

# ENTERTAINMENT

Technique • Friday, September 29, 2000

## Björk crosses the gulf

An artist who can successfully jump from music to movies is rare, but Björk has truly done it in style. **Page 23**

## Here she is, Miss Illinois

Minnie Driver takes a turn as a beauty queen who finds what really matters in life in her quest for the crown. **Page 27**

# 'Remember the Titans' sticks to the old Disney format

By Daniel Weksler  
*You will run a mile!*

**MPAA Rating:** PG  
**Starring:** Denzel Washington, Will Patton  
**Director:** Boaz Yakin  
**Studio:** Walt Disney Pictures  
**Running Time:** 113 minutes  
**Rating:** ★★

*Remember the Titans* is a perfect movie if you're looking for the basic Disney plot of someone overcoming large downfalls to achieve greatness. However, if you're looking for an adventure or action movie, this movie isn't for you.

Denzel Washington follows up his award-winning performance in *The Hurricane* with a decent role as Coach Boone, a African-American coach who is appointed to the head coaching position at the local football team,

beating out the decidedly Caucasian Coach Yoast (Will Patton) at a time when racial tensions are at a maximum. The film follows the trials and tribulations that each coach goes through in their efforts to peacefully co-exist while trying to build a winning football team.

The players on the team come from both races—meaning that they also have trouble getting along with each other—but the coaches involve the athletes in activities that end up providing the funny moments in the film.

One of the boys annoys another by playing country music,

which the second boy considers pure torture. Another equally funny scene occurs between the two sides and involves a round of jokes about each other's mothers having sex with them the previous night.

While the movie didn't have a great plot, it did demonstrate some of the strengths of the actors featured. Washington does the best job possible playing a role that could easily have been played by someone of lesser caliber. This was too mediocre a role for someone who's played in so many great

Though they succeed in sticking to the Disney standard, *Titans* still lacks some character that it deserved.

See *Titans*, page 29



By Tracy Bennett / WALT DISNEY PICTURES

Denzel Washington's immense talent is somewhat squandered in his role as head coach of an interracial football team in *Remember the Titans*, a formulaic Disney film.

# Hey Mr. DJ, think twice before turning up this 'Music'



By Jean-Baptiste Mondino / WARNER BROTHERS RECORDS

Madonna has changed her image and music almost as often as other pop artists change their socks. She returns to the dance floor with the ambitious but uneven *Music*.

By Alan Back  
*Brain needs new spark plugs*

**Artist:** Madonna  
**Title:** *Music*  
**Label:** Warner Brothers  
**Genre:** Pop  
**Tracks:** 10  
**Rating:** ★★

You have to give Madonna credit for constantly reinventing herself and trying to stretch out into new areas. On her new album *Music*, she continues to explore the club/dance territory she entered with 1998's *Ray of Light*. She gets points for effort, but the actual product doesn't quite measure up as well.

A good deal of the disc bears a strong European dance flavor thanks to production work by William Ørbit and French club performer/remixer Mirwais Ahmadzai. That feel comes through right from the start of the title track, also the first single and

opening cut. It's funky, it's scatchy, it's almost insanely fun to groove to. Still, it wears a little thin by the end, as do several other cuts.

Relying too heavily on a bag of electronic tricks has always been a problem for club/techno artists, and Madonna falls victim to it a few times. She picks up an irritating stutter and hiccup on "Impressive Instant," then lifts a trick from Cher (circa "Believe") for the soupy, melancholy "Nobody's Perfect." The worst of the bunch is the coma-inducing "Paradise (Not for Me)," which nearly abandons any semblance of a beat and drags on for more than six minutes.

The songs that connect most solidly are the ones that go easy on the special effects. Listen for hints of Dido and Sarah McLachlan to bubble up when Madonna has little more than an acoustic guitar to back her. Also pay attention to "Runaway Lover," which echoes Rabbit in

the Moon and sounds much cleaner than the tracks that come before it.

It's just about impossible to convey anything meaningful in a club context, but "What It Feels Like for a Girl" gets the job done reasonably well. This one feels very mellow, but carries a hidden urgency that nicely complements Madonna's reflections on how young women are expected to behave in today's world.

"Selling out is not my thing," she sings near the end of the disc. It's a little strange, hearing this line from somebody who has nearly two dozen gold- and platinum-selling albums and singles to her credit. It's even stranger, considering how many times the woman has changed her public image to keep people interested in her. *Music* almost seems caught in that split, trying to be different things at once and never quite succeeding at any of them.

