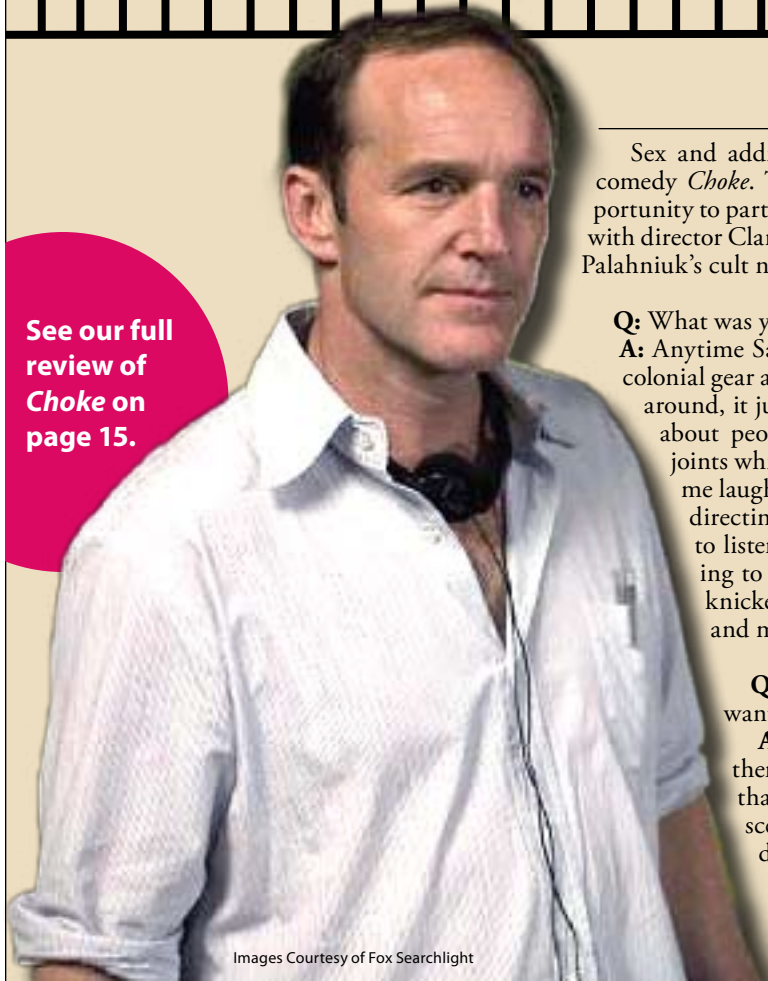


Choke director Gregg discusses first film, future



Images Courtesy of Fox Searchlight

See our full review of *Choke* on page 15.

By Philip Tharp
Senior Staff Writer

Sex and addiction were featured in the new, raunchy comedy *Choke*. The Technique was recently given the opportunity to participate in a round-table interview in Boston with director Clark Gregg to discuss his adaptation of Chuck Palahniuk's cult novel.

Q: What was your favorite scene to shoot?

A: Anytime Sam Rockwell and Brad Henke were in the colonial gear and had the various colonial people walking around, it just made me laugh. There's something silly about people talking about dirty stuff or smoking joints while they're in the colonial garb. It just made me laugh. It was not fun at the end of my first week directing when I was just beginning to get the crew to listen to me. I was maybe walking around trying to direct people with the puffy shirt and the knickers as Lord Jackass. So I think it was a plus and minus situation.

Q: Following this experience, would you want to direct again?

A: Absolutely. It was really stressful to get there, but the days when I had those actors of that caliber acting the script making those scenes work, even in a kind of a steamy and disease-ridden mental asylum, it was as much fun as you can imagine. To them when you actually see people kind of laughing at a dirty joke that I was afraid

was going to be one of those dirty jokes that I tend to like that can clear a room—you know when people are laughing and they're not leaving the theater—it's a pretty great feeling.

Q: I thought that you did a really good job filming it to make it create a personal connection with Victor and the audience. I was wondering, what was your exact approach in terms of filming and angle shots?

A: I had a lot of approaches, and most of them were taken away from me in a 25-day shoot. The ten shots that we tried to get a scene in almost always became three. I joked with the DP, "When this is done, I'm going to go home and try to figure out how to get from the couch to the refrigerator in less shots." The other side to that is that it forces you to focus on only what's important. When they're peeling things out of your budget all the time it makes you just keep carving down to what—as you probably know as writers—it starts to feel kind of good, cutting things, because what gets there starts to be more and more kind of like a diamond, if you're lucky. This was a lot like that. I think we realized pretty early on that what Sam was doing was not acting a comedy. It was funny as hell, but he was never trying to be. He was doing something really raw. And so I think we knew that the connection would come from letting that weird relationship that he has with the camera take place.

Q: Are you writing anything right now?

A: I started writing something new, which is really kind of in formation. It's kind of a big I-don't-know-what. I want to

See *Choke*, page 14

O.A.R. disappoints with lackluster performance

By Jarrett Oakley
Staff Writer

Early 90s jam bands have the succulent distinction of being the all-you-can-eat buffets of music. Certain tunes can be tasty entrees of musical nourishment, while others are sweet dessert cakes that are uplifting and enjoyable.

Dave Matthews Band: bacon-wrapped filet cooked by Emeril. Umphrey's McGee: a gamey bison burger of jam rock. O.A.R.'s performance at the new Verizon Wireless Amphitheater was the lukewarm scraps that sit under the hot lamps of a Golden Corral too long.

Now I realize I may have already lost some of you, but I urge you to read on; the cooking ingredients will be explained.

O.A.R. or "Of A Revolution," is known for their intensity on stage and their heartening musical blend of reggae and alternative jam rock. Furthermore, their loyal fan base and their success with the release of the meteoric album, *The Wanderer*, have been the envy of bands since the 1990's.

This five-person band has filled

the bill as an opener to headlining sold-out shows at Madison Square Garden.

