

A NIGHT OF DIVERSITY

The Tech chapter of Delta Phi Lambda hosted Diversity Night, an even celebrating diversity on campus. Page 16

SOFTBALL ON THE RISE

Tech's softball team won its fifth consecutive game, a season high, rising to 15-21. Page 29

quirky.

Eccentric Coulton headlines Variety Playhouse

By Andrew Ho
Contributing Writer

Lively Saturday nights are frequent in bohemian Little Five Points. This was especially true last week when eccentric singer/songwriter Jonathan Coulton, as well as the amusing musical duo Paul and Storm, hit the stage at the Variety Playhouse.

To briefly inform those who've missed out in the past few years, Jonathan Coulton's musical career began in the form of weekly podcasts titled "Thing a Week," during which he wrote and sang new songs ranging from geeky and spunky to disturbingly humorous.

Coulton, a self-described geek, has been writing, performing, recording and giving away his music for years. He is an unusual guy known for writing funny and unusual music on a wide variety of topics—robots, monkeys, Tom Cruise, soft drinks, Ikea, etc. Think of the most random thing ever, and Jonathan Coulton has probably written a song or two about it. This up-and-coming internet music star is currently trying to see if it's possible to make a living as an independent musician without a label. A lot of his music can be downloaded for free on his website.

Paul and Storm opened at the Variety Playhouse that night. It seemed unfortunate that a good majority of the crowd (myself included) hadn't heard of the pair until then—all based on a show of hands, at least. This would change quickly as they started with the appropriately titled "We Are the Opening Band," a song that's so comically self-defeating that it literally caused panties to be flung onto the stage (11, as they counted out!).

From there on Paul and Storm captivated the audience with their off-beat, folksy-sounding repertoire, which contained tunes that ranged from a tribute to the little-known inventor of chicken nuggets, "Nugget Man," to their personal take on a song for *Schoolhouse Rock*, the deceptively-named "Count to Ten." They also belted out a series of quirky jingles for products such as Kleenex, Twister, Cheetos and Fresh Step Kitty Litter. While a good number of these songs might be inappropriate for public airwaves, their outlandish lyrics sung to such a traditional sound got more than just a few giggles.

Culminating in their finale, the cheering crowd took on the role of some 400 pirates for a ballad of seaside woes from the perspective of a captain's wife in "The Captain's Wife's Lament."

When Jonathan Coulton took the stage shortly after, things seemed to begin on a somewhat hushed note. Launching almost immediately into "The Future Soon," the tale of a spurned, vengeful nerd and his plans for the future, Coulton proceeded into "Ikea," a satirical look at the Swedish craze found in the home of many a college student and divorced bachelor. From there on, with the crowd's appetite

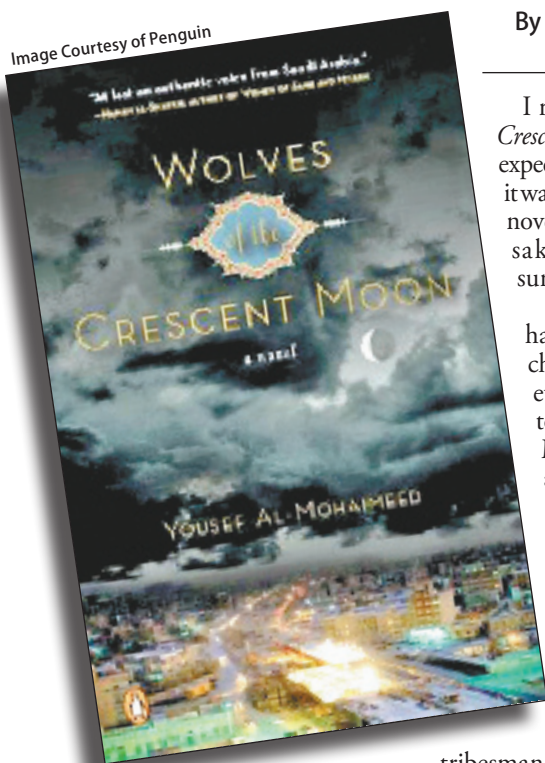
See Coulton, page 21



Image Courtesy of Jonathan Coulton

Wolves tells dark but compelling modern Arab tale

Image Courtesy of Penguin



Wolves of the Crescent Moon follows the lives of three individuals, whose paths are marked by misfortune.

By Hamza Hasan
Staff Writer

I read *Wolves of the Crescent Moon* with low expectations, assuming it was an objectionable novel written for that sake alone. I was surprised.

Yousef Al-Mohameed's novel of chance inspires and evokes a response to Gabriel Garcia Marquez's style and Tony Morrison's content. The book details the lives of various Arabs and Africans, but converges on the histories of three individuals: a Bedouin tribesman without his left ear, a Sudanese native enslaved and brought to Riyadh and an orphan boy, the product of lust, without an eye. The plot yearns for resolution

for these characters, and in many ways, achieves it.

