

BULLETSTORM CHOMPS EXPECTATIONS

By Hank Whitson
Staff Writer

Bulletstorm became available for purchase on Feb. 22, 2011, and it can only be described as obnoxious and completely offensive. Fortunately, these traits actually help the game. Developed partially by Epic Games, a team known for the *Gears of War* series and the Unreal Engine, the game rewards you for shooting enemies in the privates or dispatching foes while drunk. Furthermore, every exchange of dialog is punctuated with at least three profanities. On the flip side, it is also a lot of fun and much smarter than its advertising or demo would lead you to believe.

You are stepping into the boots of disgraced soldier-turned-space-pirate Grayson Hunt, who crash-lands on the doomed "resort planet," Stygia, after a botched suicide run against his nemesis, General Sarrano. Grayson's straight man is Ishi Sato, a crewmember and friend who has been transformed into a cyborg after sustaining horrible injuries in the crash. Trishka, a tough soldier chick in Sarrano's employ who is looking to escape Stygia, later joins the duo.

The story is ridiculous, self-consciously crass and tremendously refreshing, especially when weighed against the over-wrought wreck of *Call of Duty* and *Gears of War*. There are some clever wrinkles, like Ishi struggling to maintain control of his mind as the logical processors of his cyborg half try to take over. The game even begins with a *Melville* reference.

"Kill with Skill" is the game's tagline, and its main game play hook is a point system that awards players for completing skill-shots: obscenely sadistic recipes for killing foes in novel ways. The Wii game *Madworld* featured a similar mechanic, but *Bulletstorm* is best thought of as Tony Hawk with guns instead of skateboards.

Each firefight is a rail to grind off of, an opportunity to pull off crazy tricks with your gun, the telekinetic 'leash' attached to your hand and your over-sized action hero boots. More elaborate kills award players with more points, which can then be spent to purchase upgrades and ammunition, and each level of the game introduces more skill-shots or new firearms.

The leash and the boot are more versatile tools than you might expect, allowing you to yank enemies close, kick them away and slow them down in the process. The game's arsenal is suitably bombastic, featuring quadruple barreled shotguns and a gun that fires exploding flails. Every gun has a genuinely novel alternate fire mode.

Unfortunately, the arsenal is not quite large or innovative enough to make the scoring system feel as robust as it should. The game's opening ramps up a little more slowly than it should, offering too few weapons and scoring options at the outset. For the inevitable sequel, it would be great to see a full spread of BioShock-like super-powers.

All the same, the campaign is a memorable experience filled with creative situations like fights in fallen skyscrapers and exploding dams, a sequence where you guide a robotic tyrannosaurus-like-monster

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GAMES	
Bulletstorm	
CONSOLE:	Xbox 360, PlayStation 3, Microsoft Windows
GENRE:	First-Person Shooter
DEVELOPER:	Epic Games
RATING:	M
RELEASED:	Feb. 22, 2011
OUR TAKE:	★★★★☆

Image courtesy of Epic Games

Cage revs engine in *Drive*, fails to ignite

FILM	
Drive Angry	
GENRE:	Action, Fantasy
STARRING:	Nicolas Cage and Amber Heard
DIRECTOR:	Patrick Lussier
RATING:	R
RELEASE DATE:	Feb. 25, 2011
OUR TAKE:	★★★☆☆

By Chris Ernst
Senior Staff Writer

Drive Angry is an R-rated, 3D, supernatural action flick with unpretentious goals and explosions to spare. While the film may not have a lofty purpose, it still does not quite succeed because of its

obfuscated plot, wooden acting and slow pacing.

However, all is not lost because while it is no film of note, it still entertains sporadically. The 3D elements are pretty fun, but many times, they were just distracting and heavy-handed. Overall, it is not a movie worth the price of admission, let alone the 3D surcharge.

Drive Angry does not try to be a great film that goes down in history as a classic. Instead, it tries to be more of what it actually is: a B-action movie that is good as forgettable fluff. Because it knows its place in the cinematic landscape, it exploits the some of the elements that would otherwise try to be smoothed over to favor a more high-brow audience.

