

ENTERTAINMENT

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The Morning X

We take a look at Barnes, Leslie, and Jimmy in a second article on Atlanta morning radio shows. **Page 27**

Rigoletto soars

The Atlanta Opera kicks off its season with a magnificent performance of *Rigoletto*. **Page 29**

Bale makes 'American Psycho' a powerful, original thriller

By Will Raiman
Eating It

MPAA Rating: R

Starring: Christian Bale, Willem Dafoe, Reese Witherspoon

Director: Mary Harron

Studio: Lions Gate

Running Time: 97 minutes

Rating: ★★★★★

American Psycho is a tense, thought-provoking, and gripping drama. You have never seen a movie quite like it, and may never again. Much-acclaimed actor Christian Bale stars as the title character, Patrick Bateman. Patrick is afraid that his homicidal urges, which up until now have been somewhat controlled, are about to slip their reins.

The best way to understand Bateman is to think of him as wearing a mask. Underneath the mask, he is furious and in con-

stant pain. He sees no possible end to his pain, and wants to inflict it upon others. From the outside though, he is an immaculately dressed, physically fit, and immensely conceited businessman.

It is this outward appearance which drives Bateman, and establishes the backdrop for the movie. Set in 1987, *American Psycho* could be interpreted as a scathing criticism of the materialism of the 80's. Bateman works in a Wall Street firm of some type (we never find out just what), doing some type of Vice President job (we never find out just what), with several other Vice Presidents. They all wear designer clothes, eat at the trendiest (and most impossible to get reservations for) restaurants, and party at the coolest clubs (while doing the latest drugs).

For Patrick's co-workers, this

is just a lifestyle—what they happen to do when they wake up. For Patrick, it is a mission and a necessity. He needs desperately to fit in, to conform. He comes close to a panic attack if he doesn't have a good table at a trendy restaurant every night. In one of the most memorable moments in the film, he is almost overcome with despair when one of his coworkers has nicer business cards than he does.

Of course, you can never be quite sure when Patrick's moments of despair might span the bridge into psychopathic behavior. After all, the word "psycho" is in the title of the film, and you expect him to snap at some point. This film is wonderful at building tension, so much that you'll find yourself almost giggling with nervous energy more than once.

See *Psycho*, page 31



By Kerry Hayes / LIONS GATE FILMS

Christian Bale and Chloé Sevigny star in *American Psycho*, a gripping film that tells the story of a man obsessed with following the latest trends and belonging to the in-crowd.

It's a bird, it's a plane...it's an RV?!?

By Alan Back

Drinks his tea medium well done

When you consider the Florida music scene, one of two styles probably springs to mind right away. Either you think of the Latin sounds coming out of Miami (Gloria Estefan, Arturo Sandoval), or you flash back to three years ago and the emergence of Matchbox 20 (and everything they spawned). But somewhere down there, tooling along the highway, is an RV whose passengers could almost start up a music community of their own.

Say hello to Big Sky.

Based in Gainesville, Florida, the group started climbing toward the blue in 1993 when high school friends Chris Floyd and Ben Rowell decided to enroll at the University of Florida together. Since then, the lineup has expanded to include bassist Ashton Allen, drummer Sean Crowley, singer Mark Gagnard, saxophonist Dave Kurzman, and keyboardist/conga player Dave Moore. Rowell and Floyd are Big Sky's two guitarists.

Seven years of almost constant touring have produced three albums: 1995's *Wide Open World*, 1997's *Turn*, and last year's *Light Hum Serenade*. The instrumentation has been juggled a bit over time, allowing each member find his place in the group as both a musical performer and a stage personality.

When in front of a crowd, they do two things that a lot of groups have trouble pulling off at the same time. One, they jump all over the place with enough energy to get people dancing; and two, they actually display a considerable degree of technical prowess on their instruments. Watching, say, Crowley sweep through the full range of his kit, or Kurzman bend himself almost double with his axe wailing at full volume, is enough to get both points across.

"As far as the live show, it was a matter of getting out on the road and putting ourselves up with other

bands that were doing the same thing as us, just hitting the road week after week and getting our road legs from that... We enjoy ourselves on-stage as it is, but the more shows you play, obviously, you can hone your skills entertainment-wise around your instrument," Allen commented.

"A lot of the guys were proficient at their instruments before the band got together," he continued, "but as far as jelling, it was just a matter of time." What Big Sky strives to avoid is the problem of being a talented band that can't deliver an entertaining live show. (Can you say "Mariah Carey?")

The range of sounds and styles that the seven players bring to the table means that the band's music (live or otherwise) stays well away from the vast morass of the boring. *Light Hum Serenade* touches on Southern-fried rock, blues, jazz, soul, country, and even a little surf guitar (wait until they launch into "El Niño"). Switching gears from one style to another takes work, according to Kurzman, but it's not an impossible task.