Wolves of the Crescent Moon is Al-Mohameed's first book to be published outside the Middle East. The book is a translation from the original Arabic by Anthony Calderbank. It is banned in the Kingdom of Saudi Arabia, but the *Diwan al Arab* magazine and the Egyptian Journalist's Union both appreciated the writer's contributions to Arab culture and literature. His praise is not unfounded.

Al-Mohameed's careful orchestration of physical and personal characteristics is unique and refreshing. Most will not be surprised by certain eventualities, but instead amused. Unfortunately, the actual surprises do manage to slap the reader in the face, dealing with

gore and violence as much as rape and inhumanity. The squeamish and easily upset should read with care, as Al-Mohameed appropriately brings about the horrors of the lives of these characters.

The author is a maestro in style as much as he is in plot and story. His diction is easy to follow, and he seems to tell the story while simultaneously writing it. For me, the book took less than three hours to read, which is good for a 174 page book.

"[Misfortunes befall the characters], but for some reason, Al-Mohameed's storytelling ability instills the reader with a sense of hope, or at least contentment."

This novel was probably not meant to be some literary masterpiece feigning intelligence, but an expository didactic, revealing the darkest sectors of a land ridden with darkness.

His descriptions of the environments and of the characters are flawlessly done.

Al-Mohameed makes very frequent references to Arab culture, from clothes to botany, but the glossary in the back may not be necessary because of how seamlessly he integrates the cultural references. Still, some credit should be given to the translator.

Al-Mohameed crafted a timeless sculpture of the modern Arab world—or rather, the clashes of coping with modernity in a culture infused with bourgeois classes dealing with the paupers and peasants of society. Slavery, rape and hypocrisy consistently plague the unfortunate, but for some reason, Al-Mohameed's storytelling ability instills the reader with a sense of hope, or at least contentment. Though the author includes culture, he does not rely on it for entertainment, and while there is much controversy, the book is by no means a gimmick.

For an easy read or for an insightful piece of prose, most people should be pleased with Al-Mohameed's masterpiece, and hopefully a long line of literature from a writer who may be one of the most prolific of our time.

10,000 BC makes for modern mediocrity

By Daniel Spiller
Staff Writer



DIRECTED BY: Roland Emmerich
RATED: PG-13
GENRE: Adventure/Drama
STARRING: Steven Strait, Camilla Belle, Cliff Curtis, Joel Virgel
OUR TAKE: ★ ★ ☆ ☆ ☆

Image Courtesy of Warner Bros.

Roland Emmerich has had an epic career. *Independence Day*, *Godzilla* and *The Day After Tomorrow* are all movies he has directed that focus on something that is completely enormous. Whatever it is – alien spacecrafts, a mutant lizard, a snow storm – it has to be mind-numbingly huge. So how can we take this tried-and-true blockbuster formula and apply it to his latest explosion of light and sound on the screen, known as *10,000 B.C.*? This time it is applied to the size of the adventure, of course! Oh, and the animals. There are some seriously huge animals to watch out for.

Let's start with the good things first. For the most part, *10,000 B.C.* is a visually pleasing movie. Watching the mammoths stampede during the hunt is fun, and the birds provide an exciting chase scene. The landscape shots provide beautiful looks at snowcapped mountains, dense jungles and sandy deserts (yes, all three – I'll explain later).

The score for the film is what you would expect for this kind of outing – rousing orchestrated pieces with deep horn melodies and powerful drums – and it works well within the context of the atmosphere that the story is trying to achieve. But what is the story behind *10,000 B.C.*?

This is where elements begin to get problematic. It is as though Emmerich awoke one morning and said to himself, "I want to make a movie about people and huge mammoths!" and an important producer with cigar-in-mouth replied, "Mammoths? I love it! Here's lots of money!"

The story has the simplicity of a Dr. Seuss book, but without the creativity or fun. It is a thinly disguised basic love story that consists of one tribe of people meeting with other tribes, gaining their trust and pursuing a bad tribe that has taken some of the good tribes' people as slaves. The plot is not necessarily bad; it's just bland and riddled

See **10,000**, page 23



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Associate Professor
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LANGERADO in Alligator Alley

By Jarrett Oakley
Contributing Writer

As I sit pondering this article, torrential rain and tornado winds rip over my dilapidated tent. Fire ants are crawling everywhere, and cow patties litter the camp sites set up for soaked patrons.

This was the setting for the Langerado Music Festival, which ran from March 6-9, and I didn't care one bit.

Set in the sweltering Alligator Alley Everglades of Big Cypress Indian Reservation in Fla., 50 miles from any form of civilization, some 60,000 people piled into cars to camp and see a truly spectacular lineup of new and old music. The bill included phenomenal performances by R.E.M., the Beastie Boys, 311, Phil Lesh from the Grateful Dead, Ben Folds and Matisyahu, just to name a few.

