* a great game as opposed to an amazing game. Despite these minor problems, though, fans of the series will find plenty here to occupy their time, and *DMC4* is a must-have both for die-hard veterans as well as players who have been wanting to get involved for the first time. If you get the chance, don't pass on this game.

Correction

Last week's caption on page 17 for the story "MovieFest finale hits off with impressive screening" incorrectly stated that Buzz Studios won the award for Best Picture. The caption should have credited 1.618 Films with winning the Best Picture Award.

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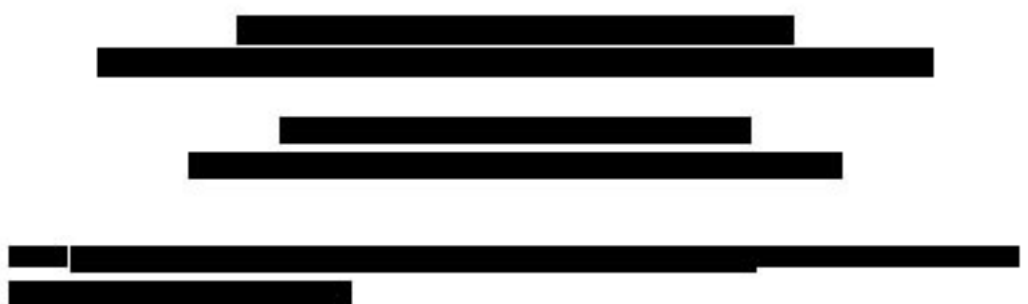
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Will have correct Sudoku for next week to make up for scandal.
Tsquare: Save my work, don't take me on a stupid field trip

PURA

Summer 2008 Applications due March 3



Definitely, Maybe offers decent V-Day fare

OUR TAKE: ★★★★★☆

By Philip Tharp
Staff Writer

While *Definitely, Maybe* will most likely be regarded as this year's quintessential Valentine's Day movie, it is much more than that. It ultimately provides the audience with a unique and honest portrayal of a young man's foray into the world of broken hearts, failed relationships and attempted marriages.

Creative (for a romance movie) in its semi-simplistic, non-linear plot line, the story also succeeds as a mystery; it leaves the viewer constantly guessing as to who the lead character's mysterious wife may be.

Although Adam Brook's film is not a masterpiece by any means of the imagination, it is much better than most of the other schlock spat out by Hollywood this year (*Meet the Spartans*), and as such it should be recognized for its ingenuity and avoidance of becoming part of the tired retread of sequels and garbage that plague today's film market.

The film begins with Will Hayes, played with perfect comic timing and charming wit by Ryan Reynolds, getting served with a divorce while at work. Although already separated from his wife, this unfortunate circumstance sparks his daughter's (Abigail Breslin) interest in how Will met her mother. Will, initially reluctant to tell the story, caves to

his daughter's sincere curiosity, but only does so on the condition that he change all the names of his three

"[Definitely, Maybe] ultimately provides the audience with a unique and honest portrayal of a young man's foray into the world..."

major girlfriends, making each of them a possible ex-wife. What follows

is a series of flashbacks with narration from Will as he recounts the hardships encountered upon moving to New York to work on Bill Clinton's 1992 presidential campaign.

Elizabeth Banks plays Will's college sweetheart "Emily," who, somewhat hesitant to let him go to New York, has little further appearance in the film after she turns down his marriage proposal. Several years later, Will's next relationship with an aspiring journalist "Summer," played with a coy yet cold attractiveness by Rachel Weisz, progresses quickly. However, in a manner that parallels the events with Emily, things abruptly turn sour with Summer, and she unknowingly foils his plans for marriage. Finally, Will realizes his

crush on long-time friend "April," portrayed innocently by Isla Fisher. Only he's too late; she seems to have found a new boyfriend, and her interest in Will has faded. However, unexpectedly one of these three of Will's loves returns and a relationship that was once lost is rekindled.

The entire plot underscores Will's naïve pursuit of marriage, while at the same time helps to antagonize the character so much so that he eventually realizes his true love and sets out to right his wrongs.

The film largely succeeds due to the honest and heart-warming performance from its lead actor, Ryan Reynolds. He convincingly tackles

See *Maybe*, page 21

The Bravery proves lacking live at The Roxy

By Hahnming Lee
Sports Editor

The Bravery played to a sold-out crowd at The Roxy last Saturday night. The set drew from their two studio albums and mixed in some of their new material in the nearly one-hour show.