My expectations of this most recent performance were high. As they progressed through their first couple of songs, including "Love and Memories" and "3 a.m.," the instrumental acoustics were muffled and the usually stellar vocals from lead singer Marc Roberge were muted.

To my dread, the show continued in the same-tempo, reggae-rhythm for most of the songs. They played tracks such as "This Town" and "Turn this Car Around" from their newest album *All Sides* (2008).

The coup de grace was the mind-numbing 4/4 bedtime story "I Feel Home." The monotony of back-to-back songs in this sense was like listening to a blend of elevator music and the lethargic sounds of a babbling brook.

Had I paid for this show, it would have indeed been the most expensive nap I've ever taken.

Where were the songs like the inspiring "Black Rock" or the wonderful juggernaut "52-50"

that made O.A.R. a household name? To compensate for the reading rainbow-esque first portion, O.A.R. utilized their only gem, saxophonist Jerry DePizzo.

Finally, the music was potent and actually worth a listen once O.A.R. played "City on Down" and "That Was a Crazy Game of Poker" (the only enjoyable song). "Poker" produced the largest crowd participation, and almost all of the adolescent teens and pre-teens were singing and attempting to dance.

After this lackluster concert I sat stunned and wondered if it was just me who didn't enjoy the show or if there were others.

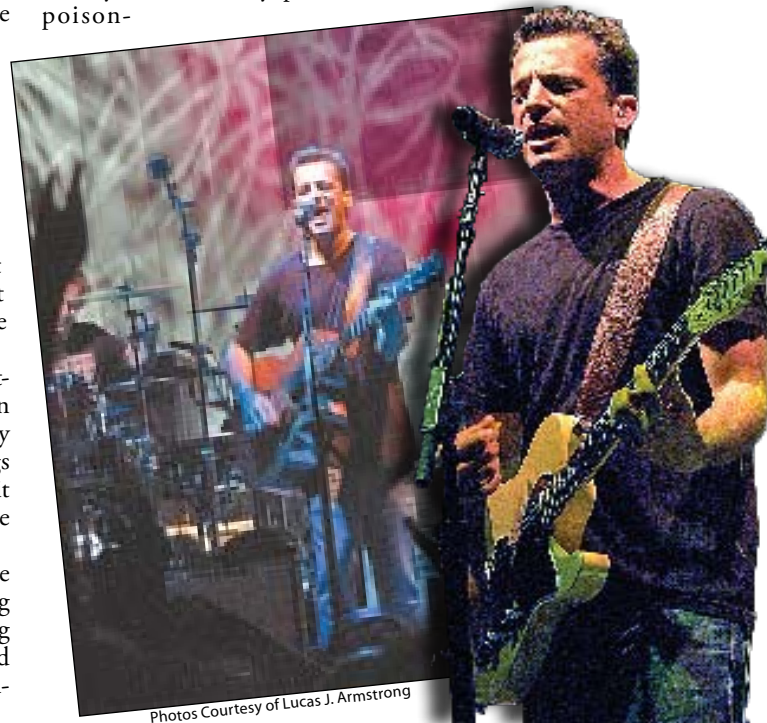
Stanley Bennett Bryant, first-year CHBE major said, "as an O.A.R. fan, the concert was very disappointing because the songs were predictable and overall it lacked the uplifting attitude O.A.R. is famous for."

Overall, the show was a debacle right from the start. I was craving a show that I would leave feeling full and satisfied. Instead I had acid reflux from O.A.R.'s watered-down performance.

There may be many fingers to point as to who messed up the batter of this show. However, the ingredients of subdued acoustics, a lack of enthusiasm by the band, and a shoddy setlist certainly spelled food

poison—ing for the patrons of O.A.R. last weekend.

My expectations of this show were of a hearty meal, not the dollar menu.



Photos Courtesy of Lucas J. Armstrong

Gervais shines in mediocre *Ghost Town*

RELEASE DATE: Sept. 19, 2008
DIRECTOR: David Koepp
GENRE: Comedy/Fantasy
RATING: PG-13 for some strong language, sexual humor and drug references
STARRING: Ricky Gervais, Greg Kinnear and Tea Leoni
OUR TAKE: ◀ ◀ ◀ ◀ ◀

By **Kenny Phillips**
 Staff Writer

Bertram Pincus is a fine dentist but quite a horrible person. He is a jerk. Though not one to care for opinions about him, he actually revels in the thorny pole he shoves betwixt his personal relationships.

Ghost Town is the mad story of this sad little doctor and the unfortunate events leading to both the living and the dead and their intruding upon his solitude.

Ghost Town ironically opens with a soon-to-be ghost Frank Herlihy (Greg Kinnear) moving down the streets of Manhattan.

Of course, Frank promptly dies, introducing the process by which ghosts have been populating New York.

Knowing none of this, Dr. Bertram Pincus (Ricky Gervais) has scheduled a minor surgery asking for an anesthetic. The anesthetic causes some minor complications resulting in Pincus to die for several minutes.

After being clinically dead, Pincus now has abilities as a medium on par with Oda Mae Brown. Every ghost in Manhattan keys in on this and moves to monopolize his time for help at reaching the afterlife.

Pincus, who hates to deal with anyone, is now in his own personal hell until Frank appears and

edges out the competition.

Frank, being dead for 14 months now, needs Pincus's help to resolve the issues with his widow—he needs a guy to edge out her new fiancé.

After seeing Gwen (Tea Leoni), Frank's widow, Pincus feels he just the man for the job. But how solid can a relationship become when it is based on the presence of an intangible dead husband?

For a romantic-comedy, *Ghost Town* is filled with many funny moments playing between the extended couple of Pincus, Gwen and Frank, but some of the comedy just does not commit to a large enough role.

Most of the laughable moments rise from Gervais's ability to interject sarcasm into a situation with a lightning-speed quip.

Every other attempt at humor just plays on awkward and corny moments.

Missing laughter completely, that situation only sends waves of embarrassment that wash over the audience. The slow motion of the plot adds a negative effect to the hilarity of the situation.