Langerado had some massive superstars as headliners, but R.E.M.'s act was without a doubt one of the highlights of the show. A native Athens band, R.E.M. has been rocking fans since the group's debut album, *Murmur*, way back in 1983. Yet the band's age was just a number as Michael Stipe, donning an Obama '08 tee and white suit, walked out to eager masses. Playing brilliant renditions of such beloved classics as "Bad Day," "What's the Frequency, Kenneth?" and "Man on the Moon,"

R.E.M. also dabbled into new songs from their latest album, *Accelerate*, to be released this April.

Political expression was in full tilt at Langerado. State Radio, whose lead vocalist and guitarist Charlie Stokes was formerly with Dispatch, displayed some political angst in such vibrantly powerful songs as the reggae rock tune "CIA" and its soulful counterpart, "Sudan." Both served as expressions of how the patrons currently feel about the nation.

When day turned to night and the Beastie Boys mounted the stage, it was a different story. With Mix Master Mike, Mike "Mike D" Diamond, "MCA" Yauch and Adam "Ad-Rock" Horowitz returning as the boys from Brooklyn, their iconic blend of hip hop and alternative rap whirled everyone into a head-bopping frenzy. "Body Movin'," "Ch-Check It Out" and "Pass the Mike" pumped adrenaline through the crowd, which went into a full-out dance party when they played an encore featuring a stellar "Intergalactic" and a bodacious "Sabotage."

Take an in-depth look into this year's Langerado in Fla., and find out how it compared to Atlanta's own Echo Project.

Held in contrast to Langerado was my only other previous experience at a music festival, which was at the Echo Music Festival in Atlanta in fall of last year.

The comparison between these two mega-music festivals is like car shopping. Langerado Music Festival, with this being its sixth year in existence, has as much horsepower as a robust and powerful Dodge Hemi. Echo Music Festival, just an infant on the scene, is an eco-friendly, progressive but severely underpowered green Toyota Prius.

Both festivals had huge headliner bands: Langerado had incendiary shows by Beastie Boys, 311, R.E.M.; Echo produced prodigious performances by The Killers and The Flaming Lips. Yet the striking similarities in their lineups might be a telltale sign that Echo has the stamina to survive in the frenzied festival world.

No fewer than 13 bands played both locations: Umphrey's McGee hammered out a jamming three-hour set; Perpetual Groove channeled the hippie crowd's mojo; Les

Claypool dramatized his slapping bass with a monkey mask; and the Disco Biscuits rolled through an epic midnight set at both festivals. At both locations, night was just another part of the day for the driven crowds.

Nevertheless, it is at this point where Echo's engine stalls abysmally.

Logistically, Langerado Music Festival was both better organized and equipped for all kinds of problems associated with grungy, dirty, smelly camping at festivals. If you had a bad sunburn or reptile bite, you could visit the convenient medical tent. If you were out of deodorant or were in desperate need for a pair of sunglasses after breaking yours head-banging to 311, you'd shop at the well stocked grocery tent. To deal with the sweltering heat, the Langerado personnel provided purified drinking water in enormous tanker-sized rigs.

Echo had none of these luxuries, which is a testament to experience on the part of Langerado and, again, the greenness of Echo's staff planning. Even though Echo had a myriad of sponsors and vendors selling products ranging from Bob Marley apparel to delicious pork falafels, these necessary luxuries should be provided for the patrons.

On the other hand, what Echo

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Coulton from page 19

for the crooning, shaggy-haired singer whetted. Coulton quickly picked up momentum.

Someone who has heard some of Coulton's livelier tunes might initially be disappointed with his solo use of an electric acoustic guitar and vocals, but many songs sounded just as good, if not better, than the recorded tracks.

Even the rather upbeat rock tune "Code Monkey" took on a more melancholy tone that worked just as well in comparison. This isn't to

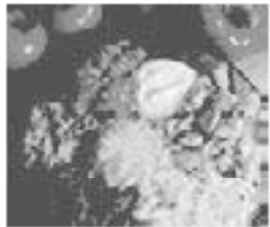
"Coulton drew just as many entranced moments of silence as he did laughter..."

say that Coulton was all on his own throughout the show, as Paul and Storm arrived back on the stage to provide backup vocals, the liberal use of maracas and tambourines and a good deal of on-stage humor between the trio.

Coulton drew just as many entranced moments of silence as he did laughter with some songs that hit a pensive quality that was just as enjoyable as the funny and geeky ones that dealt with love-struck mad scientists and the Mandelbrot Set. It's almost a pity that Jonathan, Paul and Storm aren't officially an act of their own, but what's certain is that anyone with even a remotely developed sense of humor should be on the lookout for whenever they're coming back to Atlanta.