# Branagh blends music and Shakespeare in 'Labour Lost'

By Casey Fiesler  
*Lovin' the entertainment section*

**MPAA Rating:** PG  
**Starring:** Kenneth Branagh, Alessandro Nivola, Alicia Silverstone  
**Director:** Kenneth Branagh  
**Studio:** Miramax Films  
**Rating:** ★★★★★

Combining the eloquent lyricism of Shakespeare and the magical elegance of 1930s musicals, Kenneth Branagh brings a delightful adaptation of one of the Bard's entertaining and endearing comedies to the big screen this week in *Love's Labour's Lost*.

Set in Europe during the precarious time between World War I and World War II, this film follows the King of Navarre (Alessandro Nivola) as he and

three of his friends vow to devote themselves to study, away from war, worldly possessions, and—most importantly—women.

Their plans may be in jeopardy, however, when visitors arrive at the court of Navarre in the form of the Princess of France (Alicia Silverstone) and three lady companions. All eight become victim to love at first sight, and the men's efforts to hide their feelings from each other prove both humorous and hopeless.

The play remains in the original Shakespeare, with the exception of the musical numbers. The score consists of classic songs from '30s and '40s musicals and features such composers as the Gershwins and Cole Porter. Though the two genres may seem at opposite ends, the songs em-

ployed fit in perfectly with the story, and they mirror the emotions of the characters.

When Berowne (Branagh) says "And when love speaks, the voice of all the gods/Make heaven drowsy with the harmony" he continues to express himself in song with "Cheek to Cheek," which begins with the line "Heaven...I'm in Heaven / and my heart beats so that I can hardly speak."

The players in the comedy are not professional singers and dancers, but actors. They underwent exhaustive training in order to make the film, and the result is impressive.

The acting, particularly that of Silverstone, may come off as exaggerated and overdone, but

See *Labour*, page 29



By Laurie Sparham / MIRAMAX FILMS

The combination of 1930s music and Shakespearean language works surprisingly well in *Love's Labour's Lost*, Kenneth Branagh's latest directorial (and acting) outing.

This week on the Georgia Tech Cable Network

By Rebekah Bardwell  
GTCN Correspondant

This week on *Flava 101*, Guccione (Platinum World Entertainment’s first signed rap artist) kicks it with Jama-  
ra. He describes his new al-  
bum *Status Quo* as a mix of  
both Southern and North-  
ern hip-hop. Guccione also  
defines the hot tracks “Right  
Now” and “Tricked Out”  
from his upcoming album.

Kara spends time hang-  
ing out at Georgia Tech’s an-  
nual Football Fan Photo Day  
on this week’s episode of *Phat  
Videos*. Tech fans, young and  
old, share some of their fa-  
vorite Tech football stories,  
while Kara interviews some  
of Tech’s most talked-about  
players and finds out what’s  
in store for this year’s season.

*Flava 101* comes on Mon-  
days at 3:00 p.m. and 7:00  
p.m. and Thursdays at 7:00  
p.m., and *Phat Videos* come  
on Mondays at 3:30 p.m. and  
7:30 p.m. and Thursdays at  
7:30 p.m. on GTCN’s Chan-  
nel 21.

GTCN governs channels 16-  
21 on your TV dial. For pro-  
gramming information, visit  
<http://www.gtcn.gatech.edu>.

Self toys around in Nashville with ‘Gizmodgery’

By Jonathan Purvis  
Wonders why Weezer passed Atlanta

Artist: Self  
Album: *Gizmodgery*  
Label: Spongebath Records  
Running Time: 42:01  
Rating: ★★★★★  
Live Show: ★★★★★

Self never ceases to amaze me. Two weeks ago at the Exit/In in Nashville, Self held a CD release show for their latest offering, *Gizmodgery*. The entire album is com-  
posed of nothing  
more than toys.  
They range from  
the Hal Leonard  
Piano Fun to the  
Talk Whiz Kid  
Plus, yet each  
song has more  
complexity and  
depth than you  
can shake a stick  
at. The show was  
not a let down either, and Self is  
quickly becoming famous for their  
energy-driven raw live outings.

The CD can be summed up in  
one word—clever. Matt Mahaffey  
pulls from many different genres  
and blends them like no other. He  
has songs reminiscent of old R&B  
to tunes that flat out rock like “Trunk  
Fulla Amps.” Perhaps the highlight  
of *Gizmodgery* is the amazing cover  
of the Doobie Brothers’ “What a  
Fool Believes.” Mahaffey’s dynam-  
ic voice and the toy keyboard used

blend together well. Another highlight is the Prince-  
like “Pattycake.” Mahaffey show-  
cases the vocal range he possesses.  
The underlying drum and some-  
kind-of-toy-keyboard really carry the  
song. The only song on the album  
that does not appeal to me is “Cha-  
meleon.” Then again, nothing can  
be perfect, and the song sounded  
much better live.