"[It] actually depends on who brings up the song at first... Say Ben brings a guitar song in and it has a

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By Alan Back / STUDENT PUBLICATIONS

Florida's Big Sky knows how to get nuts in front of any size crowd. L to R: members Dave Moore, Mark Gagnard, Dave Kurzman, and Chris Floyd.



By Dale Russell / STUDENT PUBLICATIONS

Shakespeare's *Much Ado About Nothing* is a classic tale of love, betrayal, fierce battles of wit, and the hilarious confusion that results.

DramaTech brings fresh air to 'Much Ado About Nothing'

By Robby Walia

Special to the Nique

William Shakespeare's *Much Ado About Nothing* has long been considered one of his greatest comedies, in which battles are fought not with swords but with wit. This season, DramaTech accepted the challenges of deciphering the complexities of Shakespeare's text and breathing new life into a traditional play. Currently in mid-run, *Much Ado About Nothing* is further proof of DramaTech's amazing prowess in a theatre scene some-

times marred by lack of student interest.

Any questions about a Tech student's acting ability are answered when the Bard's text is performed with skill and dexterity. These qualities are evident in the performances of many of the actors in *Much Ado*.

Hugh Meyer, a veteran of DramaTech theatre, portrays the role of Dogberry with sharp comic timing. John DuBose and Tina Foxx take center stage as Benedick and Beatrice, Shakespeare's

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Big Sky

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certain feel to it; we all try to get into that feel. Whereas Mark may come up with a lyric line and we'll try to get into that too. We kind of have to train ourselves to switch gears like that, but as Ashton said, it works over time."

It works very well indeed, judging from the artists that have had Big Sky on board as a supporting act: Tom Petty, Bob Dylan, Paul Simon, Santana—and the list goes on and on. One unlikely entry is 'N Sync, for whom they were briefly mistaken by a horde of screaming fans when they pulled into Miami to open for that group last summer. Nothing like being set upon by throngs of half-crazed teenage girls to make you rethink your career, is there?

"We had a good time; we didn't mind being mistaken for 'N Sync just for a day," joked Crowley. Last month, he and his buddies found themselves in front of a female crowd again, this time for a show at Agnes Scott College.

He recalled, "We didn't realize it was *really* going to be all girls! I mean, it was 100 or 125 people, and I think I saw about four dudes in there... But I would say that that was one of our most enthusiastic crowds, because everyone was jumping and freaking out and having a

good time—and we spiked the punch!"

That last was an exaggeration, but Crowley's assessment of the audience's energy level was right on target. Just about every horizontal surface within 10 yards of the band (tables and chairs included) had somebody dancing on it that night; when the band tried doing the same thing a week later in West Palm Beach, though, things got a little bizarre even for them.

"We've managed to stay on that breaking point long enough that it's paying off."

Ashton Allen
Bass, Big Sky

After they finished that night's show, by Kurzman's account, they were invited to a party at one of the local bars—a bachelorette party, as it turned out. "During the course of the evening, this lady showed up in a Wonder Woman outfit and got on the bar and started dancing...and she ended up paying me \$50 to dance on the bar! I guess girls were allowed to dance on the bar, but guys weren't, because we continued to dance until we were ever so

kindly escorted out onto the street—in a full nelson!"

Definitely not the best way to make a first impression on club management!

Moving nine people (seven band members, along with a road manager and a sound man) from one strange gig to another is a pretty tall order when a van is all you have at your disposal. Big Sky's answer to this age-old dilemma? Get a 31-foot RV and ride around in some small degree of comfort. The flip side, of course, is that the group ends up crashing out in it on a regular basis. "Around Wednesday or Thursday of every week, it becomes our second apartment...It's tight quarters," Crowley said.

"Messy," added Moore. "Smelly," Kurzman pointed out. "Smells like guys," Crowley reflected. He went on to explain, though, that piling into the mobile home was their way of throwing their hat into the music business ring. (They decided to devote themselves full-time to the band two years ago.)

"Basically, the day we got that thing was the day we really decided we were giving this thing a real attempt and a real commitment. The RV really is a sign and a symbol of our commitment to what we've been doing for the last however many years we've been doing it. Six? Nine? One? It's not that many, but it sometimes feels like way too many."

During those years, Big Sky has

been repeatedly described around Florida as one of the state's best emerging bands. That sort of media exposure makes for good press kit fodder, but it can start to work against an unsigned act if it gets out of control and the band falls short of the hype.

"Every once in a while you'll find a review of a band that was written by a friend of a friend who said, 'Come see them now so you don't have to pay \$20 next year,'"

"The RV really is a sign and a symbol of our commitment to what we've been doing."