The band burst onto the scene in 2005 with their hit "An Honest Mistake." It made the rounds at nearly every real and imaginary party. Its strong electronic beat and easy-to-remember chorus made the track a perfect one for kids stumbling around in some guy's basement. The

song subconsciously made its way into the heads of people everywhere, and half the time they didn't even know how.

This type of environment can hide a band's weaknesses. Weak lyrics are drowned out by loud beats and the repetitive nature of some songs can be grating without the aid of alcohol or some hallucinogenic.

In a live performance, the whole package is on



Photo by Lauren Wright/STUDENT PUBLICATIONS

Despite having catchy songs, The Bravery delivered a disappointing set last weekend live at the Roxy.

display. The conventional wisdom is that live music always sounds better than recorded music. It's almost true, but the band has to have some sort of catalog to be capable of sounding great.

Sure, the audience could be dancing, they could be jumping around, but the focus is on listening to the band. Some bands are able to transcend their shortcomings and still play a great show, but others cannot hide these flaws.

Unfortunately, The Bravery fell into the latter group and its weaknesses were magnified in concert. The songs became repetitive and eventually just blended together. With the band playing a full set of songs, it became obvious that these guys are better consumed in three or four-minute slots.

To make matters worse, they actually ignore many of their strengths. Their new songs attempt to be more sincere and even loving, abandoning the structure that brought them success. When the group loses the

See *Bravery*, page 21



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Savages shows somber story

OUR TAKE: ★★★★★

By Jennifer Aldoretta
Staff Writer

Death and mortality have always plagued the human race. Death is inevitable. But somehow, even as it tears apart family after family, it has a funny way of bringing us closer. *The Savages*, a 2008 Oscar nominee for Best Actress and Best Original Screenplay, was written and directed by Tamara Jenkins.

Brother and sister Jon and Wendy Savage are ordinary people leading ordinary lives. But when they receive news of their father falling ill, they are faced with a decision. They must take on the challenge of caring for him—which is more than he ever did for them—but still the decision of whether to put him in a nursing home isn't an easy one.

Both siblings are aspiring writers who, at first, find it a tremendous inconvenience to be looking after the man who is responsible for their screwed-up childhoods. The pain of listening to his two children argue over what to do with him—though with the dementia he is not quite sure exactly what is going on—has him deteriorating by the day.

Even as Jon and Wendy fight, argue and drive their father into sadness, their combined efforts to care for their father give their lives a little more meaning.

As you might have inferred from the Oscar nominations, the acting in this film is phenomenal.

Laura Linney, who plays Wendy, and Philip Seymour Hoffman, who plays Jon, are unbelievably convincing in their roles. And although Hoffman was not nominated for an Oscar for this film, he certainly gives an Oscar-worthy performance.

Jon and Wendy's father, Lenny Savage, who is played by Philip Bosco, is absolutely heart-wrenching in his role. For a good portion of the

but at the same time the conversation felt completely natural.

Usually, in films of this genre, the camera work is never anything spectacular. But in *The Savages*, Jenkins just makes it work. It's not bland or plain...it just works with everything else. And it adds to the film as it should.

Nothing in the film is far-fetched. Everything feels like it is happening right before your eyes—like you're watching someone's life pan out right in front of you, but the person is just too captivated to mind that you're observing him.

The Savages is not uplifting as a whole, but there are moments when you will catch yourself smiling and laughing. It is a film that gives us hope as human beings. It makes us remember why we are here (whatever your beliefs may be) and who we are here for.

The Savages will likely drive you to tears. It will make you want to take a closer look at the way you live and think a little more about the way you want to live. Very few 2007 films accomplished this. And even if you think you would rather see a film such as *Step Up 2 The Streets* or whatever it is you are into, this film will affect you, and it will touch you.

It is an Oscar nominee for good reason, so don't let an opportunity stray from your grip. Rather than letting yourself be drawn into a film simply for the aesthetics or sound effects, see a film that will affect you for a change. Be a part of the Savage family.

"It is an Oscar nominee for good reason."

time I was sitting in the theater, my eyes were on the verge of tears for this poor father. Even though he may not have been the best parent, something about illness and struggle makes the heart more forgiving.