The Nashville show was noth-  
ing short of awe-inspiring. The open-  
ing band was a local mariachi group.  
The novelty wore off after a few  
songs, yet they  
were as good as  
one could ex-  
pect. Self finally  
came out to a  
stage filled with  
toys—some for  
display, most for  
playing.

Every  
song on *Giz-  
modgery* made its  
way into the set list. Somehow they  
pulled the sound off very well, though  
Mahaffey cheated with real guitars  
a few times. One of the instruments  
was a beautiful multicolored 12-  
year-old’s guitar; another a plastic  
piece. Even Jason Rawlings’ drum  
set was a toy, with a few real cym-  
bals. Mac Burrus, the bassist, cheat-  
ed a little as well, but played keyboards  
most of the night. Chris James re-  
produced many of the samples that  
they used, but they were not as clean  
or well mixed as the album. It was

Self’s talent to create  
complex yet poppy  
songs will lead them  
to the acclaim they  
deserve.



By Jonathan Purvis / STUDENT PUBLICATIONS

Matt Mahaffey belts out lyrics at a recent Self show in Nashville. The band’s  
newest album, *Gizmodgery*, contains songs featuring many childrens’ toys.

entertaining seeing him pull a string  
and hold up a huge round toy to a  
mic.

The album did not sound quite  
as polished live, and lost a little of its  
depth, yet the roughness of Self is  
often what makes their live shows  
so amazing. Mahaffey is the leading  
contributor, writing and recording  
most of Self’s songs himself. He  
wrote the entire first album by him-  
self, but that addition of the band  
balances him out, ultimately creat-  
ing a rougher but somehow better  
sound.

Highlights of the show were the  
two covers performed. “What a Fool  
Believes” sounded remarkable. Ma-

haffey’s voice was in full form, hit-  
ting everything right on. The other  
cover they performed was the Car-  
digan’s “Happy Meal.” I have never  
heard the original, so I have no com-  
parison, but Self’s version was great.

The opening lyrics on the al-  
bum are from a doll. She chants,  
“Hello, let’s play some music, fol-  
low me.” The journey through *Giz-  
modgery* leads you through rich love  
songs to all-out rock songs, each  
having it’s own sound and identity.  
Mahaffey and gang have put to-  
gether another amazing album. Their  
talent to create complex yet poppy  
songs will lead them to the acclaim  
they deserve.

# Björk fans, say hello to ‘Selmasongs’

By Alan Back  
*Pay him or he'll kill you*

Artist: Björk  
Title: *Selmasongs*  
Label: Elektra  
Genre: Film Soundtrack  
Tracks: 7  
Rating: ★★★★★

Everybody knows about movie stars and singers who try to cross over into each other's turf and end up falling flat on their faces. Look at Keanu Reeves or Whitney Houston, for example. Once in a while, though, the stereotype goes straight out the window.

With three successful solo albums under her belt, Björk makes her first (and, by her own admission, last) feature film appearance in Lars von Trier's *Dancer in the Dark*, which opens nationwide next week. The movie and its star earned high honors at the Cannes Film Festival in May, and its soundtrack, *Selmasongs*, deserves a few accolades of its own. Orchestrated by Los Angeles arranger Vince Mendoza, these seven tracks offer an odd but compelling sonic picture of Hollywood past and present.

The brooding, beautiful "I've Seen It All" features Björk and Radiohead frontman Thom Yorke performing a duet the way it should be done—as a conversation that spins off in various directions. Mendoza adds strings and winds behind the two singers for the perfect touch of melancholy.

*Dancer* costar Catherine Deneuve contributes guest vocals to "Cvalda." Her fluid, assured tone provides a nice contrast to the raw, guttural edge of Björk's voice on this cut, which stitches construction noises together into a fairly coherent backbeat. Throw in plenty of big-band horn riffs and turn

the leading lady loose to dance in and out among all the elements, and you can easily imagine somebody like Fatboy Slim or Moby down in the orchestra pit.

The trip-hop/Gershwin blend resurfaces three tracks later. "Why do I love it so much? What kind of magic is this?" sings Björk at the beginning of "In the Musicals." Drum loops, synthesizers, strings, and harps all play off each other neatly to make the piece charge ahead from beat one and create that magic. The essence of her character (a factory worker who is in love with old-style Hollywood musicals) comes across so clearly here that a script is almost unnecessary.