Dave Kurzman
Saxophone, Big Sky

Allen mused. "But I'd say for the most part, once you start seeing review after review, or interview after interview in the papers, when they keep saying this band is about to break—what happens is, after the first 10 or 15 times, you're like, 'Okay, I'm listening.' Then after that, other people start to take notice, they start to take it seriously."

He said that the buzz over Big Sky has helped them build demand

for their albums and leverage to use in deciding which projects to tackle next. "We've managed to stay on that breaking point long enough that it's paying off." Songs have already been featured on the MTV shows *The Real World*, *Road Rules*, and *Singled Out*, and a recent EP recorded with producer Jeff Powell (Tonic, Afghan Whigs) has been drawing attention from labels and radio stations.

Even if a record deal does drop out of the clouds, no one in Big Sky is about to jump on it right away, according to Moore. "You see bands getting signed all the time, and it doesn't necessarily mean success. You've got to get a label that's behind you and supports you maybe even when your first single doesn't do that well. Then they'll push the second single and the third single...and finally you get the hype and you start to be good on a national level."

If they happen to get that chance, start watching your rearview mirror. You never know when a big, dirty, stinky RV with Florida plates and a bunch of talented musicians inside may come barreling up behind you.

Big Sky will be performing tonight at Smith's Olde Bar, with Le Ops and Tommy Thompson. Call (404) 875-1522 for more information, or check out the band's Web site: www.bigskyband.com.

technique.

TUESDAYS, 7PM
STUDENT SERVICES, ROOM 137

What are you listening to?

Atlanta’s Morning Radio Review
This Week: 99X

By David Reynolds
Our very own radio guy

Listeners of all backgrounds and cultures who want solid radio in the mornings—the kind of stuff filled with humor and entertainment news mixed with new popular rock songs—know to turn to 99.7 to quench their need. For the last six years, the Morning X has been a staple in this city. Atlanta’s new rock station originally came up with the team of Steve Barnes and Leslie Fram, and later made Jimmy Baron a full-time member of the show. They’ve been churning out news, songs and current event topics ever since.

The tandem came to the station in different ways—Leslie has been around since the Power 99 days, and Barnes has been a long time DJ for the station since the early 90’s. Jimmy, however, “backed into the business.” While living in California, trying his hand at everything from driving a limousine, working for a messenger service, and even a short television career highlighted by a non-triumphant game show appearance, he one day found something he wanted to do.

A friend of his who worked at a local radio station took Jimmy inside one day and gave him an

informal tour. Within weeks, Baron had decided he wanted to try radio. After bouncing from San Diego to Chicago, he eventually landed a job in Atlanta as the morning show producer. From there, it was a matter of months until he grabbed a mike and completed the trio.

What many Morning X listeners might not know is what happens behind the scenes of the show. In addition to being a DJ,

What used to be Jimmy’s brand of insensitive humor has become more annoying and far less entertaining.

Leslie has been called “one of the most powerful people in radio” based on her longevity and her position at the station. She is the program director, meaning that anything put on the air—whether it be a song, contest, or concert announcement—goes through her first.

Jimmy still produces the morning show and determines most of the guests they talk to in the mornings. And of course all three come out to 99X functions all around town.

The Morning X has different forms of entertaining. For the last six years, listeners have been hearing a number of different games. Popular games they play are still around, such as Hooked Up, the Fish Quiz, Rock and Roll Jeopardy, and others.

Overall, within the last few years, the Morning X has grown stale and their too-politically-correct approach has become tired. What used to be Jimmy’s brand of insensitive humor has become more annoying and far less entertaining. His love-hate relationship with listeners has finally worn listeners down into not being able to stand him.

Barnes has stayed the same over the years—not necessarily a good habit in radio. As for being a “powerful woman in radio,” Leslie still brings the element of reality and sensitivity to the trio, but the time has come for a younger, more appealing woman to step in. The time for change has arrived and the effort to seem more inappropriate has failed. Let someone else try.

Ado

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most dissonant (but entertaining) couple. John began with his DramaTech debut with *The Valiant* some years ago. Tina discovered DramaTech theatre at last year’s production of *Fiddler On The Roof* and auditioned at the urging of a friend.

“If this had been the Shakespeare you had read in high school you would have loved it,” she said.

The chemistry behind Claudio and Hero, Shakespeare’s young couple in love, is triumphant in Randy Forrester’s romantic longings and Anne Margaret Huss’s beautiful and heartfelt portrayal of Hero.

Gregory Abbot, DramaTech’s leader and director of *Much Ado*,

has approached the text with his trademark blend of tradition infused with innovation.

This is no more evident than in the bold casting choice of Tanya Farshy in the male-oriented Don John The Bastard (renamed the Countess). Her portrayal infuses the character’s malignity with destructive sexual force. “This show is a lot of fun to do and see...I could really get used to the boy toys,” she says, referring to her partners-in-crime played by Rob Curylo and Billy Hoffman.