The filmmakers emphasize

the fun of the movie: the beautiful Amber Heard, fast cars, loud guns, guitar-driven rock and an obvious split between the good and bad guys. These are not only what make the film succeed, but also what bring it down. The elements are things that every audience everywhere has seen before.

There is nothing new here, and the envelope is never pushed or even touched at all. This movie only works in its self-aware augmentation and subsequent exaggeration of the low-brow ingredients.

What does not work (and usually does not ever) is Nicolas Cage. Someone needs to tell him he can turn down a part. His heavy-handed delivery of oddly empha-

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Image courtesy of Summit Entertainment

Killzone aims for top spot among PS3 shooters

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GAMES	
Killzone 3	
CONSOLE: PlayStation 3	
GENRE: First Person Shooter	
DEVELOPER: Guerrilla Games	
RATING: M	
RELEASED: Feb. 22, 2011	
OUR TAKE: ★★★★★☆	

By **Andrew Akker**
Contributing Writer

In the world of first-person shooters, the *Killzone* franchise stands out, bringing fast-paced action along with a good sense that you are wreaking havoc on everyone in front of your gun.

After the first slightly disappointing *Killzone* came the sequel, *Killzone 2*, which continued the story and finally brought the franchise to a next-generation console. *Killzone 3* brings a similar dish to the table with another continuation of the previous story line and slight tweaks to the gameplay.

The story of the third game starts out where the second one ended. The war between the humans and the Helghast rages on. The player begins the game playing as what is believed to be a Helghast soldier, learning the basics of the game play and attending to the Chairman of the Helghan army's broadcast to the people. However, after the protagonist is revealed to be a human named Sev, the game cuts to six months earlier.

The gameplay of the main campaign is very similar to the previous game in the franchise, *Killzone 2*. The main part of the campaign is to progress through the story, picking up where the

previous game left off. However, the game keeps things fresh with a couple of new weapons and abilities to use against the enemy. New weapons include the "WASP," a multi-rocket launcher designed to take out heavy machinery such as tanks or airships. A new ability includes the "brutal melee" which is also the goriest part of the game. Performing this ability will do one of several moves such as gouging a Helghan's eye out or breaking its neck.

The new weaponry adds a bit of a new element of strategy to the game, as well as a fresh way of creating destruction in your path. However, the players overall will notice practically no difference in the campaign from the previous game.

The multiplayer is where the game starts to look like a new invention. The player can choose from five different classes to play as such as an Infiltrator wielding a shotgun, a Medic who can revive players or an Engineer who is good with repairing structures and building turrets. Similar game modes to the previous games are available, such as "Guerrilla Warfare," which is a straightforward team deathmatch style game play, which just relies on body count as the objective to win.

Killzone 2's "Warzone" has also made a return in *Killzone 3* as another option for multiplayer action. Warzone is a multi-mission based mode which has the players on teams competing in different objectives such as Body Count, Assassination (targeting a single team member) or Capture and Hold (an area defense mode).

The new mode for *Killzone 3* is "Operations." Operations have the two teams, one is the Earth based Interplanetary Strategic Alliance (ISA) and the other the



Image courtesy of Guerrilla Games

Helghast, trying to take over or destroy the other's base of operations. For example, in one map, the ISA must destroy a Helghan dam. The cool thing about this mode is that at the end of the game, depending on which team wins, a special cut scene will take place. The cut scene depicts heroic events of a player who contributed the most to the victory against the other team that ended up failing in their efforts and are ultimately destroyed. The multiplayer progression uses a simple leveling system, 45 in total. When leveling up, the player can choose to upgrade certain weapons from the various classes, such as upgrading the Engineer's sentry gun or getting a more powerful sniper rifle for the Marksman class.

Players can also play in the "Botzone." The Botzone is a place where players can play against AI in various game modes and team make-ups. With all of the good things *Killzone 3* brings, there are some problems with it that irked me throughout the game.

The first is the little annoyances in the campaign. The AI teammates would often not be able to see your dead body staring at them in the face when they look around to revive you if you are dying. Another problem is that the character will randomly clip through the environment and get stuck in certain places, which can be annoying if the player is in the middle of combat.