"Scatterheart" is a departure from the other tracks; it downplays the orchestral arrangements in favor of sampled polyrhythms and sounds closer to Björk's album work than a film score. At the other extreme are the lush "Overture" and "New World," which bring the whole ensemble into the picture—first by itself, then with a drum loop as background for the vocals. They frame a sterling effort from a performer who may never work in films again (by her own choice), but has certainly made her presence known.



By Mert Atlas and Marcus Piggott / ELEKTRA ENTERTAINMENT

**Björk has already been honored for her acting work in the upcoming feature *Dancer in the Dark*. Only time will tell if her soundtrack might pull in an Oscar.**

## ...0100110101010...Two Bits

You know, it's really weird how the most random things pop up in conversation. I was actually going to spend this issue of *Two Bits* musing about n-dimensional travel through Alabama to reach Panama City in under five hours, but thanks to a conversation I just had, I want to talk about dating.

A really unfortunate thing that I heard recently is that the most romantic place on Earth isn't romantic anymore. Yes, Paris is losing some of its sex-appeal. This problem has actually grown to the point where one woman is offering classes in the art of seduction. First, I must say that I have the utmost respect for someone with enough of an ego that she considers herself worthy of teaching that class. Secondly, I want to take the course. Apparently, men are taught useful ways to attract women. The *Two Bits* man could benefit from that! While *Two Bits* wisdom is only slightly less powerful than that of a billion owls, women still remain as mysterious as the solution to a Rubik's Cube.

But that's neither here nor there. What I'm musing about is the dating advice that others offer. Have you ever noticed that all dating advice that you find out there just rehashes the same story over and over? No matter what, people consistently offer the same dating advice—just be yourself. Maybe I just run in really enlightened circles, but that advice seems about as novel as if I took out a press release saying that I just found out about electricity. Come on people...that qualifies pretty strongly under the category of duh.

When they interviewed the woman who teaches the seduction classes, she said the best place to meet someone is in the grocery store. Does anyone really know how that works? I can see it now: "Hi. You have tomatoes. I like tomatoes too. Clearly we're meant for each other." Of course, if you're not the produce type, there's that check out line classic: "You pay for your groceries? Wow! What a coincidence! I don't believe in petty theft either. Wanna have dinner?"

I'm thinking there should be a good book out there for advice, because as it stands, books about romance fall in to two categories—those with Fabio on the cover, and those without Fabio on the cover. If it's a Fabio-covered book, run fast and far. If it's not, it's just going to offer the same advice to be yourself. Sure, confidence is a dandy thing, but I think the world really wants to know that magical phrase you should use to meet a woman in the grocery store. I guess what I'm going at is that the world needs a reference book, rather than a cheesy how-to. Wouldn't it be great if O'Reilly would release *Dating Normal People in a Nutshell*? I know that I, like most of my fellow Tech students, could greatly benefit from that one.

Oh well. Until that great reference book comes along, I guess people will just have to do things the hard way and be charming. What an ordeal! As for me, I'm still looking for Ms. Right in the frozen foods. If she doesn't eat ice cream, she's not for me. Until next time, I am the *Two Bits* Man, and I'll be there with the rocky road.

Crossword Circle-ympics

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				55	56	
57				58						59		
60						61				62		

By Kit FitzSimons  
Be a ring Down On You

ACROSS

1. Politely use a napkin on (2 wds)  
6. Ore-\_\_\_\_\_  
9. English Market? (abbr)  
12. Bob of breakfast fame  
13. Summit-holding grp.  
15. Goal  
16. 54 DOWN's head? (4 wds)  
19. Organic chemistry suffix  
20. Every one  
21. "Walk like \_\_\_\_\_" (2 wds)  
22. "Waterfalls" group  
24. "I didn't need to hear that!" (abbr)  
25. 54 DOWN's added pentagram? (2 wds)  
31. Spoken like a true bovine

32. Wholly, to Jose  
33. Mythological ornithological sight  
36. "Shop \_\_\_\_\_ you..."  
37. French friend  
38. Fairy tale shorty  
40. 54 DOWN's reasons for taking up baseball? (2 wds)  
44. Computer's brain  
45. Author Rand  
46. Request  
48. Magneto portrayer  
50. Believer suffix  
53. Alias for 54 DOWN's final product? (3 wds)  
57. License violation (abbr)  
58. Roman hamper find  
59. Talk show host Gibbons  
60. "\_\_\_\_\_ was saying..." (2 wds)  
61. Auto  
62. Pan, for one

For answers, turn to page 26. Still enjoying the crossword puzzles—a new feature in the Technique this year? If so, please let us know! Email [entertainment@technique.gatech.edu](mailto:entertainment@technique.gatech.edu) with comments, complaints, suggestions...or anything else!