At the end of the wonderful performance when the heartbreak and deception and “ado” has been resolved, *Much Ado* leaves you feeling refreshed and enthralled. It is a performance that should be seen for its loveliness as well as its novelty.



By Dale Russell / STUDENT PUBLICATIONS

John DuBose and Tina Foxx star as Benedick and Beatrice in DramaTech’s *Much Ado*. Remaining showtimes are tonight and April 12-15 at 8:00 p.m.

Versatile Whitaker gives ‘Ghost Dog’ some samurai style

By Ron Sostaric
Samurai-in-Training

MPAA Rating: R
Starring: Forest Whitaker, John Tormey, Victor Argo, Tricia Vessey, Cliff Gorman
Director: Jim Jarmusch
Studio: Artisan Entertainment
Running Time: 119 minutes
Rating: ★★★★★

“Versatile” may be an understatement when the word is being used to describe Forest Whitaker. You may remember him from such films as *Platoon* or *Good Morning Vietnam*, or possibly *The Crying Game*. His wide range of ability has also led him to direct films such as *Waiting To Exhale* and *Hope Floats*. In *Ghost Dog: The Way of the Samurai*, Whitaker stars as Ghost Dog, an assassin who follows the ancient code

of the Samurai. Ghost Dog lives in a shack on the roof of an abandoned city building, with many, many, many birds. “Passenger pigeons!” as the Old Consigliere (Gene Ruffini) likes to exclaim. The other members of Ray Vargo’s (Henry Silva) crime family prefer to use some other choice phrases to describe their frustrating encounters with the creatures. These pigeons are their only method of communication with Ghost Dog, who has flawlessly performed a number of contract killings for the family. Each morning, Ghost Dog reads from *Hagakure: The Book of the Samurai*, which offers various words of cryptic wisdom throughout the film. An example: “Every day when one’s body and mind are at peace, one should meditate upon being ripped apart by arrows, rifles, spears, and

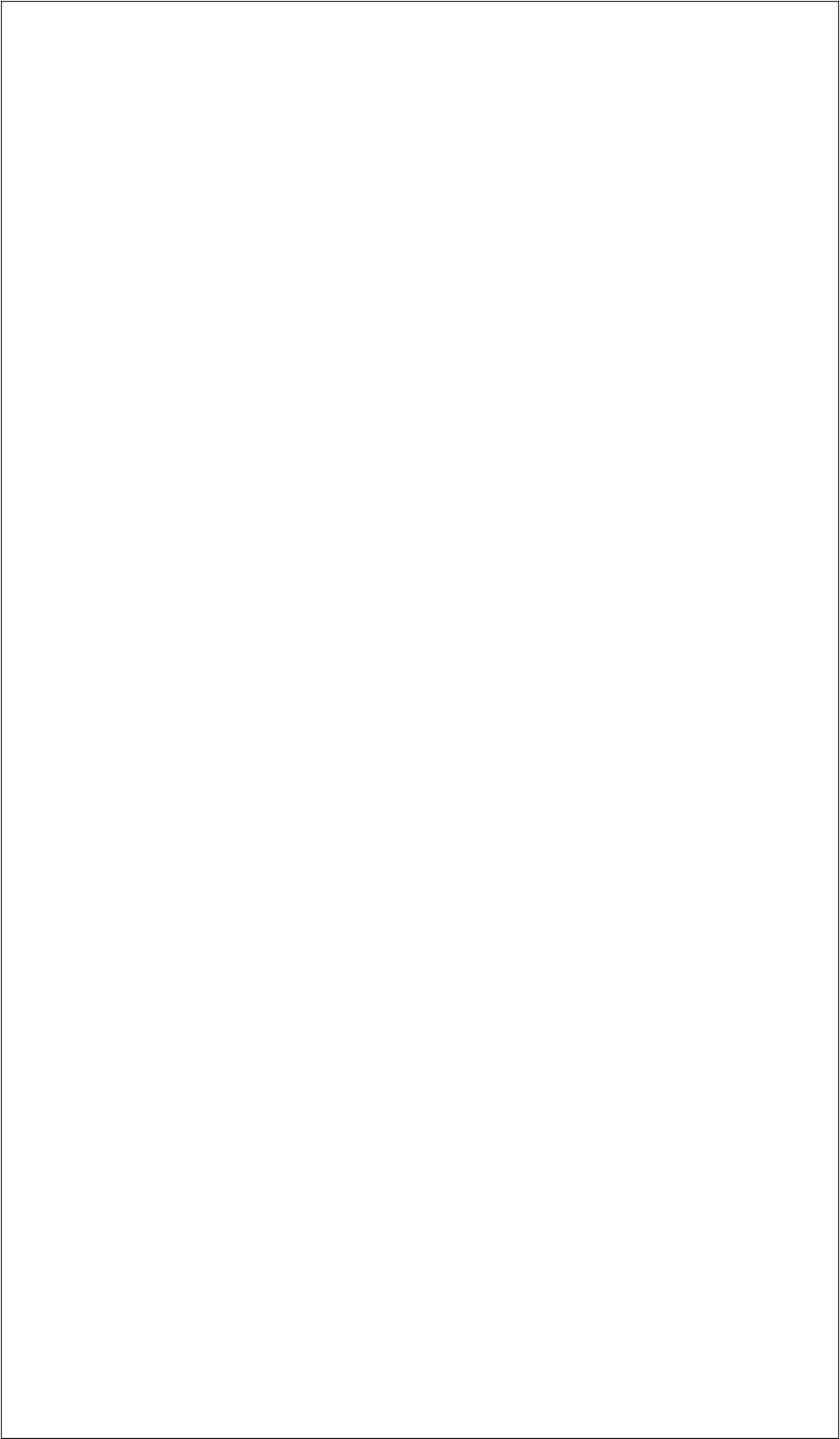
swords, and being carried away by surging waves. And every day, without fail, one should consider himself as dead.” Yeah.