Other than being a tad too slow, the plot does not make up for it in cohesion. The large numbers of ghosts that visit Pincus after his operation seem to disappear for the most part while Frank corrals him into wooing his widow.



Image Courtesy of DreamWorks Pictures

They hardly ever bother Pincus except to be a thin excuse to provide hilarity in an otherwise normal situation.

It is easy to understand why the ghosts must fade while the romantic-comedy aspect of the film is in gear, but upon their return the entire film makes an obvious divergence to pander to their needs.

The film could have worked better in their particular situations so that the plot did not feel so divided.

David Koepp and John Kamps bring an interesting story to the film, but I do not think their screenplay or its written foundation lend well to this genre.

That being said, Koepp polishes the screen with wonderful directing, saving the movie from absolute mediocrity. He has talent as seen in the last film he directed, *Secret Window*.

Manhattan is presented very brightly in the movie contrasting the dour personality of Pincus exhibits.

The acting in the film is excellent. Each cast member fits their characters and accomplishes their roles admirably.

Leoni gives a magnificent performance as the love interest which is most desirable for a competent romantic-comedy.

The interaction of the actors onscreen brings much needed synergy and conglomerates the movie to something palatable.

Ultimately, the film has few flaws. The comedy could have been less tarnished and the hackneyed plot leads to the eventual cliché romantic-comedy ending.

However, the film makes quite a production of such a droll tale of ghosts and their possible presence.

I would recommend this film because it's a new interesting wrapper on the same old romantic-comedy delicacy.

Those who are looking for something new will find it, and those looking for a hilarious tryst will also leave satisfied.

Choke from page 13

say, like an Altman-esque ensemble piece that I think everybody has to write at some point. Then I got sucked into the world of kind of finishing and re-editing and prepping the movie for release.

Q: How did you film this movie in 25 days?

A: I don't know. I don't know. I don't know how we did it. I had a brilliant DP, Tim Moore, who had shot both David Gordon Greene's movies and *Pineapple Express*. He knew how to do it. Because they come to you and say you got an hour left, and you say, "This is a five page scene, dude." And he would curse and scream and so would I. And we'd shoot two or three shots that were incredibly complicated, and I just crossed my fingers.

And then I got in the editing room, and it turned out he had found a way to do it. The other main reason is because I had actors that were that good. And we rehearsed a little, so when we got there, they knew what they were doing. They shouldn't have been put through that, but if you knew for example the rape-fetish scene. They met that night in the attic room and rehearsed it once and went down there and shot that, because that's how good those actors are. And with anyone else, I don't know how I would have done it.

Q: What's next for you?

A: The sitcom *The New Adventures of Old Christine* — we're 6 episodes into the new season, so I will happily go back to that next Wednesday. We're on a hiatus week. I'll go back there and have the funnest day job in the history of the planet acting with Julia Louis-Dreyfus. Wait for a call from *Nick Fury* and write another twisted script and hope someone will let me make that one too.



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 sga prez and vp.... still madly in love... surprise surprise
 oops i joined the wrong fraternity
 stinger drivers are lazy
 dudes touching dudes
 sliver attack!
 go jackets!
 attention north ave construction workers: china called, they want their indentured laborers back
 uga called, it wants its lone engineer back to fix the only traffic light in athens
 your mom called- she doesnt want you back.
 but she wants me back ;)
 i hope i wasn't as whiny as these freshman.
 i know it is way too early, but if you asked me to marry you, i would say yes.
 whats up sliver nation!!!
 No more sliver stalking? You mean I actually have to talk to girls now? You all at the technique have no class!
 it was way better when voltron was around.
 i love how religious i become right before grades come out
 T-Book!
 T-Book!!!
 T-BOOK T-BOOK T-BOOK T-BOOK!!!
 I keep on forgetting that girls outside of tech aren't cold hearted.
 thank you technique, for supplying me with a bad graph
 finally, the vball hotties are back on campus. tho I really do miss erin b.
 R-I-D-I-C-U-L-O-U-S. There's no 'e' in 'ridiculous!'
 How come whenever I go to a frat party, why do girls always assume I'm a brother there? I am I the only guy on this campus who isn't part of a frat and still goes to parties?
 whoooooaaa, the building is falling in around me
 i want to be able to sleep in!!!!
 happy birthday jessie!

Rockwell steals the show in Gregg's racy *Choke*

RELEASE DATE: Oct. 3, 2008
DIRECTOR: Clark Gregg
GENRE: Comedy/Drama
RATING: R for sexual content, nudity and language
STARRING: Sam Rockwell, Anjelica Houston, Brad Henke and Kelly Macdonald
OUR TAKE: ◀ ◀ ◀ ◀ ◀

By Philip Tharp
 Senior Staff Writer

Despite the fact that it will undoubtedly raise comparisons to David Fincher's adaptation of author Chuck Palahniuk's previous novel *Fight Club*, Clark Gregg's film adaptation of *Choke* firmly holds its own and manages to be a fairly faithful adaptation of the darkly humorous novel

The screenplay, also written by Gregg, was a labor of love, as he developed it over a period of six years beginning in 2001.

The effort shows on screen, as the audience is able to easily connect with the main character, Victor, despite his sardonic attitude and despicable habits.

Surprisingly, Gregg was also able to tastefully film the movie in a way that preserved the explicitness of the novel but also allowed him to achieve an R-rating, which is quite a feat, considering how easily the adaptation could have been slapped with the dreaded NC-17.



Image Courtesy of Fox Searchlight

Friends Victor (Rockwell) and Denny (Henke) ride the bus home after a long day of colonial interpretation.

For those of you who are unfamiliar with the novel (which you should go out and read immediately), the plot of *Choke* follows Victor Mancini (Sam Rockwell, perfectly cast and spot on), who dropped out of medical school after two years.

His mother, Ida (Anjelica Houston, somewhat forced and unconvincing) is sick, and to pay for the hospital bills, Victor works as a historic citizen of a faux-colonial village with his friend Denny (Brad Henke, kind of bland).

