

**Churchills mix it up**

With a collection of songs featuring three different lead singers, this group offers quite a variety. **Page 27**

**Spend night with Oscar**

The Academy Awards gala is only a month away. Get prepared with this recap of the nominees. **Page 29**

**'Aida' at the Ferst**

Teatro Lirico D'Europa performs Giuseppe Verdi's *Aida* at the Robert Ferst Center for the Arts this Tuesday and Wednesday, February 27 and 28.

Georgia Tech students, faculty, and staff can now buy tickets for only \$15 (part of the Coca-Cola sponsored Rush Ticket program) by presenting your ID at the Student Center Box Office. Your purchase also includes the option to attend an "Opera 101" workshop.



By Carrie Chin / STUDENT PUBLICATIONS

**Monkeying around**

Brendan Fraser is joined by a host of recognizable faces (Bridget Fonda, Rose McGowan, Whoopi Goldberg, Chris Kattan, and Dave Foley) in *Monkeybone*, opening in theaters today. A cartoonist ends up in a coma and finds himself stuck in his own creation and dealing with the cartoon character that is the film's namesake.

**M4M at DramaTech**

DramaTech's version of Shakespeare's *Measure for Measure* ends its run tonight and tomorrow night at 8:00 p.m. Admission is only \$4.00 for students. For ticket reservations, call (404) 894-2745. For information, please call (404) 894-3481.

**Crime is King on the way to 'Graceland'**

By Vivian Vikili  
*Writer of the week, month, year!*

**MPAA Rating: R**

**Starring: Kevin Costner, Kurt Russell, Christian Slater, David Arquette, Courteney Cox**

**Director: Demian Lichtenstein**  
**Studio: Warner Brothers**  
**Rating: ★★**

For those with a greater than usual affinity towards the King of Rock 'n' Roll, or more specifically, for those people with a greater than usual affinity for weathered Hollywood actors dressed up as the King of Rock 'n' Roll while engaging in reckless shooting sprees, this is the ideal movie.

*3,000 Miles to Graceland*, which boasts a list of actors such as Kevin Costner, Kurt Russell, Christian Slater, David Arquette, and Courteney Cox, might not be the intense, action-packed, somewhat meaningful film moviegoers would have expected.

The movie is basically about a group of men who decide to all dress up like Elvis, attend the National Elvis Convention in Vegas, and rob the joint. After successfully getting away with the money, one of the thieves challenges the leader of the pack and the group suddenly turns on itself.

It is unusual in that the group, even before its members turn against each other, lack the chemistry of Bonnie and Clyde, the glamour of Jesse James, the humor of the *Reservoir Dogs* cast, and just about everything else. So obviously, there is no great

loss when the group disbands.

When the group tears apart, the characters of Costner and Russell are thrust against each other, each vying for the millions gained from the Elvis Convention heist. Of course, both characters go through different obstacles during their time apart and eventually get together again to show each other up.

Russell stumbles across Courteney Cox's character and her son. He slowly develops a sense of paternal instinct towards the son and a sense of love towards her.

Costner, on the other hand, deals with far stranger things. He basically thinks that he is

one of Elvis's bastard children and so he goes so far as to dress like Elvis all the time, complete with sideburns.

**The cinematic aspects of *Graceland* may be the best part.**

This, of course, takes away from his validity as a serious, detached, serial killer. Even in his most glorious moments of mass killing, his Elvis look makes one think twice about how seri-

ous it all is.

Of course, one never even finds out by the movie's end whether or not Costner is in fact Elvis's son or not. This non-existent plot conclusion is not uncharacteristic of the movie. But then again, it is difficult to have a plot conclusion when there is no plot to begin with.