[*Ghost Dog*] is a unique, creative film that will entertain while making you think.

Ghost Dog accepts a job from his “retainer”, Louie (John Tormey), who once saved Ghost Dog’s life and is his main connection to the Vargo crime family. The job is to take out Frank, a “made” man who has been messing around with Ray Vargo’s daughter, Louise (Tricia Vessey).

Ghost Dog performs the job flawlessly, but Louise witnesses the assassination, and gives Ghost Dog a book called *Rashomon* as he leaves. Ray Vargo becomes furious when he learns that Louise was in the room at the time of the killing. He orders Ghost Dog to be taken out at all costs, not realizing how difficult it will be to defeat a student of the samurai. The film is less action and more drama than you might suspect from the plot description, but Forest Whitaker and director Jim Jarmusch pull it off quite well. There are also bits of satirical humor that add greatly to the enjoyment of the film. One of the more memorable scenes finds the racist Old Consigliere, the stoic Ray Vargo, and the rap fan Sonny Valerio (Cliff Gorman) trying to communicate the importance of kill-

ing Ghost Dog to Louie, each in their own unique way. At the center of *Ghost Dog: The Way of the Samurai* lies a theme of cultural conflict. Ghost Dog and his best friend, the ice cream vendor Raymond (Isaach de Bankole), cannot speak each other’s language, but they manage to repeat each other’s words. The Italian mob family operates out of a Chinese restaurant, whose owners conflict with the crime family. And ultimately, Ghost Dog must confront Louie and choose between the Way of the Samurai and the method of mobsters. If you’re looking for a “shoot-em up,” action and violence filled, Hollywood-ized film, this one isn’t for you. But if you are looking for a unique, creative film that will entertain while making you think, then check out *Ghost Dog: The Way of the Samurai*.



Shoot stuff.

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of the ~~four~~ five magnificent

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Blueprint , ~~erato~~ , North Avenue Review ,

TECHNIQUE and T-Book)

Atlanta Opera’s ‘Rigoletto’ is stunning

By Michael Epstein
Chasing my tail

Ladies and gentlemen, it is that time of year again. The Atlanta Opera is beginning its 2000 season, and it is quite a season. The Atlanta Opera opens with Verdi’s gripping tragedy, *Rigoletto*. Thus begins a theme that the Atlanta Opera refers to as the “Faces of Emotion.” The four operas in this series have been selected so as to pull you through a full range of emotions, which have been divided into four “faces”. *Rigoletto* represents The Face of Despair, *Così fan tutte* represents The Face of Love, *Lucia di Lammermoor* represents The Face of Madness, and *Turandot* represents The Face of Passion.

As mentioned before, the season begins with *Rigoletto*. It is the tale of a humpbacked jester by the same name. Rigoletto begins the opera at work in the castle of the Duke of Mantua. The Duke is a womanizer constantly chasing after all of the women at the party. In the meantime, Rigoletto runs around mocking the various guests at the party, or more notably, the ones being made to look foolish by the Duke. This continues when the elderly Count Monterone confronts the Duke at the party angered over the seduction of his daughter by the Duke. However, everyone mocks him, especially Rigoletto, and the Duke has Monterone arrested. Unfortunately, Monterone then plac-

es a “father’s curse” on Rigoletto, terrifying the hunchback.

Along with the previously mentioned happenings at the party, a rumor spreads around the celebration that Rigoletto has a beautiful mistress, a mistress who actually turns out to be his daughter, Gilda. Therefore, it is not hard to see why Rigoletto becomes furious when he learns that his daughter has been kidnapped as part of a prank by a group of courtiers who think they have Rigo-

Rigoletto is absolutely enthralling. Everything about the opera appears extravagant.

letto’s mistress. Once he is able to get her back after revealing the truth about Gilda, she confesses to him that she has fallen in love with the Duke, and Rigoletto vows revenge. Sadly, it will be this obsession that creates a downward spiral that ends in terrible tragedy.