To make ends meet, Victor also spends his time pretending

to choke at high-end restaurants, hoping that the person who saves him will provide him with greeting cards filled with money in the following months.

Victor believes that he offers these people with a priceless service: they become pseudo-heroes and gain a sense of importance, all while providing Victor's aliases, and hence, Victor, with an alternate source of income.

Victor is also a sex addict. Stuck on his fourth step, he attends weekly sex addiction meetings with little success, as he ignores the rules and advice given

to him.

He continues to have repeated sex with other members of the group and random women of all backgrounds, in the process showing little regard for other people and painting himself as an obnoxious jerk.

The crux of the story focuses on Victor's inability to deal with his mother's worsening condition and the corresponding relationship that forms between Victor and his mother's doctor, Paige Marshall (Kelly Macdonald, cute and effective).

Rockwell and Macdonald have good chemistry, which gives the audience the opportunity to form a stronger connection to the trials that the characters encounter throughout the movie.

The main reasons for the movie's effectiveness lie in the excellent score and music selection, the unique yet faithful screenplay and the wonderful performance given by Sam Rockwell.

The score for the film adds an innovative dimension to the dark tone set by the dialogue and screenplay, and it perfectly reveals the essence of black comedy that would otherwise remain hidden under the veil of bleak subject matter and depressing events.

The supplemental song selection (with which Gregg had a large amount of input), especially the concluding song by Radiohead, complements the scenes for which it is used.

After watching the movie, it is hard to imagine any actor other than Rockwell in the role of Victor, as his portrayal of the distasteful sex addict seems emotionally subdued yet compassionately inspired.

A small appearance by Gregg as Lord High Charlie adds a more lighthearted comedic aspect to the film and works well as a break from some of the darker scenes.

The most significant drawback to *Choke* is the short running time, which works to detract from the audience's connection to the characters. Consequently, it adds a sense of unwanted disjointedness to the progression of the film.

Palahniuk's book definitely provided additional material that could have been utilized in the movie, and in doing so, the adaptation would have achieved a much more cohesive story.

Furthermore, because of the diminished running time, the concluding "twist" felt somewhat rushed and much of the potential impact was lost.

However, the fact that *Choke* was independently financed with a miniscule budget and was shot in only 25 days helps to explain this slight shortcoming.

In *Choke*, Gregg succinctly created a darkly comedic movie that manages to both evoke the viewers' sympathies for an unsympathetic character and expose them to the unappealing world of sex addiction.



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0100101101001010 Two Bits 1001101010011010

Two Bits Man sheds some important light on beloved group project personalities

Ah, it's that time of year again. By my watch the leaves should be changing colors and temperatures should be retreating from the mid-80s, but sadly this is not the case in Bizarro World.

What we have now are hurricanes in Canada and gas shortages in Atlanta. We've also reached that unfortunate time in the semester when we as students are not only faced with midterms but also those awkward play-dates known as group projects.

As though trying to deal with individual problems was not enough, our professors have graciously decided to provide us with important lessons in both forced collaboration and unwelcome depression. What follows is a breakdown of your typical "team players" and the battle cries you will be exposed to as you desperately pray for the end of the semester.

The Reluctant Leader: "I'll send out an email later, I guess." The Reluctant Leader is the Shakespearean tragedy of group members. The moment the professor announced the group project, his sweat glands kicked into overdrive: he knew that there was a 99% chance that he'd be leader by default, leading to misery, anguish and the loss of countless hours of sleep.

The Reluctant Leader's downfall comes as he timidly announces to the group that he'll maybe, sort of, perhaps send out an email, and before he knows it, he's just accidentally volunteered himself for 962 times extra work than he has time for. Tragic.

The Human Slug: "What did I miss?" The name "Human Slug" is misleading since he's neither a

gastropod nor vulnerable to salt. In fact, the Human Slug thrives in salt-rich environments of potato chips and moves so slowly that one might assume that he is indeed some sort of gigantic amoeba.

While "sloth-like" can be used to describe him, one should note that even sloths will sometimes move. The Human Slug arrives late (if at all) to every group meeting, and oftentimes the work "produced" by him can be substituted for the inane rantings of your typical "criminally insane."

Don't be surprised if the Human Slug is late to the presentation; in fact, go ahead and plan that he won't be there.

Mr. Invisible: "... Mr. Invisible will never be at any class or meeting, yet somehow through some vile witchcraft or sorcery will manage to get an A on every test, as well as have his assigned part of the project completed on time.

While the exact whereabouts of Mr. Invisible cannot be confirmed or denied, rumor has it that he has access to the Phantom Zone currently holding General Zod for all eternity. Despite his complete absence from reality on every day but test and project days, Mr. In-

visible is in fact a valuable addition to the group merely because of his uncanny ability to pull through.

The Powderkeg: "Man I've had such a bad week."

else. At this point nothing but the fetal position will save you.

Fortunately, this particular group member is rare, and it is quite easy to protect one's self from the fallout: give him some candy.

Johnny Law: "Okay, so let's do things this way."

Johnny Law is the most annoying and obnoxious member of any group project. His unrelenting ability to make enemies

with everyone in the group is rivaled only by his desire to be the leader.

Johnny Law loves nothing more than to micromanage every aspect of the group, including the order of names on the final presentation (his name first followed by the rest in alphabetical order).

His quest to do things his way never subsides, and he will fight kicking and screaming until the

very end when he inadvertently sets the Powderkeg off, often resulting in a verbal thrashing, a humiliated Johnny Law and muffled laughs from the rest of the group.

The Overachiever: "So I was thinking we could..." The Overachiever is the bane of any group project. Sure his intentions may be good, but nobody cares whether or not the five-minute PowerPoint presentation about goats has a 45 second movie clip of famous goats in cinema that is completely unrelated to the actual project.

He will masterfully show his skills at video editing on his iBook and proudly describe himself as a member of the Church of Steve Jobs.