A big gripe about this game is the annoying acceleration that takes effect when you move your sight around. This was also present in *Killzone 2* and isn't any less annoying. It makes it difficult to move your target onto exactly whom you want to if your sensitivity is on the higher side. Once you get used to it, however, it becomes easier to target.

With these problems, *Killzone 3* is still a very acceptable sequel to the previous games in the series. It rightfully earns its place as one of the best shooters on the Playstation 3 so far, and it will take a lot to best it in the future.

through a rampage and a lengthy *Zelda*-esque boss-fight with a carnivorous plant. This kind of heavy scripting would normally be stifling, but the point system invites enough improvisation to keep the experience feeling fluid and fresh. Stygia is an absolutely beautiful dystopia with clever architecture and polished landscapes.

Next time, however, Epic and People Can Fly, the other developer, should spend a little more time fine-tuning the engine. For the most part, the game is quite stable, though I did encounter a few collision bugs that forced me to reload from checkpoints.

The multiplayer is heartbreaking. The lack of any kind of local multiplayer is a criminal omission because *Bulletstorm* would have made an outstanding party game. Another, less-keenly felt absence is the lack of a PvP mode. The only kind of head-to-head game play is "Echoes" mode, which is essentially a score attack mode with leader boards.

The real meat of the online experience is essentially a Horde Mode clone, where a team of four players take out waves of enemies while trying to score as many points as possible. Setting up or assisting your team with an elaborate team skill-shot is exhilarating, but the experience is best enjoyed with friends. Not being able to invite a friend over for a round or two is a tremendous missed opportunity.

Bulletstorm is not quite as great a game as it could be, and its crassness may turn a few people off, but it is an enjoyable over-the-top romp with a meaty campaign and several good ideas.

If you are looking for something new in first-person-shooting that is available to all the gaming systems from Playstation 3 to Xbox 360 to Windows, give this screwball comedy a try.

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Radiohead keeps songs simple

MUSIC
Radiohead <i>The King of Limbs</i>
LABEL: Self-Released
GENRE: Alternative Rock, Electronic
TRACK PICKS: "Bloom" and "Little by Little"
OUR TAKE: ★★★★★☆

By Yameen Huq
Contributing Writer



Image courtesy of XL Recordings

Feb. 18, 2011 saw the release of Radiohead's latest album *The King of Limbs*. A digression from the band's previous work, this album provides stark atonal sounds laced with minimalistic percussion rhythms.

The album starts out with "Bloom." It's a sparse, minimalistic song that relies on a repeating drum pattern and Theremin-esque sounds. These sounds are sprinkled with brief vocals that help guide along what is generally a slow, contemplative piece. The song runs a bit too long and, unfortunately, relies too much on the same repeating motifs.

"Morning Mr. Magpie" follows "Bloom." More ethereal and fast-paced, this song is driven by pulsing, rhythmic baselines. The song, like its predecessor, is still bare-boned, but the faster pace and almost foreign feel give it a much stronger kick. A great song for thinking, "Morning Mr. Magpie" is surrealism meets minimalism.

Next on the list is "Little by Little" which follows the album trend of generally increasing the energy and tempo of each successive song. Built upon the repeating, light sounds of a drum machine, the song is much more

reminiscent of Radiohead's previous work. Interspersed with eerie, airy vocals, this song has a much more classic feel and is an improvement from the previous two songs in terms of momentum.

"Feral" is the next piece. Heavily emphasizing rhythms, the song relies substantially less on melody and more on sweeping drumbeats. The only melodies placed on top of the beats are haunting, ghostly sounds created by synthesizers and the human voice. The eerie, frenetic feel of this song continues to convey the abstract nature of this album.

The next song, "Lotus Flower," is again very limited and constrained in its sounds. The vast majority of this song is again a complex drumbeat with occasional electronic harmonies as accompaniment. The song carries a strong urban feel and has a tone steeped in modernity.

Changing the atmosphere is the following song, "Codex." Replacing drums for softer piano music, the song intermingles this with whispery wind instruments to create a nostalgic, almost mournful atmosphere. The lyrics here are sung normally and are mostly a return to Radiohead's more traditional songs. Fans who

were displeased with the experimental qualities of this album can find much more standard fare to enjoy in this song.