So is there a reason to see the movie? It would be unfair to neglect the cinematic aspects of the movie, as they may arguably be the best part. *3,000 Miles to Graceland* begins with a very attention grabbing computer animation sequence with battling

See *Miles*, page 26



By Alan Markfield / WARNER BROTHERS

**Kurt Russell and Kevin Costner star in *3,000 Miles to Graceland*, opening in theaters today. In order to rob a casino, some ex-cons disguise themselves as Elvis during a convention in honor of the King.**

**Matthew Kahler: Nowhere near the middle of the road**

By Alan Back / STUDENT PUBLICATIONS

**Matthew Kahler likes to throw a curveball or two during his shows. His fingers may do the talking for one song before his palms leap into the argument on the next.**

By Alan Back

*About to become office furniture*

You could almost get permanent whiplash from trying to follow Matthew Kahler's career. He's been from coast to coast, come close to moving far enough north to freeze himself solid, and taken music room crowds for an energetic ride in just about every set of circumstances you can think of.

He may describe himself as a late bloomer, but you know what they say—better late than never.

If you were to rewind a dozen years or so and head out to southern California, you would have found the Georgia boy getting his feet wet at open mic nights in the area's coffeehouses. These gigs gave him his first serious performance experience, but not much satisfaction or pleasure.

"It was kind of hard after I made the trek out there, and it took me about three and a half years to realize that I was able to give myself permission to come back," he explained. Returning to Atlanta in 1991, he soon crossed paths with someone who was fated to end up all over the

airwaves about seven years down the road.

That someone was Shawn Mullins, then a regular at Decatur's Trakside Tavern. "He was really young, and I remember thinking how good he was," Kahler said. "The arrangements were really tight, with a drummer and a bass player. That's when I first met him." They joined forces for the first time soon afterward, forming a friendship that has lasted to this day.

When Trakside manager Eddie Owen struck out on his own to set up Eddie's Attic, these two followed him up the stairs and began to make themselves at home in the new club. Mullins and Kahler built solid reputations as acoustic performers over the years, releasing steady streams of solid albums and performing both separately and together. Kahler put out two discs, *My Own Medicine* (1994) and *This Here and That There* (1996) and he and Mullins cooked up a joint effort, the 1995 double album *Jeff's Last Dance*.

So far, so good. Then, in late 1999, Kahler made an announcement that knocked the wind out of his fans: he was getting away

from Atlanta. *Far away*. He was planning to move to Alaska and take a long break from the music business in order to sort out his creative and personal issues.

"I was sort of ready to make a big move and start over again, maybe rediscover writing. I wasn't writing very much at the time, and I wanted to shock myself. I thought making my life really simple would do that...I'd read a lot about Alaska, about the remoteness of it, and I thought maybe it would be a great place to sort of disappear," he mused.

Kahler's friendship with Mullins would lead him to change his mind and get back into the game. "By the end of December, they asked if I wanted to do a record with them—SMG, Shawn's label...I told them yes, after a couple of minutes of thinking about it, but there were conditions on my part that I had to promise to focus on, like trying not to go wacky and crazy during the recording process."

He explained that his past experiences in the studio had been less than pleasant, but the sessions for this new album, last

See *Matthew Kahler*, page 24

## Matthew Kahler

from page 23

fall's *Out of the Blue*, were much more enjoyable. Influences ranging from James Taylor to Stevie Wonder to the Eagles come together on this disc to pass that mood on to the listener, even though his songs often deal with heartbreak and frustrated desire.

A four-year gap between releases can be enough of an obstacle for a big-name artist, but for a local act, it may be the kiss of death. Kahler was aware of this in the break after *This Here*: "The longer it got, the more I thought that I was just done. I thought I might do another record someday, but I didn't plan on how to do it. I just thought that if I could ever get the writing back on track—once you have the songs, you're already there and you can do another record. Then it's just a matter of lining up studio time and musicians. Everything goes back to the songs."

He credited Mullins with helping to refine this latest offering with respect to production and songwriting. "He made suggestions on where stuff could be moved around. He'll tell you something like, 'Well, this thing at the end, that's your chorus. Let's bring it up earlier in the song so you can have this refrain earlier than at the very end.'... He wouldn't even so much as suggest anything unless he thought I would be comfortable with it."

Having a friend like that is good enough when it comes to recording, but just how does Kahler's material

translate to the stage? Pretty well, actually, with or without a group of talented players to back him. Jazz/pop guitar virtuoso John Mayer (recently signed to Aware Records), bassist David LaBruyere, and session drummer Gerry Hansen have worked extensively with him to help bring his work to life in front of a crowd and follow his sudden bursts of intensity.