Rigoletto is absolutely enthralling. Everything about the opera appears to be simply put, extravagant. The sets are intricately detailed and beautiful, yet they tend to encompass only the barest essentials. The performers are magnificent, especially Paula Delligatii, who plays Gilda, and Kevin Bell, who

plays Sparafucile. The story of Rigoletto itself rivals Shakespeare’s greatest tragedies. Of course, you cannot forget “La donna è mobile,” one of the most famous operatic melodies ever in which the Duke sings of the fickleness of women. There’s very little else I can say that I haven’t already said. You’re really denying yourself a real treat if you don’t go see *Rigoletto*.

Of course, I can hear you saying to yourself, “I can’t afford the opera”, but alas you can. You can even get seats that are actually pretty good. How do you do this? Well, there are two ways. The first is the “best friend” of the college student: the group discount. If you round up at least nine other friends, then all of you can get a 15% discount on your tickets. Option number two is a little more risky if you want a good seat, but it can definitely be worth it. If you go to the Fox Theater box office on the day of the show, you can get tickets for half off.

So, now you really have no excuse not to go see *Rigoletto* aside from maybe time constraints. However, it gives you plenty of time to get ready for the remaining three operas of the season: Wolfgang Amadeus Mozart’s *Così fan tutte*, Gaetano Donizetti’s *Lucia di Lammermoor*, and Giacomo Puccini’s *Turandot*. I hope to see some of you there.

Rigoletto plays Saturday and Sunday, April 8-9, at the Fox Theatre.



By Jay Blakesberg / REPRISE RECORDS

Joni Mitchell takes a dive into the jazz area with her latest album, *Both Sides Now*, and should impress even the most uninformed of Mitchell fans.

Joni Mitchell’s ‘Sides’ a treat

Michael Epstein
The outhouse of the Nique

Hey. Come closer...I have a confession for you, the reader. I honestly know next to nothing about Joni Mitchell. I have heard the name throughout the years, and knew that she’s a singer, but other than that? Nada. Zip. Zilch. After listening to her album *Both Sides Now*, I do know that I could really get to like her. After doing a little research, it turns out that this Joni Mitchell lady is actually quite a well-known and prolific artist. Her main focus in music has been rock, but things are very different here with her latest effort.

Both Sides Now is essentially a jazz album. Joni sounds like someone you’d hear in a smoke-filled little jazz bar, and that’s great. The album is mesmerizing and listening

to it most definitely soothes the soul. But, one has to ask, “Is *Both Sides Now* so good only because of Joni?” Well the answer is...uh...sort of. You see, Joni Mitchell is not the only celebrity on *Both Sides Now*. She is accompanied by the London Symphony Orchestra, which in my book can really go a long way to help a singer. Regardless, what you have is still a real bang-up job.

Do you like jazz? Well, I definitely recommend you get your hand on this album. On the other hand, what if you don’t care one way or another about jazz? I have your solution. *Both Sides Now* makes excellent study music. You can take it from a guy who knows from experience. On the no-experience side, I think it would be pretty good for spicing up your romances. But, that just my opinions even though it is an excellent album.

All CD and movie reviews are out of ★★★★★

Angie Aparo is an interesting *guy*

By Paul Egas
King of procrastination

Artist: Angie Aparo
Album: *The American*
Studio: Melisma/Arista Records
Tracks: 13
Running Time: 51:42
Genre: Acoustic Rock
Rating: ★★★★★

First off, let me clear one thing up for those of you who do not know about Angie Aparo: Angie is a guy! Plenty of people, including me, held the misconception that he was female, especially before he was well known.

He has become quite popular with Atlanta audiences since his opening spot of 99X's Chinese New Year, and prides himself as being an artist capable of communicating with his audiences through his music. This has been accomplished in the past by playing solo at smaller venues, but this becomes trickery with mainstream success.

So, why has this local artist just made it into the mainstream? Aparo's new album, *The American*, is the fruit of collaboration with producer Matt Serletic (Matchbox 20, Aerosmith, Collective Soul).

It is a departure from his strictly acoustic work before, and now there's more of a band. Aparo's music has been described as "a rich aural landscape of primal guitar and insistent rhythm, of strings and horns and evocative vocals."

If you can make sense of that, tell me what it means. Aparo's music is acoustic, but it reaches in to



By Sasha Waldman / ARISTA RECORDS

Contrary to popular belief (and to what his first name indicates), Angie Aparo is definitely a man. His album, *The American*, contains a real variety.

other genres as well.