Not only was the acting truly moving, but the writing was as well. If the actors had been given a bad script, the film would not likely have gotten any Oscar nominations. However, the writing was beautiful,



Image Courtesy of Fox Searchlight

Siblings Jon and Wendy Savage come together to deal with the complications that ensue from dealing with their aging father.

Maybe from page 20

the dramatic situations in the film, while at the same time provides a significant source of the comic relief. Reynolds has always shown extreme versatility in his films, and while the character of Will Hayes is not an unusual role for Reynolds, the actor brings a sense of understanding and honesty to the character, allowing each audience member to relate.

Reynolds is a budding new actor of our generation, and he is beginning to get the credit and roles he deserves. From his humble beginnings in the sitcom *Two Guys, a Girl and a Pizza Place*, this actor has grown, accepting more mature roles. He is bound to have many more strong performances to come. Reynolds is aided by strong performances from his supporting female cast. His interactions with Breslin seem authentic, and while the script has her speaking lines for a character that should be older,

she does so with a natural ease, slightly offsetting the awkwardness such writing instills. Each of Will's love interests are portrayed with subtle differences by the three lead actresses; however, they all have a genuine chemistry with Reynolds that gives much more credibility to their relationships. Further support comes from Kevin Kline as Summer's professor, a crude alcoholic writer who provides additional bits of comic ingenuity.

The direction of the film is generic, yet despite the subjective narration and storytelling given by Will, it succeeds in somewhat objectively portraying the events on screen. And while the rating I've given it (4 out of 5 stars) may seem absurdly high, give the film a chance before brushing it away as another typical "chick flick." Given the terrible romantic films that generally grace the cinemas during Valentine's Day, you can't do much better than *Definitely, Maybe*.

Bravery from page 20

electronic and synth noise and relies on just the power of their words, they sound plain ordinary.

Lyrics were never their strong suit. On record it can sound forced, but in person it can sound even worse. A band that writes the line "You put the art in re-tarted" in good conscience has to know they won't be winning any Grammys. And that's from a song aptly titled "Public Service Announcement." The song is easily one of The Bravery's strongest songs, yet it sounds like they don't

"When the group loses the electronic and synth noise and relies on just the power of their words, they sound plain ordinary."

even know it.

They even try to put a political spin on one of the songs. Before playing it, lead singer Sam Endicott urged people to go out and vote. He said it all related to their next song, "Every

Word is a Knife in My Ear." It was an interesting attempt to make something serious out of anything but.

This is all not to say that they are not a good band; their music is the perfect background album for just

about anything. They thrive in places where they are just another detail at a party or the last minute addition to a playlist. When all eyes are on them, you wish you still had the pause button.

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Two Bits proposes new holiday after Valentine's: national End-It Day

Yesterday was Valentine's Day, a holiday of Christian origin. While Easter and Christmas mark important dates in the life of Jesus Christ, Valentine's Day celebrates the day Saint Valentine bought his first Playboy. I celebrated Valentine's day in my traditional manner, in which I buy a large heart-shaped box of chocolates, then search for the saddest, loneliest girl I can find on campus. Then I sit down next to her and slowly eat chocolate in front of her while exclaiming how great it is to be in a relationship.

Some people despise Valentine's Day. The holiday is banned by the religious police in Saudi Arabia, which is a pretty good idea; but then again, these are the people that blame rape victims for being alone with a man in the first place, so I'm not sure we should be following their lead. Instead, I propose that today, Feb. 15, should be declared a new holiday: End-It Day.

Nationwide, people should gather together with their loathed significant others and dump them. This will leave more singles on the market for the dateless losers that couldn't hook up during Valentine's Day and will provide a day for people to finally gather up enough courage to break up the terrible relationships they're in.