"We did a show at Smith's [Olde Bar] one time; they called me to do a show, and the first person I thought of to open was John," he recalled. "He's far beyond his years musically, and he has a terrific sense of humor, so we kind of hit it off... When you meet creative people, you sort of like to pick their brains." The Hansen/LaBruyere rhythm section came together when it was time to record *Out* and quickly proved itself capable of switching gears at nearly any speed.

When Kahler goes on alone, he's just as likely to make a beeline for his congas as he is to strap on an acoustic guitar. Solo drumming, for him, is a throwback to the way he performed when he was young: beating on boxes, desks, and just about anything else that wouldn't leave him with a handful of broken fingers. He carried that habit over into his professional career, picking up his first set of drums from a friend along the way and strapping a tambourine to them.

"It's not easy to pull off a song that way because you have to rely

on keeping the beat, and you have a lot of vocal exercise going on. There's no other instrument but your voice." These days, when he steps behind his drums, the crowd gets to witness a combination vocal workout and calisthenics program. Either of these by itself is worth the price of admission, but watching him turn himself into a sort of singing windmill is an unexpected treat.

An added bonus is the improvised story songs he likes to launch into without warning. He might go into

**"I was sort of ready to make a big move and start over again, maybe rediscover writing... I wanted to shock myself."**

**Matthew Kahler,**  
on why he thought about moving to Alaska in late 1999

something that happened to him on the street earlier that week, poke fun at a person who was at the early show, jump back into his childhood for a minute—it's all fair game. Kahler explained that these impromptu segments have been useful for putting his creativity through its paces.

"I like putting myself in a corner and having to slide out of it onstage. Unless you just totally bail out, you can't really get out until you come up with something. It

doesn't always work, but sometimes it works really well and it's surprising... The reason for doing it is to see what's inside there and if I can offer something fresh that no one has heard at a concert before." Flying by the seat of his pants isn't just something he does at his shows, though.

"I don't think about the future. That's not to say it's never crossed my mind, but I've never had a plan. That's the truth. I know it's not very healthy, but I can't really help it," he admitted. He's not plotting another move to icebox territory, but "if I do anything, it'll probably be to try to simplify my life a little more—maybe move to somewhere in North Carolina."

For right now, however, Kahler has his hands very full. Touring in support of *Out* (he just finished a two-week stint opening for Mullins in listening rooms up and down the East Coast). Working out distribution and promotion for its songs. Setting up with a booking agent.

Not too shabby for a guy who doesn't think about the future.

The people who happen to be in the room with him, when he attacks his six-string and congas and gets caught up in the moment, don't complain too much either. All they do is buckle their seat belts and get ready to catch whatever he throws out next.

*Matthew Kahler will be performing at Eddie's Attic on March 2. Call (404) 377-4976 for more information. You can also visit him online at <http://www.smgrecords.com/live/matthew.html>.*

## This week on GTCN

By *Rebekah Bardwell*  
GTCN Correspondant

If you've ever wanted to know what goes on at the Parking Office, you'll want to watch *Phat Videos* this week. Kara talks candidly with Assistant Director of Parking Al Corry to find out about future plans for parking at Tech. Student opinions about parking highlight the show. *Phat Videos* airs on GTCN's Channel 21 Sundays at 7:00 p.m. and Wednesdays at 7:30 p.m.