- DOWN  
1. Take out, to an editor  
2. Company that's always calling  
3. Naked  
4. &  
5. General of Chinese Chicken  
6. 13 ACROSS, as an 34 DOWN (abbr)  
7. Author Roald  
8. Was rude while talking, perhaps  
9. Turner of "Madame X"  
10. What 27 DOWN is on  
11. Paramedics (abbr)  
14. "\_\_\_\_\_ just crazy?" (3 wds)  
17. Truth  
18. "\_\_\_\_\_ trouble." (2 wds)  
22. You can jam it or get jam from it  
23. Famous hallucinogen (abbr)  
24. Attempt  
25. Number of things (abbr)  
26. Ro'i's law  
27. Real estate word  
28. Clip's contents  
29. Aztec temple, today  
30. She married your Pops  
34. Non-profit grp.  
35. Narcolepsy cause, perhaps (abbr)  
37. AKA dalton (abbr)  
38. Sober  
39. Get to come back on Jeopardy  
41. Slushy with a polar spokesbear  
42. Not together  
43. College course abbr. for musical movement  
46. Popular papal name  
47. XIX x III  
48. Prince of "Rinkitink in Oz"  
49. The base of all cultures?  
50. Rapper-gone-actor (2 wds)  
51. \_\_\_\_\_-Q  
52. Russian office of yesteryear  
53. Fen-Phen banner (abbr)  
54. Board in charge of this crossword? (abbr)  
55. Those guys, in Nice  
56. SAT prep text writers (abbr)

The more we get 2gether...

By Kit FitzSimons  
Waiting patiently to go to print

There are those people who enjoy listening to "boy bands." There are those who would rather sit on a hot stove than listen to the "sissy music" those boy bands play. However, both groups have one thing in common: they both go for the music of 2gether.

2gether is a boy band like 'N Sync and the Backstreet Boys, yet not in the traditional sense. The first difference is that while the 5-member group does use the same styles as their predecessors, 2gether throws in an extra element—comedy. Their second CD, *2gether Again*, came out recently along with their hit single, "The Hardest Part of Breaking Up (Is Getting Back Your Stuff," which illustrates the group's sense of humor.

The second difference between 2gether and most other boy bands today is that 2gether is not a real band. How can this be, you ask?

2gether is actually the by-product of a made-for-MTV movie that has stretched beyond "one-time play" mode. The group now has two CDs out as well as a weekly show on MTV. (For those who complain that MTV airs more shows than music lately, this is an ideal mix, as 2gether performs at least one song an episode.)

The movie's premise is that a man in the music business comes up with the perfect recipe for a boy band. He proceeds to collect four young men (and one old, decrepit, balding thirty-year-old—gasp!) to form the band in a week. Why only

one week? There's a Battle of the Boy Bands in seven days! The five necessary members are the tough guy (Alex Solowitz), the shy/sensitive one (Noah Bastian), the little guy (Michael Cuccione), the older brother type (Kevin Furley), and the heartthrob (Evan Farmer). The movie then dips into MTV's fictional version of the plot of the ABC show "Making the Band." The only difference is that everything about 2gether's problems is turned funny. When arguing about the band's name, the shy one (whose dream is to someday buy a SeaDoo) points out that the five members in the band warrant the name 5gether. That idea didn't last long.

The entire point of 2gether is to parody boy bands, which have certain characteristics that are easy to take one step further. 'N Sync might sing about love, but 2gether covers the bases, a different one in each song. They're touted as what boy bands are like in their down time.

2gether pulls the traditional boy band topics—like fitting in and breaking up—and tweaks them slightly to change the focus completely. This slight twist results in lyrics like: "I'm a regular guy/Just like Dawson's Creek/A regular guy/Just don't call me a geek/But sometimes I remember/What got me here/It was fightin' and cussin'/(Back off, I'm in a boy band)."

Even better is "I want you to know/That you hit me too low/And that I can barely breathe./If I told you/That I'm bleeding inside/Would you let me get off my knees?/

See *2gether*, page 29

yeah. I really like pina coladas and getting caught in the rain. I like the feel of the ocean and i like the taste of champange. I've got to meet you by tomorrow noon and cut through all this red tape. At a bar called Lucky's, where we'll plan our escape.



JOIN THE  
TECHNIQUE

"22 months is like, a generation. You could have had 2 kids by now."