My first breakup occurred in seventh grade. Her name was Tiffany, and every day she wore a necklace with letter beads that spelled out "Lance" because Lance Bass was her favorite

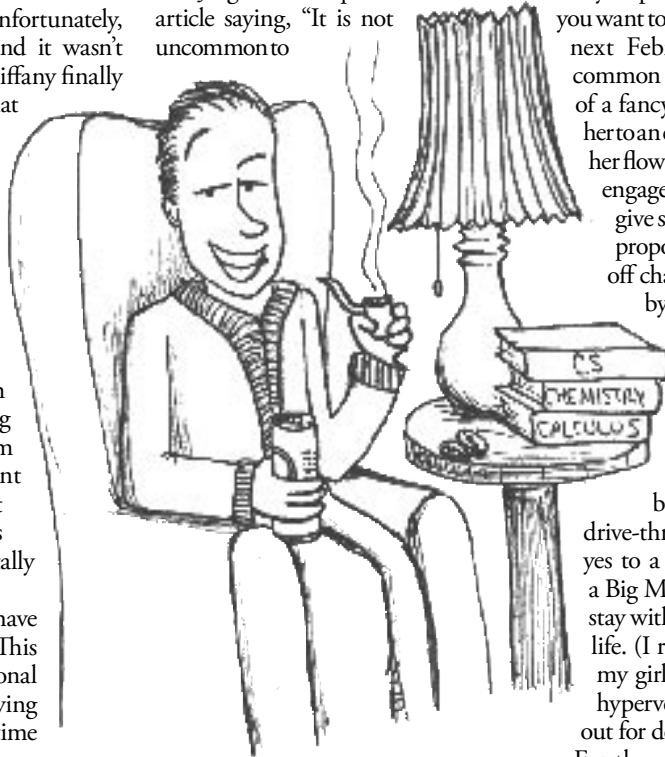
'N Sync member.

After three grueling days and receiving the 50th banal note from her before math class, I had to end it. I did the manly seventh-grade thing and told my best friend Nick to break up with her for me. Unfortunately, Nick chickened out, and it wasn't until a week later that Tiffany finally found out. Furious that she was the last person in the entire school to discover I had dumped her, Tiffany passed around a revenge note claiming I practiced kissing on my dog. Last I heard of Tiffany, she was working as a stripper in Detroit, while I am currently entertaining several lucrative offers from engineering consultant firms. It also turns out that Lance Bass, Tiffany's big schoolgirl crush, is totally gay.

I'm sure many of you have similar horror stories. This is why we need a national End-It Day. No worrying about finding the right time and place to breakup, or even coming up with what to say. On Feb. 15, you simply give her a Hallmark Card that says "Roses are red, violets are blue; now that I've dumped you, you probably are too."

Ideally, you'd never be in a

relationship in the first place. Humans should be more like the topi antelope. According to a BBC news article, "The topi antelope come together once a year for just over a month to mate." Dr. Bro-Jorgensen was quoted in the same article saying, "It is not uncommon to



see males collapsing with exhaustion as the demands of the females get too much for them." I know what animal I want to be when I get reincarnated.

While I think the Nobel Peace Prize should be given to the man who

came up with the concept of a one night stand, I support those of you that choose to marry. If you find that special person that you want to stick to you for the rest of your life like a barnacle on a rusty ship hull, then go for it. But if you want to avoid the divorce papers next February 15th, avoid the common Valentine's day mistake of a fancy proposal. Do not take her to an expensive restaurant, give her flowers and show her a big fat engagement ring. Women can't give serious consideration to a proposal when they're drunk off champagne and distracted by a shiny diamond. This is why the divorce rate is so high; people get caught up in the moment and marry when they shouldn't.

All proposals should be done at McDonald's drive-thrus. A woman who says yes to a marriage proposal over a Big Mac is a woman who will stay with you for the rest of your life. (I regret ever telling this to my girlfriend because now she hyperventilates whenever we go out for double cheeseburgers.)

For those looking for inspiration this End-It Day, consider how successful I've become at dumping women. I relish the breakup. The breakup is when I get to tell a girl all her faults.

I enjoy it so much that I'll date

someone I scorn just to have the joy of dumping them.

Once I took a girlfriend out to play paintball. She made the classic rookie mistake and used all her ammo up early, so when I finally met her defenseless on the field I told her that not even the camouflage shirt she was wearing could hide her fat rolls, and that it was time to start seeing other people. Then I shot her in the fat.

A good breakup requires creativity. To get rid of one girl, I brought her to a Chinese restaurant and at the end of dinner gave her a personally made fortune cookie that said "today your boyfriend is dumping you, your lucky number is 1, because you are now single."

Sometimes, there are circumstances that prevent you from dumping someone in person. For instance, my current girlfriend has a black belt in jujitsu and carries bear mace. Now, in the true spirit of End-It Day, this is for you, Shannon: it's over.