You have most likely heard "Spaceship" by now, but do *not* expect that for the rest of the CD. *The American* is a variety of different styles and few songs sound the same. His newer, flashier mainstream tracks are nice, but they need work.

"It's Alright" is a fun track with a

little Latin rhythm. "Hush" is a nice popish rock track and sounds rather like Collective Soul. Other good tracks are "Gravity," "Beautiful," and the acoustic masterpiece "Wonderland."

Overall, this CD is nice. It is not what I was expecting and not a masterpiece, but an entertaining listen.

It's baaaaaaack...FBtF

By Sarah Graybeal
Your Momma

Unless you live in a hole, you must have heard the tale of Festival Behind the Fence. The day-long event was begun by Tech student Meredith Moore in the spring of 1996 as a response of sorts to the Olympic invasion of our campus. Georgia Tech's role as the Olympic village that year led to many changes—most notable of which was a tall security fence surrounding the entire campus.

This year's combination of food, fun, games, and music will take place tomorrow from 2:00 until 8:00 p.m. in the Burger Bowl on west campus.

Though it may have a new look for the millenium (the fences are truly gone, and the name has been changed to Festival 2000), the same old FBtF fun of years past will still be available. The team competition has been de-emphasized in favor of activities tailored more towards individuals, as the Festival committee attempts to halt the decline in attendance seen over the past few years. "We've decided to make it into more of a carnival-type event with games," said Mandi Coleman, Festival Chair.

Festival 2000 will host seven main events: rock climbing, bungee run,

velcro wall, an obstacle course, sumo wrestling, bouncy boxing, and gladiator jousting. Last year's Bash-A-Car event will also be returning.

For students looking for less physical ways to spend their time at the festival, the Crafts Center will be on-hand with temporary tattoos, a tie-dyed t-shirt station, and a balloon artist. If you're curious to know your future, you can also have your palm read or visit the tarot card readers.

"We would like for everyone to come out with some friends and enjoy Festival as in previous years. All of the attractions at Festival will be free," said Adam West, publicity coordinator for this year's event. He also added that "anyone who volunteers for Festival receives a free T-shirt and drink as well as having a great time."

Live entertainment will be provided throughout the day by bands like Flat Earth Society, Varsity Orange, and Tilden's Faith. The event will conclude tomorrow evening with a 9:00 p.m. outdoor showing of *National Lampoon's Animal House*. Free cotton candy and popcorn will be provided during the movie.

"A lot of effort has gone into this day by all the committee members to make Festival a very entertaining day," said West.

"A lot of effort has gone into this day by all the committee members to make Festival a very entertaining day."

Adam West
Festival Publicity Coordinator

‘Kaleidoscope’ of good stuff

By Paul Egas
Helping out the indies

Artist: My Cousin Troy
Album: *Kaleidoscope...Amen*
Studio: Nine Fire Records
Tracks: 15
Running Time: 55:39
Genre: Indie hip-hop
Rating: ★★★★★

I guess the classification of hip-hop is close enough to explain it for you. *Kaleidoscope...Amen* defies normal classification—almost every track has its own style. The styles range from funk to dub to world dance to silliness and everything in between.

My Cousin Troy is one band in the KALEIDOSCOPE family, a group of local underground artists who emphasize independence from the stagnant music industry. The music put out by the KALEIDOSCOPE artists defies easy classification and is not something mainstream record labels are interested in.

This philosophy is emphasized in many of the tracks and the liner notes, where the emphasis is on writing, recording, producing, promoting, and distributing their own music. My Cousin Troy also states he “believes music should not revolve around money, the majority of this product will be given away.”

This project was not undertaken to gain financial success, but to entertain. That is exactly what it does. Some of the KALEIDOSCOPE bands to achieve some local notoriety to date are PH Balance (and Pam Howe as a solo act), Justin Hale and Ramada Mafia.

The main players in this group are My Cousin Troy and Capt. Mudfish Starbolt (who is also in PH Balance and Justin Hale), who provide the vocals and share the writing credits. Also helping out are Pam Howe and P-gnut the prehistoric among others.