# Same old formula, ‘Beautiful’ results

By Sarah Graybeal  
*Shocked and amazed*

**MPAA Rating:** PG-13  
**Starring:** Minnie Driver, Hallie Kate Eisenberg, Joey Lauren Adams  
**Director:** Sally Field  
**Studio:** Destination Films  
**Running Time:** 112 minutes  
**Rating:** ★★★

Minnie Driver as a beauty queen? Hallie Kate Eisenberg (a.k.a. Pepsi Girl) as an endearing and non-an-  
noying character? A plot (child with  
negligant parents dreams of a better  
life and stops at next to nothing to  
succeed) that’s been used countless  
times before? Sally Field directing?  
The entire idea behind *Beautiful*,  
which opens in theaters today, sound-  
ed doubtful. Fortunately, the film  
avoids the standard chick-flick pit-  
falls and delights viewers with a sur-  
prisingly heartwarming story.  
One look at Mona Hibbard’s

(Minnie Driver) pre-teen bedroom  
tells you everything you need to  
know. Frilly dresses hang on the  
back of the door, ribbons clutter  
the nightstand, and inspirational  
notes-to-self adorn the mirror. This  
is one fiercely determined girl, dead-  
set on becoming Miss America Miss  
one day.  
Unfortunately, her problems are  
numerous. Her mother is unbear-  
able, to say the least, and the real  
Mr. Hibbard has been replaced by  
mom’s overbearing and alcoholic  
boyfriend. Unpopular at school and  
left to fend for herself most of the  
time, Mona nonetheless manages  
to bring in an income steady enough  
to support beauty pageant entry fees.  
If her competition clothes weren’t  
so hideous, she might actually have  
a chance of winning!  
Enter Ruby (Joey Lauren Ad-  
ams), a similarly unpopular class-  
mate with a knack for sewing. A few  
years and multiple incidents of sab-

otage later, Mona’s life is really look-  
ing up—until she accidentally be-  
comes pregnant. As the rules clearly  
state, “mothers and legal guardians  
are not eligible” for competiton.  
Here the film zips forward seven  
years, and Mona has been crowned  
Miss Illinois! This is wonderful news  
to Ruby, but rather boring as far as  
Ruby’s daughter Vanessa (Hallie Kate  
Eisenberg) is concerned. Much more  
interesting, however, is the fact that  
Vanessa looks amazingly like Mona.  
As Miss Illinois, Mona advances  
to the national Miss America Miss  
competition. This is it—the single  
thing she’s been working towards  
her entire life.  
As the competition intensifies,  
speculation involving Mona’s sus-  
pected motherhood increases. To  
make matters worse, outside cir-  
cumstances land Ruby in jail and  
leave Mona on her own to care for  
Vanessa (who still doesn’t know that  
Mona is actually her mother) and  
prepare for the upcoming competi-  
tion at the same time.  
Despite all the confusion, things  
do work out in unexpected and com-  
ical ways in the end, just as in any  
other feel-good movie. Driver,  
though her appearance doesn’t match  
the stereotype of a beauty queen,  
gives a decent performance. Her char-  
acter morphs from an insincere, su-  
perficial, and all-around unlikable  
contestant into a confidant and self-  
assured woman who finally realizes  
that family is more important than  
tiaras. Adams is humble and sweet  
as best friend Ruby, and Eisenberg  
is anything but Pepsi Girl—which  
is a good thing—as Vanessa.  
Make no mistake—this is a chick-  
flick, filled with big dreams, pretty  
dresses, enormous amounts of hair-  
spray, and plenty of tear-jerking mo-  
ments. It won’t win any awards,  
but if you’re looking for a quirky  
film that defies expectations, *Beau-  
tiful* just might be the film for you.



By Suzanne Hoover / DESTINATION FILMS

**Hallie Kate Eisenberg escapes the confines of Pepsi for an endearing turn as Minnie Driver’s daughter in the new film *Beautiful*, directed by Sally Field.**

## Go forth now and be deafened...

**COTTON CLUB (152 Luckie St.)**  
**(404) 874-1993**  
9/29—Kevin Lawson, Blacklight  
Posterboys, The Pleasantdales  
9/30—Robert Bradley’s Blackwater  
Surprise, Buffalo Nickel  
10/4—Young Dubliners, The Charms  
10/5—Dan Hicks and the Hot Licks  
10/6—Gran Torino  
**Web site:** www.consopro.com/cottonclub.htm