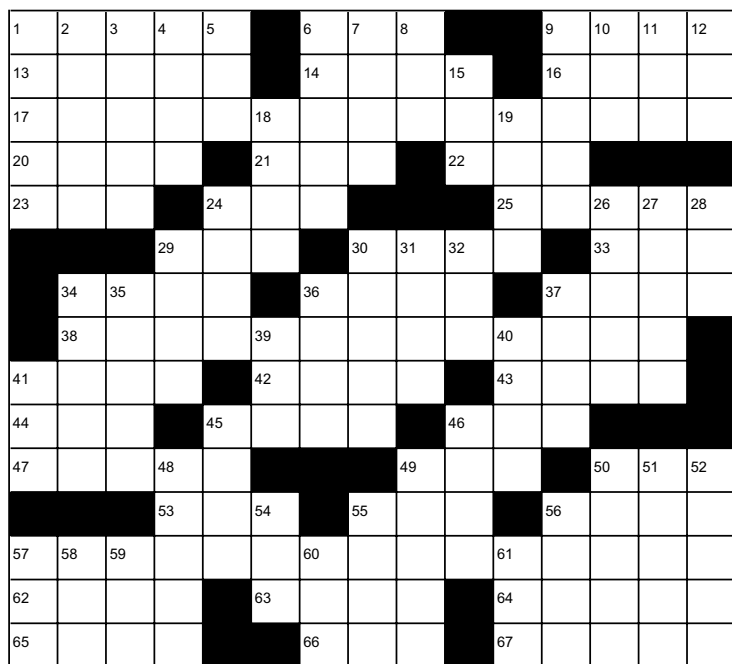
*Flava 101* delves into hip-hop, Al Sharpton style. The nationally-recognized Sharpton speaks his mind to the Georgia Tech community. Watch SGA students debate over Sharpton's appearance, and see what students thought after his widely publicized speech. Richard gets a one-on-one with Sharpton when he asks about the images portrayed in hip-hop and R&B videos. *Flava 101* airs Sundays and Wednesdays at 7:30 p.m.

This week on *The Latest Dish*, Matt and Eric will mix things up with Spanish tapas. These "mini dishes" are sure to please your taste-buds and are easy enough to whip up in your dorm room in minutes! They will also feature experimental films ranging from claymations to computer generations. Get ready to tune in and experiment! *The Latest Dish* airs on Sundays at 6:30 p.m. and Thursdays at 7:30 p.m.

To find out more about these shows or vote for the movies GTCN plays each month, go to <http://www.gtcn.gatech.edu>.

## Onward and Crossword

It's a Masterpiece



By Kit FitzSimons  
You wanna pierce of me?

### ACROSS

1. Away from center
6. Word with frying
9. End
13. Got to one's feet
14. Sign, perhaps
16. Comb hair, perhaps
17. Holes in one's mouth (2 wds)
20. Goddess of discord
21. Mimic
22. The Great ones are extinct
23. Half of R&R, for short
24. Cold War participant (abbr)
25. Outlaw James
29. Believer suffix
30. Plasm prefix
33. \_\_\_\_ Aviv
34. Stately car, for short
36. Shine

37. Barking animal
38. Remington Steele portrayer (2 wds)
41. Camera piece
42. Elvis' middle name
43. Iron Chef needs
44. Anger
45. Famous Carey
46. Word with Women's
47. Softshoe or tap
49. Jewel
50. With "x," function term (2 wds)
53. Lease
55. Tide alternative
56. Medication serving
57. Frasier costar (3 wds)
62. "Right on!"
63. Meditation serving
64. Following ordinances
65. Catcher's need
66. Yankee's neighbor, in a way
67. Utah city

### DOWN

1. Small flower
2. Mall sight
3. Charged, perhaps
4. Barking animals
5. Com or gov alternative
6. Momma's mate
7. Female french friend
8. Maiden name preceder
9. Buffy's vampiric teammate
10. Light brown
11. Com or gov alternative
12. Barnum and namesakes, for short
15. Gun grp.
18. Cardinal direction
19. King's rabid St. Bernard
24. Cold War participant (abbr)
26. T-bone, for one
27. Penn and Connery
28. Bent shape
29. \_\_\_\_ of March
30. Bent shape
31. Maize
32. Duo
34. Aria locale
35. Type of closet
36. Actor Richard
37. Uppity person
39. Auto
40. Play pool?
41. Top
45. Property proof
46. \_\_\_\_ of faith
48. Actor Eastwood
49. Super
50. Vulcan's site
51. Academy Award
52. Touchy-\_\_\_\_
54. Biblical pronoun
55. Rim
56. \_\_\_\_ worthy
57. Beaver's goal
58. Far-from-female french friend
59. War survivor, perhaps
60. \_\_\_\_ Kippur
61. \_\_\_\_-de-France

Answers on page 28. Email any comments to [entertainment@technique](mailto:entertainment@technique).