The penultimate song, "Give Up The Ghost," is an even more traditional song. Relying on acoustic guitars and old bongos instead of drum machines, this song contrasts the urban feel of its predecessors for a more harmonic, natural tone. The choral vocals echo harmoniously with the acoustic sounds and end in slow, soothing whispers.

However, the final song, "Separator," returns to where the album started: more drum machines. While not bad, the drumbeats will wear on anyone who listens to this album from beginning to end. Overall, this last song manages to combine some of the natural vocals of the later songs with the urban drum machines of the beginning songs.

This album's experimental nature is not for everyone. The record is short, and the acoustic, mainstream songs in this album are far and few. Anyone who is interested in contemplative, innovative music that embraces quality over sheer complexity or tradition will greatly enjoy Radiohead's latest foray into innovative music.

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OUR TAKE: ★★★★★☆

By Andrew Nelson
Contributing Writer

Nearly every city, metropolis or nowheresville in the Southeast includes some variety of barbecue. Atlanta, with its established wealth of cuisine, hosts a bluesy brand of barbecue.

Though barbecue restaurants are spread across the city, the best are usually on the east side of Interstate 85. This week, we found our ribs and blues at Maddy's BBQ in North Decatur, about a mile east of Emory.

A beaming man in an apron awaited us behind the register, the primed open barbecue pit behind him. Their offerings were slabs of ribs, a half or quarter of a chicken or a combination of the two.

A good ribs joint doesn't rely on variety to be winner. In fact, Maddy's was Access Atlanta's 2006 pick for best ribs and Citysearch Atlanta's pick in 2008.

They also offer the usual assortment of sides, including coleslaw, rum baked beans, Brunswick stew, potato salad and macaroni and cheese.

About 10 minutes after ordering, we had our full rack of ribs

(\$18.95), mac-n-cheese (\$2), a few slices of white bread and a few ounces of barbecue sauce for dipping.

Maddy's sauce has an excellent bold tomato, savory flavor. This was pleasantly unexpected as it contrasts with the usually over-sweet or ketchupy flavor of sauces found at many chains or larger-scale operations. It works quite well over the meat, with a smoky flavor that seeps into the flaked surface of the rib.

The rib meat was thankfully not the fatty or lean sort that typifies the subpar barbecue joint.

Rather, the ribs were an excellent balance of meat to fat, with each rib at a filling half pound each.

Unfortunately, we didn't consider bringing a third person to help put away this full rack, and we had to take the remainder with us.


Considering the barbecue pit needs constant attention, Maddy's can't spare one of their finest to deliver.

Instead, Maddy's suggests using Zifty—an Atlantan web-based delivery company—to pick up and deliver your orders.

Zifty drivers charge \$4.99 (tip not necessary, but encouraged) for their service, and it allows this Decatur favorite to be delivered hot to your Tech residence.

More information about this service is on both Maddy's and Zifty's websites.


Atlanta barbecue joints are frequent sights on Atlanta coupon sites. Half Off Depot, for example, is offering a \$25 coupon for only \$10 at Maddy's BBQ.



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GT choir prepares to perform

By Chris Ernst
Senior Staff Writer

The Georgia Tech Chamber Choir will be performing J.S. Bach's Mass in B Minor Friday, March 4 and Saturday, March 5 in cooperation with the New Trinity Baroque Orchestra. With Austro-German Latin pronunciation and young voices, this may be the most authentic performances of an already rarely performed work.

Bach's B Minor Mass is one of the last compositions the composer ever completed.

"It is really a compilation his entire life's work. It's not just something he wrote from beginning to end. He recycled some of his own best music," said Tim Hsu, assistant director and pianist for the Chamber Choir.

Bach actually never heard it performed in its entirety; he was a die-hard Lutheran writing a Catholic mass, for reasons still debated today.

"It is over two hours and he was able to stitch together a lot of his earlier work, and it serves as a glossary or dictionary of Baroque music. It's one of the major masterpieces of Western music," Hsu said.

Unlike most instruments, the human voice is very continuous and can easily sing a continuous spectrum of frequencies. But since most people are used to modern pitch, we have developed some



Image courtesy of Georgia Tech Chamber Choir

muscle memory.