**DARK HORSE TAVERN**  
**(816 N. Highland Ave.)**  
**(404) 873-3607**  
9/29—Cool for August, Crave, Friends of  
the Family  
9/30—Supafuzz, Appleseed, Butter  
10/4—Paine’s Promise, Devine Engine,  
Plastic Matt  
10/5—Weep, Remi, Jumbowood  
10/6—Loud American Tourists, S.M.O.,  
10 Til 4

**ECHO LOUNGE (551 Flat Shoals Ave.)**  
**(404) 681-3600**  
9/29—Dick Delicious, El Caminos,  
Candela, Helgas  
9/30—Star Room Boys, Greta Lee Band  
10/4—Marshall Crenshaw  
10/6—Elliot, Fancy, Jazz June  
**Web site:** www.echostatic.com/echolounge

**EDDIE’S ATTIC (515-B N. McDonough St.)**  
**(404) 377-4976**  
9/29—Halcyon, Michelle Penn  
9/30—Diane Durrett, Jennifer Daniels, A  
Few Degrees  
10/1—Dappled Grays, Hot Club of  
Atlanta  
10/3—Emily Boyd, Bill Boutwell, Blue  
Necklace  
10/4—Bill Boutwell  
10/5—Michael Tolcher, Jodie Manross  
10/6—Michelle Malone, Karyn Malone  
**Web site:** www.eddiesattic.com

**MASQUERADE (695 North Ave.)**  
**(404) 577-2007**  
9/29—Falling Up, Monochrome,  
Star Yard, I.P.S.  
9/30—Belmont Playboys, The Confidentials  
10/1—D.R.I., Eight Bucks Experiment,  
Adolf and the Piss Artists, The  
Breakaways

10/5—Sloppy Meat Eaters, Crossbreed  
10/6—BT, Hooverphonic  
**Web site:** www.masq.com

**ROXY (3110 Roswell Rd.)**  
**(404) 233-7699**  
10/2—Wallflowers  
**Web site:** www.consopro.com/roxy.htm

**SMITH’S OLDE BAR (1582 Piedmont Ave.)**  
**(404) 875-1522**  
9/29—David Ryan Harris and John  
Mayer, Will Kimbrough  
9/30—Five Way Friday, Garrison Field  
10/1—Luvjoi  
10/2—Soundtrack Mind, Iris, Amy Palys  
10/3—Megaphone Man  
10/4—Kevn Kinney, Kitty Snyder  
10/5—Tom’s House, Patrick Smith Band  
10/6—Tender Idols, Lotustarr, Something 5  
**Web site:** smithsoldebar.citysearch.com

**STAR BAR (437 Moreland Ave.)**  
**(404) 681-9018**  
9/29—Countdown Quartet, Hobex  
9/30—Woggles, Me First, Mr.  
Entertainment and the Pookie  
Snatchers  
10/4—Moto-Litas, Kickstand, Model  
Citizen  
**Web site:** www.cloun.com/starbar.html

**TABERNACLE (152 Luckie St.)**  
**(404) 659-9022**  
10/1—Maceo Parker, Freak the Jones  
10/5—Wine Rave Atlanta  
**Web site:** www.tabernaclemusic.com

**VARIETY PLAYHOUSE**  
**(1099 Euclid Ave.)**  
**(404) 521-1786**  
9/29—The Original P  
10/3 and 10/4—Leftover Salmon, Robert  
Earl Keen  
10/5—Fourplay  
10/6—Sonny Rollins  
**Web site:** www.variety-playhouse.com

Check out the *Tourdates* Web site  
([www.tourdates.com](http://www.tourdates.com)) to find out where your  
favorite bands will be performing next. For  
show schedules at other venues around At-  
lanta, flip to the 99X Sound Menue in this  
week’s *Creative Loafing*.

D	A	B	A	T		I	D	A			L	S	E
E	V	A	N	S		N	A	T	O		A	I	M
L	O	R	D	O	F	T	H	E	R	I	N	G	S
E	N	E			A	L	L		A	M	A	N	
			T	L	C			T	M	I			
A	L	S	O	S	T	A	R	R	I	N	G		
M	O	O	E	D		M	U	Y			R	O	C
T	I	L			A	M	I		D	W	A	R	F
		D	I	A	M	O	N	D	R	I	N	G	S
			C	P	U			A	Y	N			
	P	L	E	A		I	A	N			I	S	T
F	I	V	E	R	I	N	G	C	I	R	C	U	S
D	U	I		T	O	G	A		L	E	E	Z	A
A	S	I			C	A	R		S	A	T	Y	R