## Of earplugs and safety shoes...

### CJ'S LANDING (270 Buckhead Ave.)

(404) 237-7657

<http://www.cjslanding.com>

3/23—Homemade Jam

3/28—Tin Roof, Crown Electric, 9 From 10

3/1—King Konga, Pause for Effect

3/2—The Wood, Jeniphoria

2/28—Union Underground, Dust for Life,

Slaves on Dope, Spike 1000

3/1—Self Motivational Speaker, Smugface,

Match Equals Fire

3/2—Kenny Howes & the Yeah!, Jackpot

City, The Features

### RED LIGHT CAFE (553 Amsterdam Ave.)

(404) 874-7828

<http://www.redlightcafe.com>

2/23—Cheryl Wheeler

2/24—Fred Eaglesmith

2/25—Alex de Grassi

2/27—Nagchampa

3/2—David Grier

### COTTON CLUB (152 Luckie St.)

(404) 688-1193

<http://www.aatlantaconcerts.com/cottonclub.asp>

2/23—T.H.H.E. Mood Cultivation

2/28—Beorscipe, Dog Fashion Disco,

S.L.A.M., Sing Sing Prison

3/2—Tilden's Faith, Soundtrack Mind, Odyssey

### DARK HORSE TAVERN (816 N. Highland Ave.)

(404) 873-3607

2/23—Something Left After Misfortune,

Supafuzz, Gear, Cloud 10

2/24—HAL 9000, Kitchens of Soul

2/28—Vikki V, Karen Russ & Radiant Tribe,

Sue Wilkinson Band

3/1—Gentle Readers

3/2—Eden, Big Radio Lovers

### SMITH'S OLDE BAR (1574 Piedmont Ave.)

(404) 875-1522

<http://smithsoldebar.citysearch.com>

2/23—Kinchafoonee Cowboys

2/24—Another Man Down, Dezeray's

Hammer, Johnny Hyde

2/25—Kevin Lawson, Johny Irion, Mike

Mantione, Pam Howe

2/26—Old 97's

2/27—Apartment Projects

2/28—Park Bench Blues Band, Freeloader

3/1—Modern Hero, Something 5

3/2—James Hall & the Pleasure Club, Young

Antiques, Something 5

### ECHO LOUNGE (551 Flat Shoals Ave.)

(404) 681-3600

<http://www.echostatic.com/echolounge>

2/23—Heritage Cherry, Rockin' Pontoons

2/24—Metrosceen, Young Antiques

3/1—Centipede, Fancy, CryBaby

3/2—Underwater, Tourmalin, Automobil?

### EDDIE'S ATTIC (5158 N. McDonough St.)

(404) 377-4976

<http://www.eddiesattic.com>

2/23—Christian/Durand, Beth Wood

2/24—Michelle Malone, Andrew Hyra

2/25—Cowboy Envy

2/28—Brandy Irvon, Scott Carter, Mark Aaron

James

3/1—Weaklazyliar, Cooper Seay, Alastor

3/2—Matthew Kahler, Jennifer Daniels

### STAR BAR (437 Moreland Ave.)

(404) 681-9018

<http://www.cloun.com/starbar.html>

2/23—6X, White Lights, Bleed

2/24—Thompson Brothers, Mike Plume Band

2/28—Hot August Knights, Cadillac Jones

### TABERNACLE (152 Luckie St.)

(404) 659-9022

<http://www.tabernaclemusic.com>

2/23—Galactic, Les Claypool's Frog

Brigade, Drums & Tuba

2/27—Fuel, Crazy Town, Oleander

### MASQUERADE (695 North Ave.)

(404) 577-2007

<http://www.masq.com>

2/23—Vynl, Drednot, Vertigo, Beorscipe,

Level 1

2/24—Dick Delicious & the Tasty Testicles,

Edgewood, Bully, Bastard Out of

Carolina

2/25—The GC5, Terminus City, The Bloody

Sods, The Moles

### VARIETY PLAYHOUSE (1099 Euclid Ave.)

(404) 521-1786

<http://www.variety-playhouse.com>

2/23—Mike Cross

2/24—Project Object

3/2—Beausoleil

Check out the Tourdates Web site ([www.tourdates.com](http://www.tourdates.com)) to see where your favorite bands will be appearing next.