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Manilow Returns

Barry Manilow will perform at Philips Arena this Saturday, March 29 at 8 p.m. This show was rescheduled from the Jan. 19 show that was canceled due to bad weather. Ticket prices range from \$10-109 and can be purchased through Ticketmaster or at the Philips Arena box office. Tickets for the Jan. 19 show will be honored at this concert.

Avenue Q At Fox

The Tony Award-winning Broadway musical *Avenue Q* is playing at the Fox Theatre from March 25-30. Some days feature more than one show. Although the show features puppets, *Avenue Q* is recommended only for mature audiences. Tickets range from \$19-55, depending on date, time and seat location. Find out more at www.foxtheatre.org.

Indie Masquerade

Indie rock groups The Hanks and The Forward will play Monday, March 31 at the Masquerade. The Hanks just independently released their new album, *Distance*. Doors open at 6:30 p.m. and tickets are \$8 in advance. The Swear will also perform.

Stop explores realities of war

DIRECTED BY: Kimberly Peirce

RATED: R for graphic violence and pervasive language

GENRE: Drama

STARRING: Ryan Phillippe, Channing Tatum, Joseph Gordon-Levitt

RELEASE DATE: March 28, 2008

OUR TAKE: ★ ★ ★ ☆ ☆

By Philip Tharp
Staff Writer

The over-arching theme of companionship in *Stop-Loss* breaks the mold of the typical war movie, providing the audience with a satisfying experience as well as serving as a reminder of classics such as *The Deer Hunter*.

One would think that it would be hard to remain politically neutral when filming a movie about war, but director Kimberly Peirce never significantly strays in a way that could lead to the classification of her film as anti- or pro-war.

Stop-Loss begins with a first act focusing on a group of soldiers as they approach the end of a tour in Iraq. The film intersperses hand-held, documentary-style footage with somewhat traditional, albeit shaky-cam inspired, coverage of squad leader Brandon King (Ryan

Phillippe, excellent) as he leads his team in war-torn Iraq. After a devastating ambush in the heart of the city, Brandon and his squad return home to a small town in Texas.

Some of the soldiers, including Brandon and Steve Shriver (Channing Tatum, slightly over the top), are finishing their second tour, and have plans to start a life back home, leaving the army behind. However, even the best laid plans don't always reach fruition, and several unexpected disturbances prevent the soldiers from returning to a normal life. Steve starts experiencing symptoms of post-traumatic stress disorder (PTSD), which, mixed with alcoholic bingeing, lead to conflicts with his fiancée. Brandon, unfortunately, becomes a first-hand victim of stop-loss, the army policy (some-what of a loophole) which allows the United States government to require soldiers to continue military service past their expected date of release. In his attempt to fight this back-door draft, Brandon goes AWOL, travelling to Washington D.C. with Steve's fiancée in an attempt to receive help from government people of a higher power.

"The movie was inspired by the soldiers that I interviewed throughout America, because I really wanted to tell a story that was emblematic of this generation's story," said Peirce, commenting on her source material for the movie. It has been nine years since her powerful film *Boys Don't Cry*, but Peirce returns with gusto, filming *Stop-Loss* with a firm yet

subtle hand, allowing the events of the story to unfold naturally on screen. And these events are more pertinent than ever as the war in Iraq still continues, affecting the lives of teenagers and young adults throughout the country.



Images Courtesy of Paramount Pictures

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stood for was something that will be paramount in the future, not just for music but for the environment.

This is also something that both festivals share.

The intention of the Echo Project Music Festival was to inform and promote ecologically friendly advice and knowledge about the human footprint that is destroying the environment. Sweetwater Brewing Company, a native brewer from Atlanta, sponsored Take Me To The River, a nonprofit organization whose booth at the festival focused on the preservation of our beloved Chattahoochee River.

In parallel, Langerado diligently promoted what is best for the preservation of the environment through the Greenerado tent, where activists and artists could congregate and exchange information.

With this commonality comes a wonderful benefit to concert-goers as well as the population in general: people talking about the issues of global warming and pollution, and the opening of an avenue through the love of music to make change occur in our society today.

This is the most important aspect of both Echo and Langerado.

Echo Music Festival may have been small this year, but by taking baby steps toward becoming a juggernaut musical experience like the veteran Langerado Music Festival, Echo will one day become a powerhouse festival that Atlanta can be proud to display to the world's music listeners.

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YOUR TOP HITS

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Each week we'll feature your top hits of all time. To submit something, e-mail us at entertainment@technique.gatech.edu.



Tyler Sartin, 4th year AE : Nostalgic Tunes

Cover Courtesy of Geffen Records



Nevermind catapulted Nirvana and the alternative rock genre onto the mainstream music scene. "Smells Like Teen Spirit" was the album's lead single that helped achieve Nirvana's legendary status.