who wants to help me fill my psa this week? no takers. hmm. that  
means it’s all up to me, baby! so chris young (I have to mention him  
again because he seemed to like it—or not—last week) is all excited  
because his couch comes in today. everyone go sit on it. this is the  
3rd week in a row that I’ve had too many stories! too many stories is  
a good thing though. rob is to consensus as jody is to sliver boxes.  
how’s that for an analogy? I had a test wednesday in dr. kamat’s class.  
if you’re reading this dr. kamat, please give me an A. please? allrighty  
then. I have so much to do. but this weekend I am escaping to the  
beautiful fantabulous wonderfic very cool state of north carolina. I  
love good ol’ nc. “in my mind I’m gone to carolina, can’t you feel the  
sunshine, can’t you just feel the moonshine...” it’s my home, even if  
I’ll be needing a weekend to relax from my weekend. next week, I  
need to fill out my degree petition. I never thought I’d see the day...

Someone, who shall remain nameless, thinks that “dating” means sticking your tongue down someone’s throat.



Labour

from page 21

this style mirrors both the Shakespearean comedies and the acting of the '30s and is well suited for the film.

In a change from the norm, Branagh does not play the main character, yet he still manages to steal the spotlight with a brilliant portrayal of a character that arguably has the most depth of any in the play.

Though this film's concept would certainly not fit with most of Shakespeare's plays, this particular comedy is not one of his deeper works—rather, it is entertaining, romantic and uncynical, as are the musicals of the '30s.

Movie-goers expecting an in-depth adaptation of the play as in Branagh's 1996 four-hour long *Ham-*

*let* may be disappointed. Though *Love's Labour's Lost* remains as brilliantly conceived as *Hamlet*, it is a light, appealing look at the play rather than a direct adaptation. Though it remains in the original verse, nearly two-thirds of the play is cut out and a newsreel tacked onto the end of the film suggests a happier ending than that of the original.

This was a risky film to make, as it had the potential of ruining both the Shakespeare and the musical. However, Branagh pulls it off with pizzazz.

He breathes new life into both art forms, and they complement rather than cancel out each other. This bold idea was imaginative—and an ultimate success—with the potential to make two wonderful genres accessible to a new generation of movie-goers.

Branagh brings new life to both Shakespeare and musicals.

2gether

from page 27

Right where it counts/That's where you hit me/Right where it counts/I'm on my knees/Right where it counts/Stop kicking me \*please\*/Right where it counts!" True boy bands would have kept that last one down to, "You hurt me, baby, when you dumped me." 2gether goes ahead and says where they got hurt.

There is an enormous amount of humorous material thrown in, even if that material sometimes enters the gray zone. "Before We Say Goodbye" starts out sounding like a boy band hymn, but the chorus says "Before we go our separate ways/Let's find out why/Before we say goodbye./We've been down that road before/And we've always made it through/But in case we break up.../Can I still have sex with you?"

You think that's bad? It's nowhere near what 2gether's fictional competition, another band called Whoa!, sings about. Their major

song, a nice sentimental-sounding ditty that gets you swaying, is called "Rub One Out." Don't ask.

Possibly the most surprising aspect of the band 2gether is their amazing popularity. In fact, 2gether has made such a huge impact that their single of "The Hardest Part of Breaking Up" is outselling 'N Sync's "It's Gonna Be Me" by more than 10,000 units. Even more exciting/embarassing for the group is that *2gether Again* placed at number 26 on this past week's Billboard album chart. The only reason that the Billboard placement could be considered a setback for the band is that it makes them into what they have been making fun of. Even that is a small price to pay since I am almost positive that no other boy band would write a song called "Calculus" and make it work.

Watch 2gether Tuesday nights at 10:30 PM on MTV, or wait a couple of weeks and you can probably watch the re-airings of the movie two or three times first.

Titans

from page 21

movies, and it is unfortunate to see Washington's talent is stifled.

Patton does a suitable job as a supporting actor, but the football players are the true highlight of the movie. Neil Ghant's Glascoe and Ryan Gosling's Boseley pair up to provide two of the brighter characters in the film.

This movie could have risen far above the normal Disney movie, but the studio decided in the end to stick with their tired and overused formula. Though they succeed in sticking to the standard, *Remember the Titans* still lacks some character that it deserved. The greatest achievement of this movie is that it can be used to teach younger kids and teenagers about the tensions between the races of years past that they are still learning about in history today.

*Did you know portions of Remember the Titans were shot in Atlanta?*

Ever wonder who works on the *TECHNIQUE* staff?

Ever wonder where they come up with the stuff that they put in the little sliver boxes?

Like to LAUGH?

Join the *TECHNIQUE* staff.

Meetings: Tuesdays, Student Services, room 137, 7 p.m.