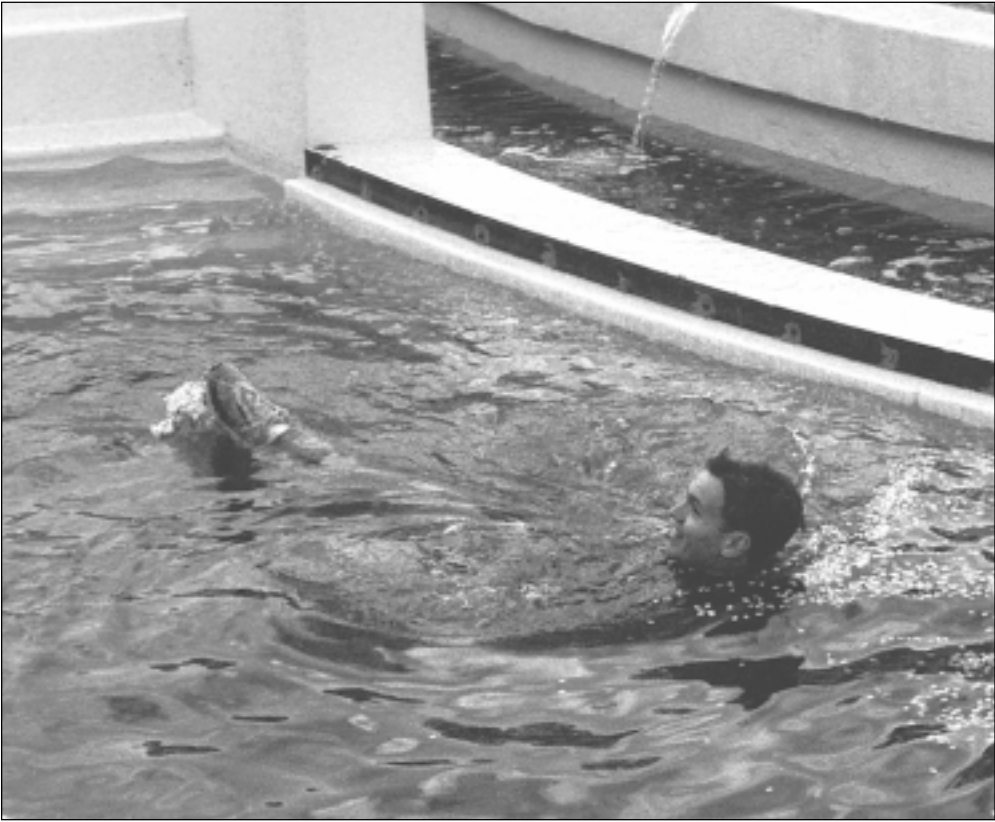
The main style of the vocals is a hip-hop style of rapping that is anti-gangsta rap. The vocals are smooth and surprisingly catchy and stick in your head. Some of the better tracks are also the ones where My Cousin Troy promotes the KALEIDOSCOPE philosophy, which new compromises the flow of the lyrics: “No Future,” “The Key,” “Anything and Everything” and “Dreams.”

The more techno-like tracks, “Blue Ghost,” a world dance-style track and “We Come in Peace” a trance-ish dub track, show off the musical ability of the group as well. The random silliness of “Drum Addict,” “Miss Saucy Salt,” and the hidden track are a welcome addition. All in all, this CD is a refreshing break from the monotony of commercial radio and an entertaining romp for those in search of something different.

Kaleidoscope...Amen as well as other KALEIDOSCOPE family releases are available at Criminal, Tower, Wax ‘n’ Facts and Corner CD’s & Tapes. My Cousin Troy is having a CD release party in correlation with the Third Annual KALEIDOSCOPE Blow-Out, April 13th at The Earl. Also performing will be other KALEIDOSCOPE artists, such as Justin Hale, Ramada Mafia and Fractions. For info call The Earl at (404) 522-3950.

Kaleidoscope...Amen is a refreshing break from the monotony of commercial radio.

Feature Photo The Dunking



By Sarah Graybeal / STUDENT PUBLICATIONS

Now *this* is entertainment! Readers, please join the staff of the *Technique* in congratulating Chris Baucom on his selection as Editor for 2000-2001. Of course, no good reign begins without the traditional swim around the Shaft. Nothing gets the blood flowing like cold water. We love you Chris!

Psycho from page 25

And when that energy is released, and Patrick strikes, it’s quite an experience.

Naturally, there are very dark aspects to this film. Many of Patrick’s behaviors and delusions are depraved and revolting. Yet at times, there is a certain dark comedy to it all. A drunken co-worker wonders why there are newspapers laid out on the floor (wouldn’t want to stain the hardwood flooring). Patrick takes

an intoxicated date to an unpopular restaurant, but tells her that they are at a much nicer one so that she’ll tell everyone where she and Patrick had been, and he will gain prestige. And, of course, there is Patrick’s fixation on having a quality business card.

Patrick’s need to kill is growing stronger and he is less able to control it. He begins to make victims of more powerful people, and eventually a detective (Willem Dafoe) shows up. The detective is the only normal person in the movie. Bateman is a psychopath, his male co-work-

ers are arrogant bastards, and the females they prey upon are drugged socialites.

So the detective will search, Patrick will struggle for control, Patrick’s secretary (played by Chloé Sevigny, acclaimed for her recent work in *Boys Don’t Cry*) will worry about him, and you will be enthralled. Do not go to see this movie if you don’t want to be challenged and disturbed. You will not see the ending coming, but it will leave you reeling, and you will be talking about the movie for days afterward. This one is a real thought provoker.

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