Remember these?...

Dookie was Green Day's third album, and the band's first album released under a major label, Reprise Records. *Dookie* was responsible for the punk/pop rock group's mainstream debut.



Cover Courtesy of Reprise/Wea



The Cranberries' second album *No Need To Argue* helped secure the Irish alternative rock band's fame and popularity in the 1990s. *No Need To Argue* went on to sell over 16 million copies worldwide.

Cover Courtesy of Polygram Records.

By Jennifer Aldoretta
Staff Writer

Hearing one of your favorite songs from way back when or catching a movie on television that was a childhood favorite can bring great memories flooding back. Our newest column in the entertainment section of the *Nique* helps to do just that. It is our hope that you, our reader, will get a little bit nostalgic and decide to revisit some childhood favorites.

Fourth-year Aerospace Engineering major Tyler Sartin reminisced about some of his favorite music while growing up back in the day:

"My favorite CDs when I was growing up were Nirvana—*Nevermind*, Green Day—*Dookie*, and The Cranberries' *No Need to Argue*... because they were the only ones that I got when I was a kid for my birthday—my eighth birthday. So I didn't really choose to have them... but I loved them anyways."

Tyler continued, "My favorite song from Nirvana was probably 'In Bloom' or 'Drain You.' 'Drain You' is great. And then from *Dookie*, 'Basket Case'—remember that song?"

Tyler didn't mention this, but I'd like to add that "Zombie" from *No Need to Argue* is also awesome.

10,000 from page 20

with clichés.

But this is where it gets ridiculous. Somehow after what appears to be a day of walking, our heroic tribe has moved from their snowy home in the mountains to a jungle. No kidding, like a tropical rainforest. One of the characters even exclaims how hot it is.

Fast forward to what appears to be another day or so (a voiceover later explains that "many moons" have passed), and the tribe is now in the desert. Big, sandy dunes are all around. The abrupt changes in scenery/climate seem almost absurd, but it helps to overshadow the lack of actual plot.

Other problems lie within the direction and the acting. Again, while it's not necessarily bad, it is very mediocre and stiff.

Some shots reveal the grandeur that the movie always seems to be trying to showcase, while others leave you rolling your eyes and shaking your head.

Given that they have so little to work with, the actors do a fine enough job. Every line is spoken as though to provide some profound insight or deep moral, but considering they all have such a lack of context, they all feel very flat.

I don't regret seeing *10,000 B.C.* Though it consistently falls short of its epic ambitions, it is at least able to retain some of that campy, B-movie fun and entertainment.

0100Two BITS1011

A final word from Two Bits

Since I have been fired, this will be my last column. As such, I'm going to speak about something that most people disagree with. I love George W. Bush. Bush will be remembered as one of the greatest presidents of this country. True, he has an enormous unfavorable rating now, but you know who else only had a few devoted followers and was widely hated? Jesus.

The most controversial Bush issue is over his war in Iraq. Although I fully support the war, I can't actually fight in one because of my exercise-induced asthma, which I discovered during my first season of youth soccer. While the rest of the team ran laps, I sat on the bench, drinking a Capri Sun. I learned two lessons that soccer season. First, in sports and other non-sedentary activities such as war, I'm best suited to the role of cheerleader, like former cheerleader and current president George Bush. Second, the best flavor of Capri Sun is Tropical Punch.

With the war in Iraq, Bush has ushered in an era of freedom that will spread across the globe. The effects are already present in Cuba. Like holy water to a demon, exposure to freedom has physically harmed communist Cuban dictator Fidel Castro. Cuba, by its close proximity to the United States, has been so overwhelmed by America's shining aura of freedom that it has caused Castro to fall ill and be replaced by his brother. If we keep slapping "I support the troops" ribbons to our SUVs then this aura of freedom will grow so large that eventually it will reach Venezuelan leader Hugo Chavez.

I can't end this column without giving my thanks and support to the troops overseas. As an 22 year old Bush devotee, I'll do whatever I can to support the war in Iraq (besides actually enlisting in the military because of the asthma). If there's anything I can do for our troops who are risking life and limb, just let me know. I'll be over here, in America, drinking a Capri Sun.

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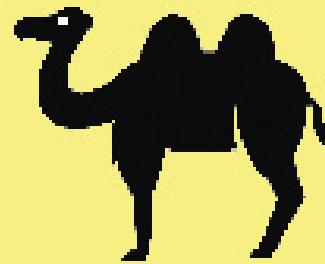
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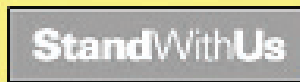
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THEME CROSSWORD: HOOEY!