In reality, nobody really cares; they just want to get done early to watch how House handles his most bizarre medical mystery ever. At some point along the way, Johnny Law will have a throw-down with this chronic time-waster; hilarity is guaranteed to ensue.

The Saint: "Yeah, I'll work on it when I get home." The Saint is nothing short of a miracle. The Saint will always finish ahead of schedule and volunteer to pick up the slack that other group members inevitably leave.

So whether you like it or not, come Monday, these champs will remind you why you drink on the weekends.


Johnny Law will reprimand your slides because you used bold Times New Roman font instead of Impact like he clearly stated (what were you thinking?), and the Powderkeg will come to your meeting with eviction notice in hand. It's nice to know there are always people you can count on.





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- 10/5: Mr. Georgia Tech & Ms. Georgia Tech Interviews
- 10/10 - 20: Mr. Georgia Tech & Ms. Georgia Tech Voting
- 10/19: Guitar Hero Contest Prelims
- 10/19: Homecoming Chalking Contest deadline.
- 10/20 - 24: Hit Me With Your Best Shot
- 10/20: Homecoming Chalking Judging
- 10/20: Tech Trivia
- 10/21: Photo Scavenger Hunt
- 10/22: Guitar Hero Contest Finals
- 10/23: Rock "CAN" Roll
- 10/23: Homecoming Talent Show
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I'm sorry if my karaoke kept you up
 I think I need cognitive therapy
 I dont seem to hear a lot about UGA suffering from money prp-blems. I attribute this to the fact that they use goats and alcohol as their currency
 speros, i like your shirt.
 it must be nice to have free electives...
 Oh.. You have a 4.0, what's your major? Yeah, that's what I thought.
 brownchicken browncow
 When all else fails...blame Glen Burns
 Can we please limit the distasteful music played on top of Curran in the middle of the night?
 krobs wears sparkly pantalones
 oo, it's very hot
 Viraj is the ECE ninja
 Schultzy and Gabtastic...best family ever!
 It took a year but a Tech test finally raped me...I feel violated
 Don't Innarupt. RUDE!
 Why won't you deflate!?!?!
 Guys with hair past their collars should be required to get it cut.
 It's GROSSSSSSSS
 Why is my physics lab section especially creepy this semester?
 I mean really a bar of soap and a haircut go a long way
 Buzz and the Actinides
 Real Heavy Metal
 I'm really sad I missed the chance to get that T-shirt
 ehhhh
 Ugh...I thought that fart was going to be silent...and I'm on the silent floor of the library...I so hate myself sometimes.
 has anyone noticed that skiles smells like fecal matter
 sierra mist + kool aid = crazy delicious
 People need to stop shouting
 Everyday I put my pants on one leg at a time
 No one wants to hear you whine thru slivers
 Its interesting to see how many ppl just read the slivers