I can no longer date a woman that can bench press more than me or has a jawline as masculine as Superman's. I expect you to return my Soulja Boy CD, you damn she-beast. Now, you might be a little upset with me right now, but please consider that this shouldn't come as a complete surprise.

If you feel like physically hurting someone right now, mace Nick—he was supposed to dump you for me this morning in Econ.

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THEME CROSSWORD: LOVE LETTERS

By Robert Zimmerman
United Features Syndicate

ACROSS

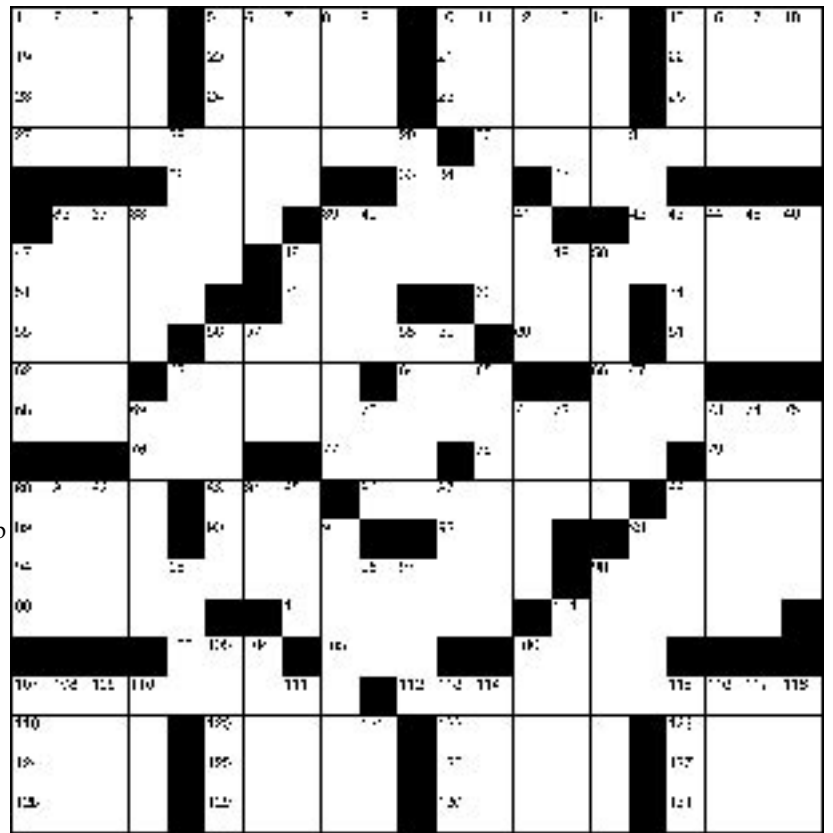
1. Edward Jones Dome players
5. Title for Macbeth
10. Steeple topper
15. Ship's bow
19. Track
20. Oman neighbor
21. Underneath
22. Creepy
23. Head of France
24. Boxer Carnera
25. Sudden rain
26. Shop-window sign
27. What Burns' love was like: 4 wds.
30. Billy Wilder's 1957 film "Love in the ___"
32. Functions
33. Letter on a key
35. ___ Locka, Fla.
36. "Rienzi" composer
39. Turning right, for dobbie
42. Tartan
47. Words of woe
48. Love is, according to poet Southey
51. Appropriately
52. Mass. Cape
53. "... and ___ bed."
54. Dickens tot
55. Badminton piece
56. Fabric with raised pattern
60. Ring setting
61. Besides
62. SFO posting
63. Rodeo steed
64. Globe
66. Miss Farrow
68. Love, to Shakespeare's Adonis: 4 wds.