By Robert Zimmerman
United Features Syndicate

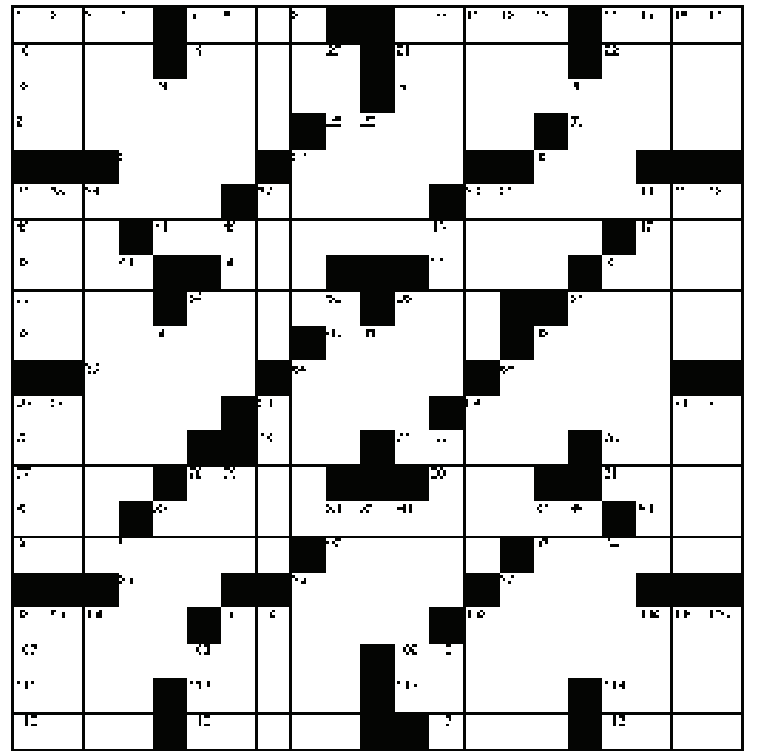
ACROSS

1. The have hives
5. "Hey, over here."
9. What place
14. Float on the breeze
18. Bank rec.
19. Homecoming crowd
21. Greek serf
22. Maui movement
23. Pennsylvania Dutch dessert: 2 wds.
25. Discombobulated: 3 wds.
27. Head-table folks
28. Having two left feet?
30. Schnozzes
31. Perjurer
32. Merchandise
33. Agent
34. Prayer book
37. Scale marking
38. Of medical treatment
43. Cuckoo
44. Grandmother's visitor: 3 wds.
47. Exist
48. Waiting-room call
50. Big dictionary: abbr.
51. Laundry leftover
52. Foil
53. ___ facto
54. Plum trees
56. Took the prize
57. Bride's destination
58. They may get letters
60. Pepper reflex
62. Like kid stuff, supposedly
63. Gumbo recipe items
64. Gold Rush real estate
65. Composer Boccherini
66. Bless with oil

68. Baskets, so to speak
69. Book covers
72. Festivals
73. Mausoleum item
74. Tots' tv
76. Queens stadium
77. Now and ___
78. Weakling
80. Era
81. Spree
82. Get it wrong
83. Prepare for an encounter: 3 wds.
89. Poetic tribute
90. Busy time: 2 wds.
92. Candidate list
93. Grew lively, with "up"
95. Western Hemisphere org.
96. Plays the lead
97. Irish republic
98. Musical family
101. Mysterious
103. Store fodder
107. Cares: 3 wds.
109. Possible description of this puzzle: 3 wds.
111. Cools down
112. Milk in Milano
113. Put in a category
114. Mars
115. Casino game
116. Helps out a hood
117. Governess at Thornfield
118. Unit of force

DOWN

1. Big party
2. Parrot
3. MBA subj.
4. Hassocks
5. Brewery specialty: 2 wds.
6. More wily
7. Dines
8. Troubled power plant: abbr.
9. 1948 Pulitzer poet
10. Steering locations
11. Kay followers?
12. Cheerful in outlook
13. Numerical suffix
14. Actress Goldberg
15. Feathered divers
16. Escape route for smoke
17. Bugler's g'night
20. Duelist's aide
24. Tuck of Sherwood Forest
26. Without a letup
29. Places in ancient Rome
32. Tourist's reference
33. Boffo comedy
34. Obsession
35. Bumbling
36. Posse sidearms
37. Sandwiched treats
38. Coarse cloth
39. Chaney, sr. and jr.
40. Peter Pan's nemesis: 2 wds.
41. Zones
42. Skeptical
45. Distributes, with "out"
46. Melancholy
49. Arda creator
52. Thomas Gray, for one
54. Thermo follower
55. Reception hall
56. Bridge ancestor
57. Like Death Valley
59. Ocean fliers
61. Feather holder
62. ___ or butter?
64. The Marines
65. Like some faces
66. Fairy tale's last word
67. Indian statesman, d. 1964