**Napster is shutting down, but the Technique CD box is overflowing! You can take your pick, and all you have to do is write...[entertainment@technique.gatech.edu](mailto:entertainment@technique.gatech.edu)!**



# Churchills keep you on your toes

By Jamie Schulz

*Waiting patiently for March 5th*

**Artist:** The Churchills  
**Album:** *You Are Here*  
**Label:** Universal Records  
**Genre:** Rock  
**Tracks:** 12  
**Length:** 40:56  
**Rating:** ★★★★★

My major complaint about this CD is that it is very short. I don't like CDs that are very short; I find them aggravating.

Yet *You Are Here* from the Churchills boasts a nice blend of different types of music. Some tracks are heavier than others in the terms of rock, while others are more laid back and almost classic rock.

The tracks also take a different feel, depending on which band member happens to be the lead singer.

Kim Henry ("Headstrong") has the angry, jilted lover temperament, and her track sounds like a cross

between the lyrics of Alanis Morissette and the heavy piano-pounding of Tori Amos.

Ron Haney brings a more popular feel to his numerous tracks, with "Beautiful" and "Mysticated Girl" echoing a blend of Collective Soul and Barenaked Ladies. As strange as this comparison may sound, it actually works.

Bart Shoudel ("Disposable," "Cars," "The Wrong Side of the Bed," and "Maybe Make Me Okay") brings an oldies feel to the tracks, along the lines of the Beatles and Elvis Costello.

He does come off a bit cheesy in some places, such as in "Cars" when he interjects with a "Hey, slow down!" in the middle of the track. This wasn't exactly necessary, as it has no real correlation to what the song is about.

While the songs are different musically within the confines of the singer's style, the tracks even sound like the lyrics were recorded to match

the feel of the song.

When Shoudel is singing, the vocals have a canned, muted sound to them, as if they were all recorded on an old reel or something. Both Haney's and Henry's lyrics are more in tune to present-day, coming through clear on the tracks.

*You Are Here* takes a different spin than a traditional album. Most artists take a particular system or idea and run with it from beginning to end of the whole album.

Another entire group of bands take the same idea and make an album on it (just listen to what's played on the radio).

Though The Churchills may have a similar feel to all the songs—that of the jilted or unnoticed lover or admirer—all the songs don't wind up the same rehash of depressing lyrics and downbeat instrumentation.

Instead, they take a more upbeat perspective to it all, and keep the rhythm moving.



By Sam Ericson / UNIVERSAL RECORDS

The Churchills are Bart Schourdel, Phil Bloom, Ron Haney, and Kim Henry. Each member adds a unique and satisfying voice to the album.



By Mei Tao / V2 RECORDS

Moby is only one of the many artists whose work is featured on the latest volume of *Café Del Mar*.

## 'Café Del Mar' painfully dull, uninspiring

By Jamie Schulz

*My own page-gee, wow*

**Album:** *Café Del Mar, Vol. 7*  
**Label:** MCA  
**Genre:** Rock compilation  
**Tracks:** 13  
**Length:** 67:00  
**Rating:** ★

The bad news: there are six more of these. The worse news: there's another one coming this summer.

Though I haven't heard any of the other *Café Del Mar* albums, if the seventh one is any kind of indication of what the rest have to offer, I'm not miss-

ing out on anything. This CD would probably be best classified as commercial (or Old Navy) music. The reason is that there's nothing that evokes any kind of emotion whatsoever. There is hardly any type of entertainment value; the music would be best left playing somewhere in the background. Like when you go to Old Navy.

All of the tracks gel a bit too well together. There is hardly any differentiation from one to the next. In fact, it's hard to tell that this is a compilation CD instead of a CD by a single artist with limited talents.

All the tracks follow the same

format—drum machine, piano and keyboards, and whispered or sighing vocals. Dull. Insipid. Lifeless.

There is even an uninspired track from Moby, "Whispering Wind." The title makes sense, because the listener can hardly distinguish the vocals. This is sad, given how original Moby's "Play" is (anyone who goes to the Library of Congress and mixes slave field songs into his music is pretty darned original).