76. ___ de deux
77. Words at the altar: 2 wds.
78. Pop's Frankie
79. 34th pres.
80. Marco of Venice
83. Wheel center
86. Ready for battle
88. Walk-on part?
89. Portent
90. Fertilizer compound
92. Unit
93. Fathered
94. Love is, in song hit of the '50s: 2 wds.
98. Rubber stamps
99. Teaser
100. Stuck up
101. Some dogs
102. Ala. neighbor
105. Israeli weapon
106. TV label
107. Love is this, to poet Masfield
112. Love does this, says Virgil: 2 wds.
119. Highland miss
120. Distance in France
122. Comes down in sheets
123. Kingston singers
124. Kitchen floor debris
125. Scottish hillsides
126. Ascend
127. Rounds
128. Old Kremlin VIP
129. Dispatches
130. Carrying a load
131. Peer ___

DOWN

1. Vatican tribunal
2. Declare
3. Spouse
4. "Rosebud" was one

5. In galley form
6. Cowboys, at times
7. Gulf rulers
8. Skipper of Verne's "Nautilus"
9. Grandson of Adam
10. "60 Minutes" network
11. Puts on a new coat
12. Norway's patron saint
13. ___ voce
14. Look for bugs, in a way
15. Lowly worker
16. Take back, for short
17. Nabisco product since 1912
18. "Perfect Fool" comedian
28. Of ice cream, warming up
29. Blunt-tipped sword
31. Enthralled
34. Towel ID, perhaps
36. Elk
37. Coast-to-coast connector
38. Medieval money
39. Italian dumplings
40. Norse epic
41. Drink for sailors
43. Kind of equation
44. Genesis shepherd
45. Misfortunes
46. Editor's instruction
47. Decca, e.g.
48. Revered images
49. Western tribe
50. Praise
56. Take a refresher course: 2 wds.
57. Director ___ Howard
58. Fund-raising target
59. Before, to be brief
63. Jamboree org.
65. Hogwash!
67. Wrath
69. Romulus, to Rome
70. Sacred peak of Crete



71. Moved along
72. Even score
73. Worshipper
74. Loafers
75. Requires
80. "___ and Circumstance"
81. Gen. Bradley
82. Letterman rival
84. Web locator, for short
85. Honey makers
87. Sahl of stand-up
88. Location
91. Declared invalid
93. Attendant of Bacchus
95. Cushy
96. Egg carton: abbr.
97. Of the ear
98. Blixen pseudonym
101. Stock exchange
103. Arms and legs
104. Blazing
106. Sea-monster prototype
107. Soak up a spill
108. Corn servings
109. Travel industry org.
110. Cold War adversary: abbr.
111. Ñ Bator
113. Fire or harlequin
114. Ibsen heroine
115. Party line?
116. "You're in the Ñ Now"
117. Trace an outline
118. The take
121. Tricky curve

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A white Mac ibook laptop has been misplaced and picked up by someone Monday morning 1/28/08. It was last seen on top of a white metal box by the side entrance to Stamp Health Services at Georgia Institute of Technology (GA Tech). There is a \$500.00 reward for its return (condition determines full price/few questions asked). If you have found this item please contact Ricky Livingston in Health Promotion at 404-894-1072 ricky.livingston@health.gatech.edu

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Babysitter Needed. Looking for a sitter for 7 yo+5 yo boys most Tues./Thursday afternoons each month. N. Buckhead area. Must have car. \$12/hr. If interested-call Whitney-4-816-8752

Volunteer at Camp Wannaklot, July 19-25, 2008 and help kids with bleeding disorders have a fun-filled camp experience. Must be 18 or older. Contact Kim: 770-518-8272, www.hog.org.

Summer Camp Staff Positions available in Covington, GA for leadership programs and recreation. Contact Georgia FFA-FCCLA Center at gaffacamp@aol.com or visit www.Georgiagaffacamp.org.

WESTMINSTER SCHOOLS Atlanta Summer Day Camp seeks employees with integrity and character to fill all positions (swimming, canoeing, archery, arts and crafts, etc). 3 sessions: June 2-July 11, Monday-Friday, 8:30-4:00. Staff Training May 27-May 30. Info, Salary www.westminster.net/summer

MDA needs volunteer counselors for week-long summer camp, July 26-August 1, 2008, for children with neuromuscular disease. Excellent source of community service hours. No cost. Interested? Please contact Peggy Hood, phood@mdausa.org. or 770-621-9800.

Private In-town Country Club looking for the following: part-time servers (immediate openings); seasonal beverage cart drivers (beginning in May). Flexible full and part-time hours, Free Meals, Golfing Privileges, Contact Scott Brynski at sbrynski@dhgc.org or apply in person: 740 Clifton Road NE, Atlanta, Georgia 30307 (Druid Hills Golf Club).

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