68. Drollery
69. Humphrey, to his pals
70. Rock hound's find
71. Full
75. Kilns
78. "___ on first?"
79. Lender's receipt
83. Fellows
84. Country homes
85. ___ Bator
86. Sire
87. One of a TV series
88. Typeface feature
91. Wish it will happen: 2 wds.
94. Command to shooters
96. Zelda's husband
97. Response to knock
98. End-of-week mantra
99. Wealthy senora
100. Say it's so
101. Pequod skipper
102. Memorizing process
103. Descry
104. Amiss
105. Narrow valley
106. Caesar's existence
108. In the style of
110. Trade-off item, biblically

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

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

Babysitter Wanted: Last babysitter from Tech got a Phd and left us for a real job. Looking for someone to babysit 5 year old boy on occasional weekend nights after he's been put to bed. This job involves little or no interaction with children--we're looking for a responsible adult to be there in case of emergency. Last babysitter spent the entire time studying, watching TV or playing our Wii or Xbox 360. We live relatively close to Tech: Peachtree Memorial Drive in Buckhead (just south of Peachtree Battle). If interested, please call Jess at (404) 350-8765.

Full or Part Time Veterinary Assitant or Secretary needed. No Experience Necessary (Will Train on Job) East Cobb Vet Clinic 1314 East Cobb Drive 770-973-2286 Pre-Vet or Science Student Preferred