THEME CROSSWORD: FIRST IN LINE

By Robert Zimmerman
United Features Syndicate

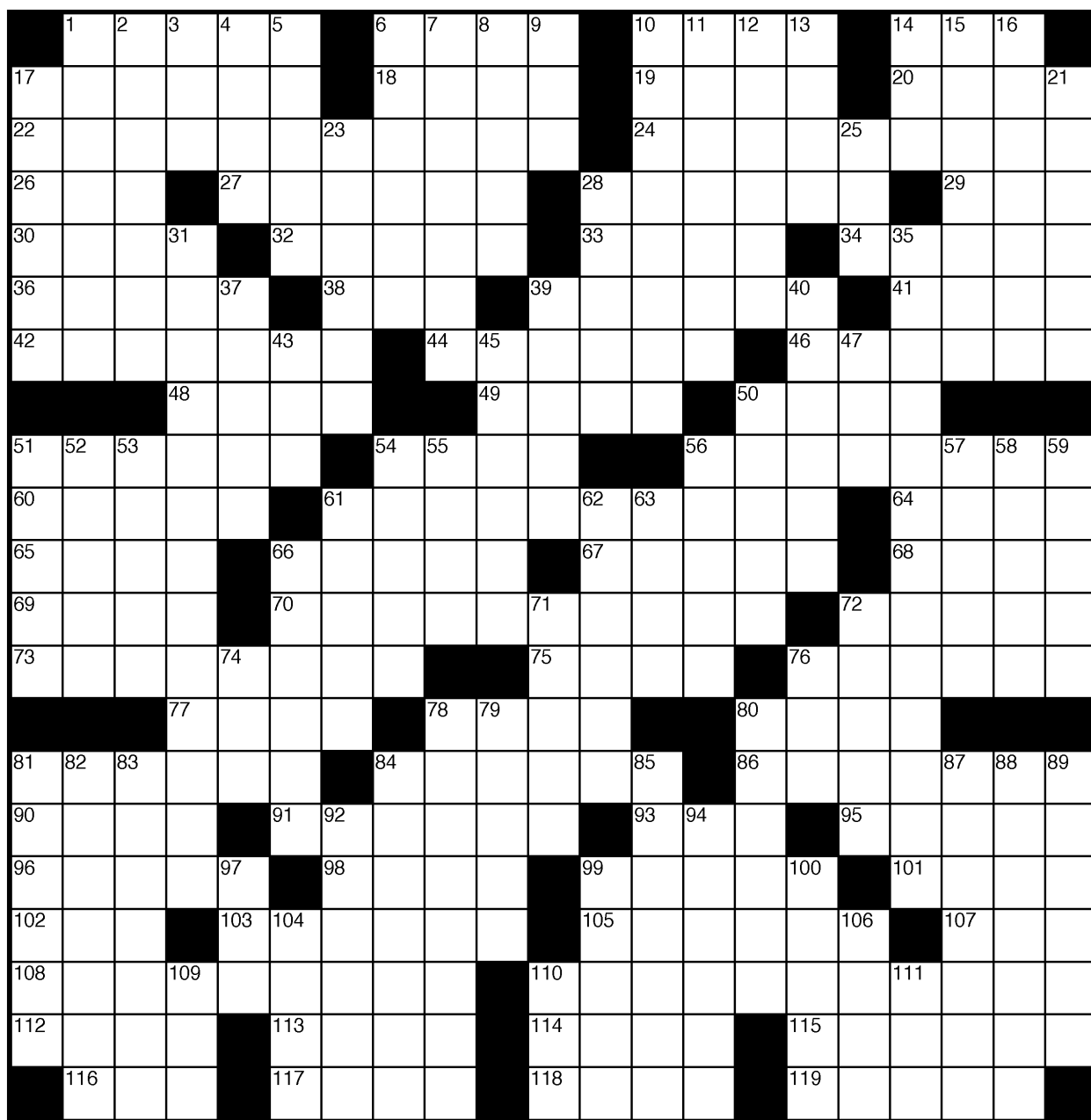
ACROSS

- 1. Hari, et al.
- 6. Marquis de —
- 10. Feed the kitty
- 14. Tach reading
- 17. "Mr. Chips"
- 18. Long walk
- 19. Fly high
- 20. Smelter deliveries
- 22. First Cy Young winner (1956)
- 24. First winner of Emmy for TV drama (1952)
- 26. Whitney or Wallach
- 27. Prolific food fish
- 28. Pepe Romero's instrument
- 29. Tit for —
- 30. Bridge-table event
- 32. Hammer parts
- 33. Marathon
- 34. Push out
- 36. Typeface feature
- 38. Cuckoo
- 39. Old story
- 41. Molding
- 42. Etc.
- 44. Slacked off
- 46. Stick to
- 48. Wine casks
- 49. Educational inst.
- 50. 50-50
- 51. Give an OK
- 54. Nothing more than
- 56. Like some hats
- 60. Highland landowner
- 61. First AL MVP (1931)
- 64. 1964 Presley hit "— a Night"
- 65. Ended
- 66. Ford model in 1970 de-

DOWN

- 1. Christmas cake
- 2. Dagger
- 3. Play by Euripides
- 4. School desig.
- 5. Clinch the matter
- 6. Hot, in a way
- 7. Yerevan's land
- 8. IOUs
- 9. Get by, barely
- 10. Alleviated, as pain
- 11. Caught a glimpse of
- 12. Tighten up

- but
- 67. Sahara greenery
- 68. Fertilizer compound
- 69. It's forbidden
- 70. First winner of Emmy for comedy (1952)
- 72. Furniture shade
- 73. Party favors
- 75. Same: Lat.
- 76. WWII admiral known as "Bull"
- 77. Pa. port
- 78. Mr. Big in old Venice
- 80. Polynesian carving
- 81. Grid star/actor
- 84. Experts
- 86. "Shane" director
- 90. Pre-med subj.
- 91. Taxman's quarry
- 93. Number suffix
- 95. Indoor air problem
- 96. Paycheck pleaser
- 98. Self-assurance
- 99. Money, of a sort
- 101. Cager Archibald
- 102. Sports cars
- 103. Pious bug?
- 105. Tea server
- 107. Potsdam pronoun
- 108. First winner of the Kentucky Derby (1875)
- 110. First winner of best-actress Oscar (1927)
- 112. Rational
- 113. Cozy place
- 114. Quoted in Vegas, perhaps
- 115. Sierra Club members
- 116. Winter in Wyo.
- 117. Golfer's gadgets
- 118. Tryout
- 119. Birthday number



- 13. Nordic earth goddess
- 14. Outback boulder
- 15. Beginner helped by a patron
- 16. One posing a danger
- 17. Texas oil center
- 21. Place for spooning
- 23. Tidies up
- 25. Dudgeon
- 28. Actress Scacchi
- 31. Winner of first Tony for drama (1948)

- 35. First world heavyweight champion (1882)
- 37. Establish, as a business
- 39. "Cagney" TV partner
- 40. Marion of the silents
- 43. Windsor's prov.
- 45. "Bluebeard's Castle" composer
- 47. Party ID
- 50. Watergate prober
- 51. "Git — little doggie ..."
- 52. Taste
- 53. Tuscan

- hill town
- 54. Patches up
- 55. Young newts
- 56. Chest
- 57. Change in Berlin
- 58. Tableau
- 59. Not quite legit
- 61. Loyal subject
- 62. Like some oldies
- 63. Give a PG
- 66. Extol
- 71. Alpine peak
- 72. Cake maker
- 74. Cups with no saucers

- 76. Surfer's connection
- 78. Artist Max Ernst, et al.
- 79. Kitchen appliances
- 80. Souvenir purchase
- 81. Destinies
- 82. Caters, vis-a-vis traces
- 83. Has-been grapes
- 84. From Valletta
- 85. Buffet temptations
- 87. Mary Richards' "Mr.

- Grant"
- 88. Department-store counter
- 89. Snickers
- 92. Buyer
- 94. Most accurate
- 97. Expert in CPR
- 99. Hammett's Sam
- 100. 1986 Kathleen Turner role
- 104. " — Misbehavin' "
- 106. Scarce
- 109. Brother of Osiris
- 110. Make a note
- 111. Shout of approval