The CD even works well at duping you. A couple of the tracks do start out at a slightly faster tempo than the track before it, but fall into the same rhythm-

piano, drum, and synthesizer to a very slow dance tempo. The CD does try to pick it up a bit with the ninth track, "A New Funky Generation." Sad, since you'd have to sit through eight slow-as-molasses tracks to get to an actual dance tempo. But never fear—the disc soon reverts to the same tried-and-true bilge that makes up the rest of this CD.

Usually, compilation CDs showcase the best of what's to offer in a certain music genre. Two problems arise with this CD—this hardly sounds like what's the best there's to offer, and there is no specific genre that this CD falls into.

Join the 'nique  
 blueprint  
 northavenue review  
 t-book erato

writers ▼ photographers ▼

pizza-eaters ▼ editors ▼ people who like

to cut things ▼ those who like to paste ▼

movie critics ▼ video game players ▼

sports enthusiasts ▼ layout designers ▼

artists ▼ theater-goers ▼ engineers ▼

architects ▼ greeks ▼ undergrads ▼

grads ▼ free-thinkers ▼ and all

dedicated, creative types

# Potter zooms into theaters late this fall

By Meghan Nutter  
The Daily Athenaeum

(U-WIRE) West Virginia U.— A little guy named Harry Potter has been showing up all over the world. Who is he, and why is he such a big deal? Harry Potter is the hero of a very popular series of children's books by J.K. Rowling. The first book hit the shelves in 1997 and immediately topped the adult best-seller lists in Britain.

It was no surprise when it came to the U.S. in 1998 and did the same. Rowling's second and third installments were also at the top of the lists. How could a bunch of children's books stay at the top of the adult charts for so long, beating great authors like Michael Crichton and Stephen King?

Many people shrug them off as another trendy addition to our popular culture. When my curiosity got

the best of me, and I purchased the first book. Four hours later I closed the back cover and discovered myself hooked on Potter.

Rowling's imagination is so fresh and clever that it is hard not get caught up in these books. They are filled with fantasy, adventure, suspense and danger.

When we meet him, Harry Potter lives in a closet at his aunt and uncle's house. On his eleventh birthday, he discovers the magic within him and learns the difference between the muggle (humans without magic) world and the world of wizardry. We follow Harry to Hogwarts School of Witchcraft and Wizardry, where he is faced with both real-life and fantasy conflict in the form of friendships, homework, dealing with bullies...and defeating the Dark wizard who orphaned him.

The world of wizardry exists within the muggle world but muggles

don't notice it because they are so caught up in making money and outdoing each other that they can't see the magic around them. The books are all wonderful, and not just for kids. They are fun and silly, but also deal with difficult issues such as death. Kids learn to believe in themselves, and adults learn to pay attention to what is happening around them. The language is written beautifully but is still easy enough for kids to understand.

For those of you who haven't read the Harry Potter books and were waiting for the movie, you are in luck. The first movie of the series will be released in the U.K. and the U.S. in November 2001. *Harry Potter and the Sorcerer's Stone* is currently under production in Britain. The other three books, *Chamber of Secrets*, *Prisoner of Azkaban*, and *Goblet of Fire*, will be made into movies within the next few years.

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

Here are the crossword answers. Have you finished working the puzzle, or are you just cheating? Because cheating is definitely not allowed. We're all Tech students here, we'll all supposed to be at least halfway intelligent. I know you can solve a crossword on your own. If not, write for the paper. It'll help you.

technique

tuesdays.  
7 p.m.  
student services  
room 137

# Oscar faces lackluster year in film

By Matthew Barrett and Christopher Cousino  
Michigan Daily

(U-WIRE) University of Michigan—With one of the highest grossing non-holiday openings for a film two weekends ago (*Hannibal*), Hollywood seems pumped and primed to bounce back from a lackluster year. The beginning of the end for 2000 came last week when the Academy of Motion Picture Arts and Sciences announced the nominations for the 73rd Annual Academy Awards, which saw few surprises, several oddities and the usual smattering of perennial Academy favorites.