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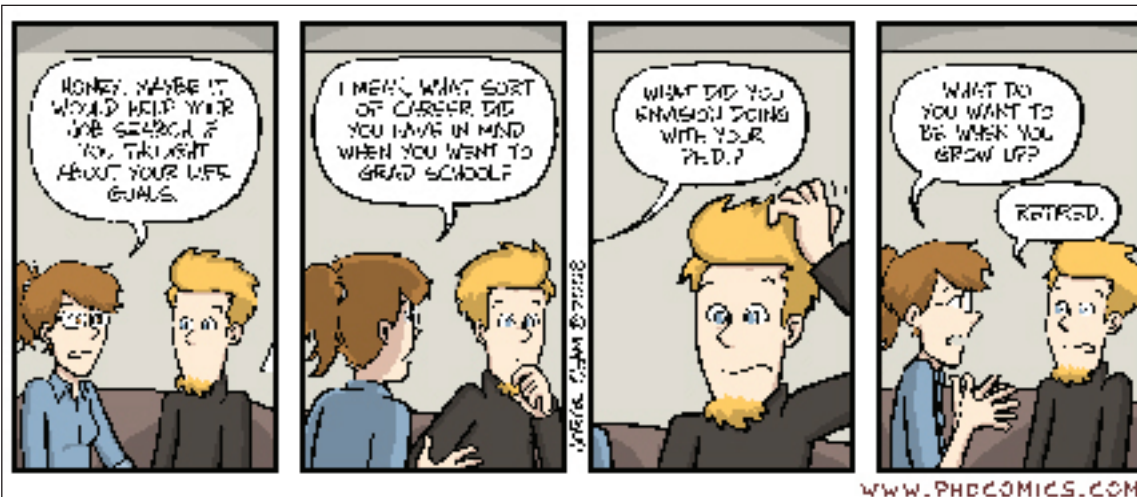
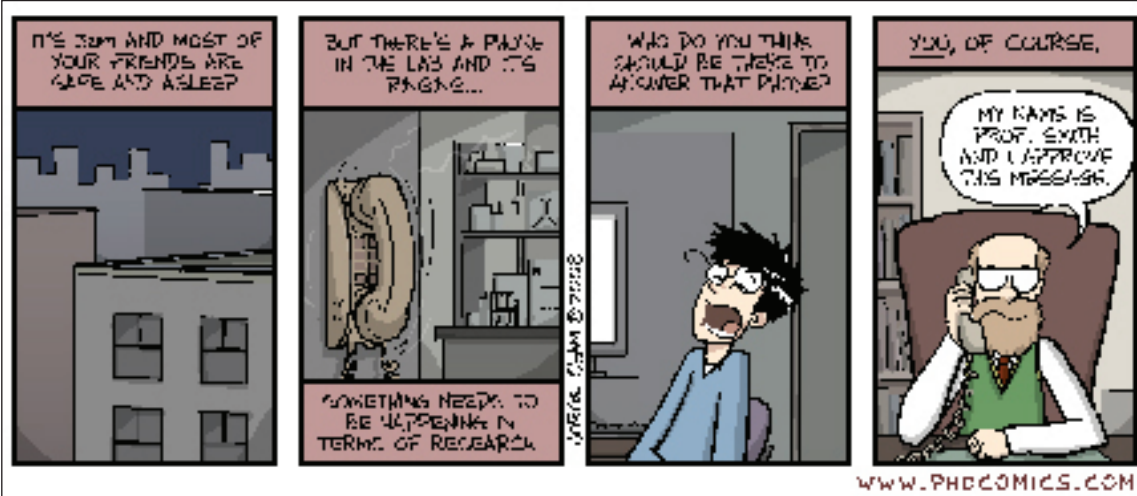
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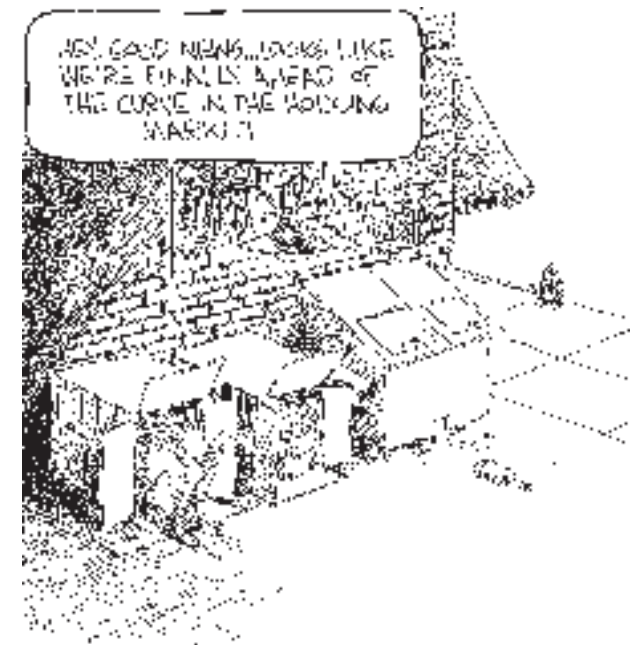
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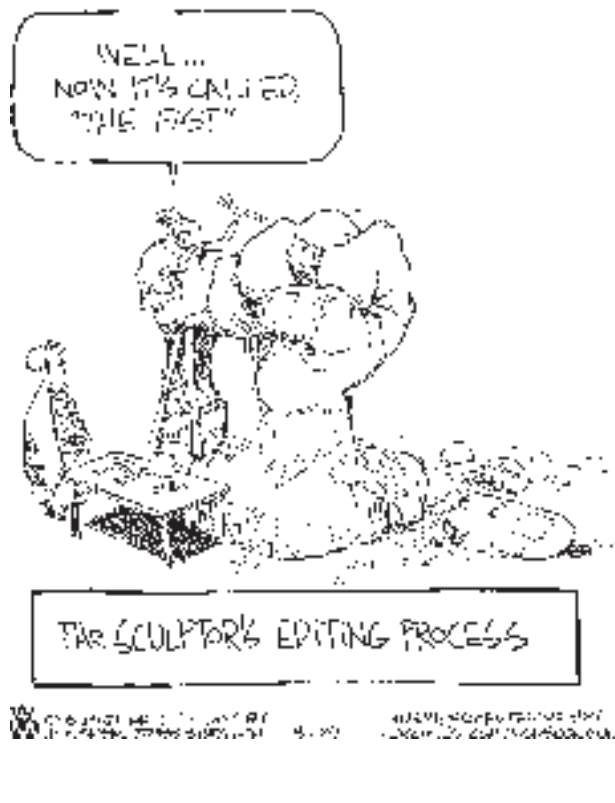
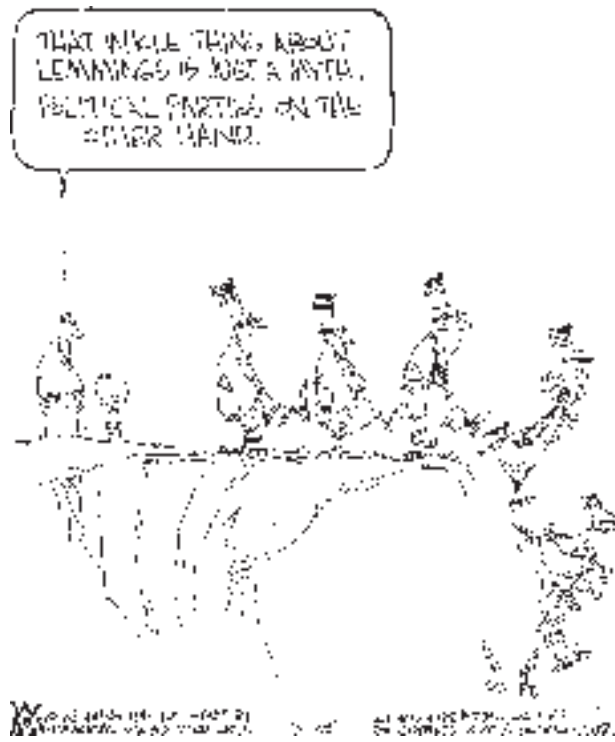
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