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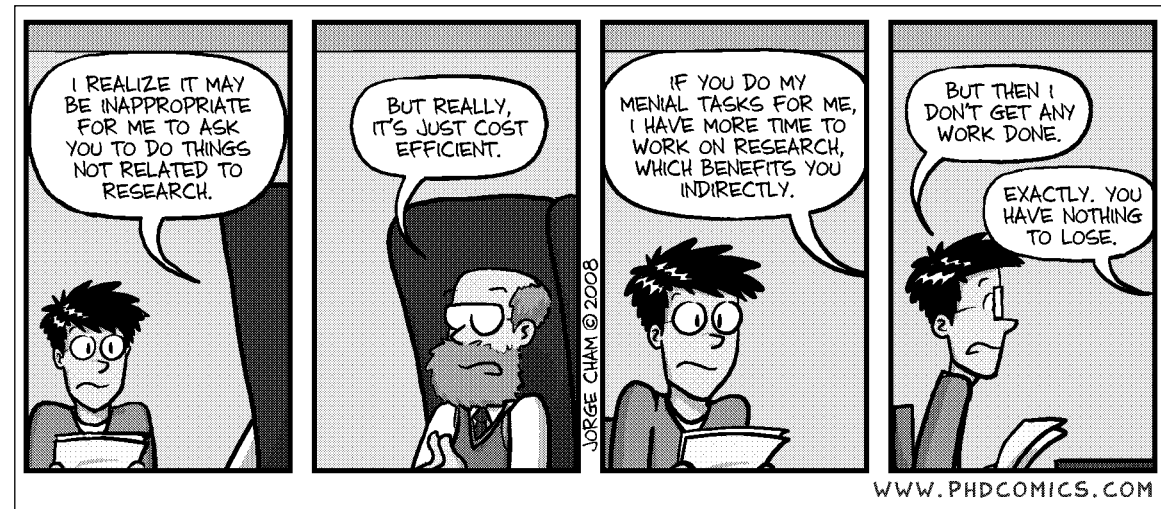
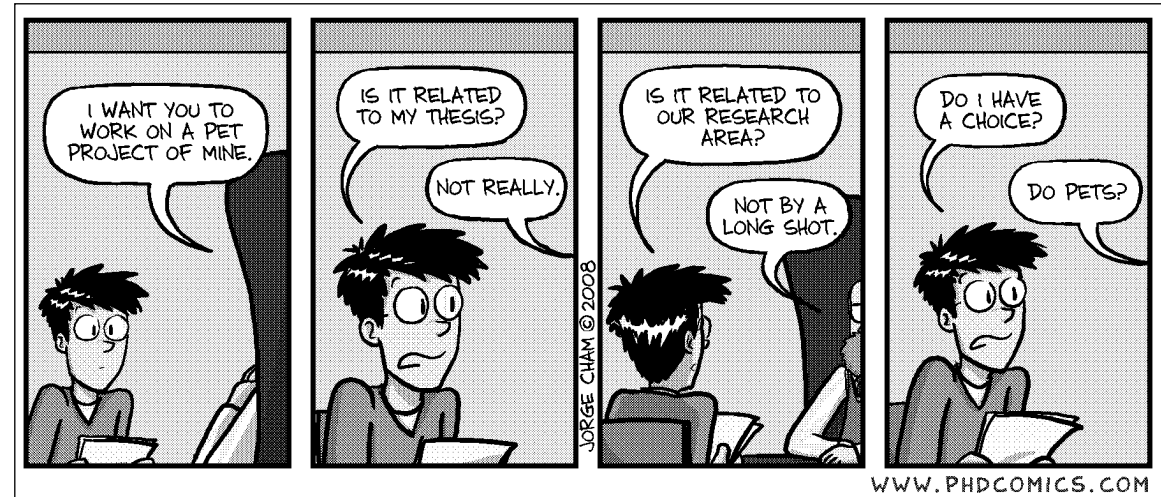
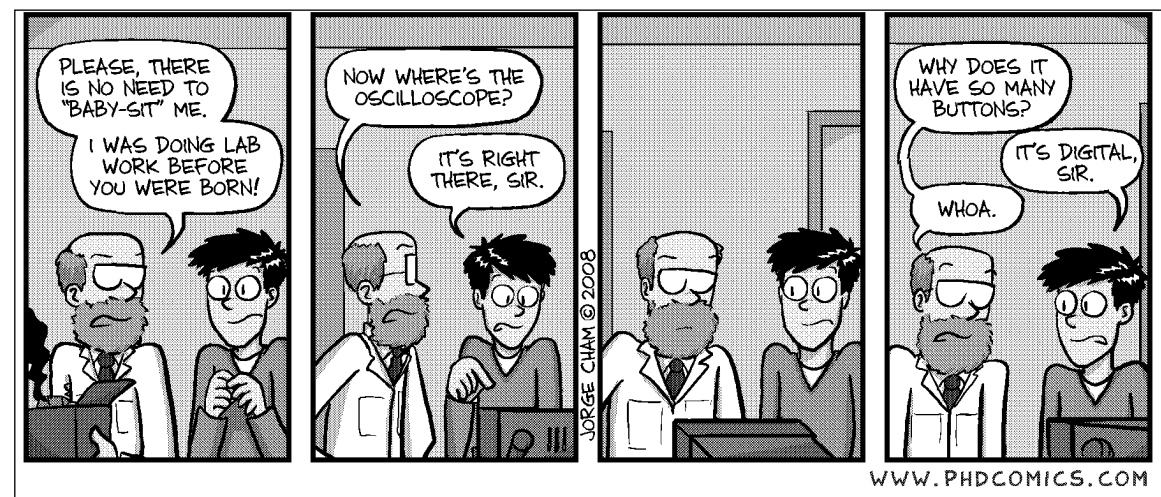
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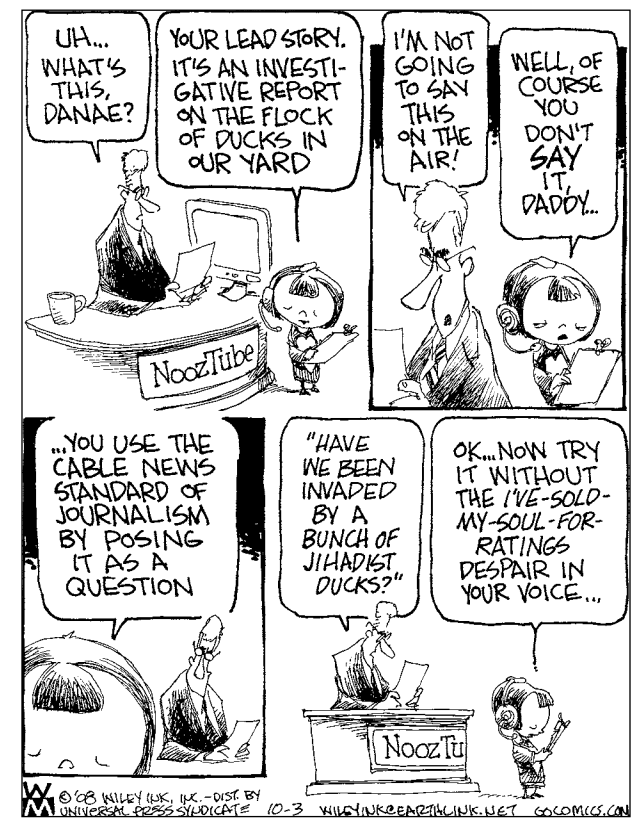