Ridley Scott's *Spartacus*-style epic *Gladiator* led the pack with 12 nominations, including Best Picture, Best Director and a pair of nods for its stars Russell Crowe (Best Actor) and Joaquin Phoenix (Best Supporting Actor).

Close behind *Gladiator* was Ang Lee's epic martial arts fable *Crouching Tiger, Hidden Dragon* which netted 10 nominations including Best Picture and Best Foreign Language Film nods as well as one for director Lee.

His competition, however, is double trouble in the form of director Steven Soderbergh, who received Best Director nominations both for *Traffic* and *Erin Brockovich*. Both films were also nominated for Best Picture and Best Screenplay, recognizing Stephen Gaghan for *Traffic* and Susannah Grant for *Brockovich*. Rounding out the Best Picture nominees is *Chocolat*, whose director Lasse Halstrom was left out in the cold in favor of Stephen Daldry (*Billy Elliot*) for the final Best Di-

rector slot.

Jeff Bridges (*The Contender*) and Willem Dafoe (*Shadow of the Vampire*) have a handful to deal with in the form of dual Soderbergh Best Supporting Actor nominees. Benicio Del Toro scored a Best Supporting Actor nod for *Traffic* along with Albert Finney for his role as an

expect her to finally get her paws on Oscar for her role as the title character in *Brockovich*. Her competition, however, is tough, with strong performances by fellow nominees Ellen Burstyn (*Requiem for a Dream*), Laura Linney (*You Can Count On Me*), Juliette Binoche (*Chocolat*) and Joan Allen (*The Contender*).

Tom Hanks will go for his third Best Actor award for *Cast Away*. Aside from Crowe, the Academy went for the art house fare to finish out the Best Actor category, anointing Javier Bardem (*Before Night Falls*), Ed Harris (*Pollack*) and Geoffrey Rush (*Quills*).

Academy alum Dame Judi Dench landed another nomination, this time for Best Supporting Actress in *Chocolat*. She faces competition from Marcia Gay Harden (*Pollack*), Julie Walters (*Billy Elliot*) and the one-two rocking punch of Kate Hudson and Frances McDormand from *Almost Famous*.

*Almost Famous* scribe Cameron Crowe scored his second Best Original Screenplay nomination along with Kenneth Lonergan (*You Can Count On Me*), Lee Hall (*Billy Elliot*), Grant and the writing crew behind *Gladiator*.

No year would be complete without a few snubs. Those left out include Michael Douglas, considered a near lock for *Wonder Boys*, Cameron Crowe, whose *Almost Famous* was passed over for Best Picture and Best Director, and the film's "Fever Dog," denied in its bid for Best Original Song.

Now the real games begin. Who will win, who won't and what will they wear on March 25?

## Best Picture:

*Chocolat*; *Crouching Tiger, Hidden Dragon*; *Erin Brockovich*; *Gladiator*; *Traffic*

## Best Director:

Stephen Daldry (*Billy Elliot*); Ang Lee (*Crouching Tiger, Hidden Dragon*); Ridley Scott (*Gladiator*); Steven Soderbergh (*Erin Brockovich*, *Traffic*)

## Best Actor:

Javier Bardem (*Before Night Falls*); Russell Crowe (*Gladiator*); Tom Hanks (*Cast Away*); Ed Harris (*Pollack*); Geoffrey Rush (*Quills*)

## Best Actress:

Joan Allen (*The Contender*); Juliette Binoche (*Chocolat*); Ellen Burstyn (*Requiem for a Dream*); Laura Linney (*You Can Count on Me*); Julia Roberts (*Erin Brockovich*)

ornery lawyer in *Brockovich*. Del Toro is considered the front runner in this category after his victory at the Golden Globes.

Julia Roberts leads the pack in the Best Actress category as most



By David Appleby / MIRAMAX



By Francois Duhamel / DREAMWORKS

Juliette Binoche already has one Oscar (for 1996's *The English Patient*), but could pick up another this year for her work in *Chocolat*, also nominated for Best Picture. Tom Hanks could add to his two statuettes (for *Philadelphia* and *Forrest Gump*) with a Best Actor win for *Cast Away*.