"We are used to singing at 440hz, so [the choir] has to re-learn how to sing, more or less, [in 415hz]," Hsu said.

This isn't a problem for the choir since their instrument, their collective voice, is so fluid.

The work was originally written in Latin, but the Chamber Choir took this to a new level by affecting their accent of the Latin. Since no recordings exist of native Latin speakers, no one really knows what Latin is supposed to sound like, so there are several different types of Latin pronunciation.

"There isn't ever a really 'correct' way to do it. We are doing it the way that Bach would have probably been familiar with in his life and his area, the way people would have pronounced Latin in Bach's area in his time," Hsu said. "This is different than Italian Latin, which is very popular with

choirs."

The piece itself is not performed very often because it is a huge undertaking, being very long and challenging; it hasn't been performed in Atlanta in 20 years.

"Musicologists have evolved their opinions on how Bach's music should have been performed. They used to think it should be performed with as many as sixty voices, but now they think it should be sung with as few as eight or twelve," Hsu said.

Along with this new information, this is the first time this piece is being performed by college voices in Georgia.

There will be two concerts: Friday, March 4 at St. John's United Methodist Church and Saturday, March 5, at St. Bartholomew's Episcopal Church. Tickets are \$9 for students and \$29 for adults. They are available online at and at the door.

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sized would-be one-liners may not entirely be his fault, but his flat facial expression and uninspired emoting are.

In a rare age-appropriate role, Cage plays a newly-grandfathered criminal out for revenge, a simple emotional journey he still cannot quite muster. The audience is never empathetic or even sympathetic to Cage's pathetic portrayal of what could have been a nuanced performance. But none of this comes as a surprise to anyone familiar with Cage's body of work.

He's the Schwarzenegger of the new millennium, just not as self-aware, politically inclined or skilled. Cage's wooden performance can not tell a lie because it is apparent on his face when he tries to be something other than Nicolas Cage.

The story, which ultimately has some intrigue, is unfortunately hidden behind a wall of plot. The whole movie is a journey, and it takes until the end to find out why this journey is so important. Most of the movie therefore just feels frustratingly meandering.

By the time all is revealed and the destination approaching, not much is left to happen except to open a big ass can of whoop ass. Unfortunately the can seems to have sprung a leak because the huge firefight ending promised since the beginning leaves more than a little to be desired.

Sure there is lots of shooting, but none of it is very exciting or imaginative. And that really sums up the whole movie: a lot of prom-

ise with just a little delivery, which I guess is better than no delivery.

This could have been another *Avatar* as far as the 3D elements are concerned. Bullets and muscle cars can be so much cooler in 3D, if it is done correctly.

Unfortunately, *Drive Angry* (what is with that title, anyway?) cannot quite make the most of its 3D medium. Careful choreography and cinematography could have elevated the ho-hum action into a new dimension (pun definitely intended).

Pointed guns and flying cars beg for a properly planned and executed 3D treatment, but this is not it. The visceral nature of action movie are perhaps the best application of the budding technology and more (better) 3D action movies are sure to come.