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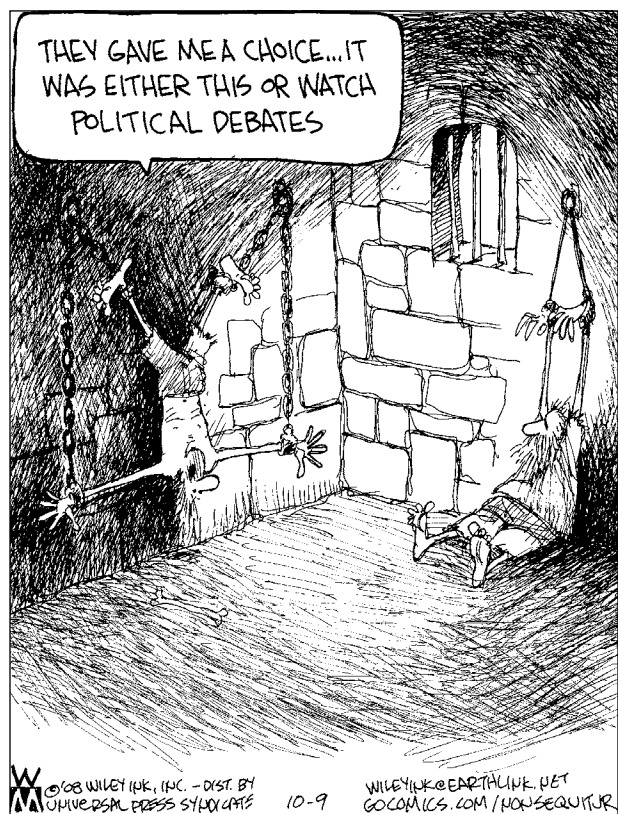
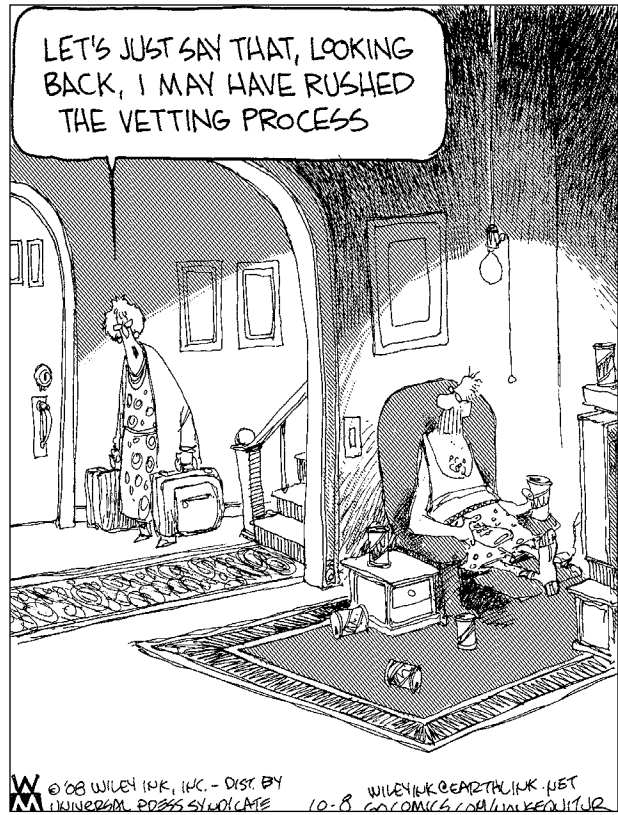
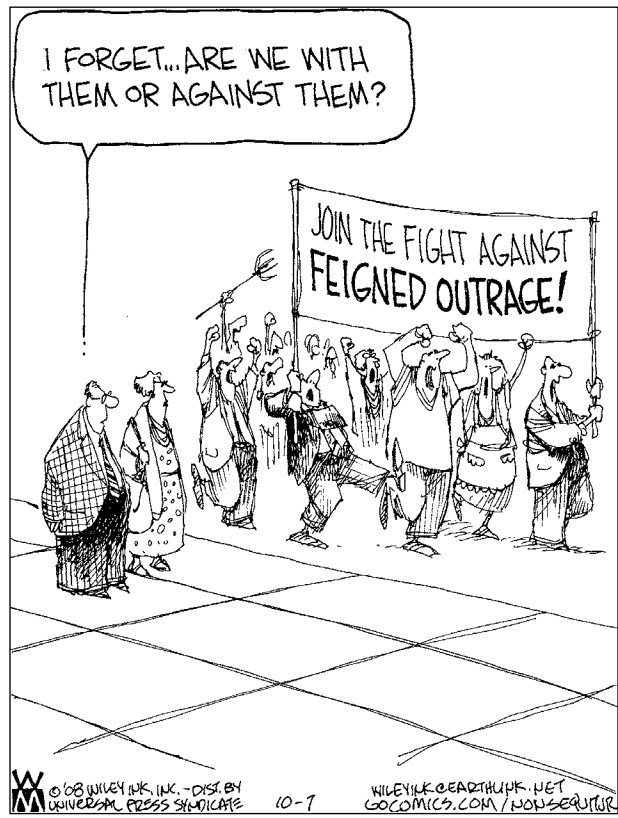
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