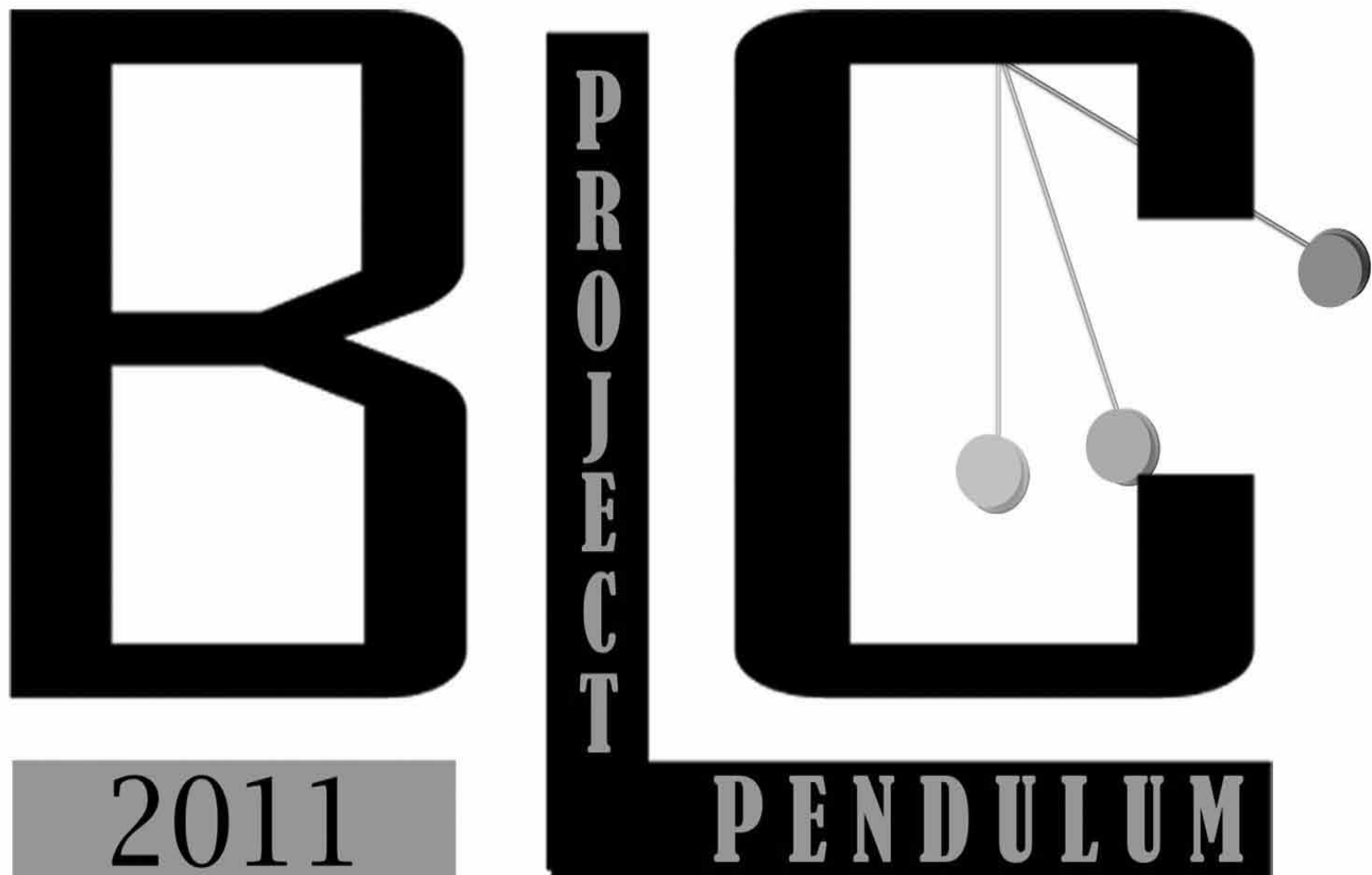
This is not a movie many anticipate to see, but with a group of friends out to enjoy a popcorn-fueled (again, pun intended) suspension of disbelief, *Drive Angry* just may meet the quota.

Yes, the 3D is neat; there is plenty of mechanical and organic eye candy (and a surprising amount of non-sexual nudity) and explosions.

But with all of this comes Nicolas Cage, heavy-handed film making and eye roll-inducing dialog. *Drive Angry* is a good time with no surprises or new storytelling ideas.

It is something everyone has seen time and time again, just this time in 3D. *Drive Angry* is not bad enough to be a cult classic and not good enough to be a guilty pleasure.

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By Robert Zimmerman
United Features Syndicate

ACROSS

- 1. Helicline
- 5. -- -Dixon line
- 10. Madness
- 15. Window part
- 19. Spiny-leaved plant
- 20. Stand
- 21. Common contraction
- 22. Gen. Robert -- --
- 23. Famed spy-film villain
- 25. -- discount (theft): hyp.
- 27. Armed aborigines
- 28. Hidden
- 30. Japanese port
- 31. Snide look
- 32. The 28th state
- 33. "Woe -- --!"
- 35. Hemorrhage
- 37. -- -pocus
- 38. Represented: 2 wds.
- 42. Museum in Madrid
- 43. Taste
- 44. Indentation
- 45. Equal: prefix
- 46. Alms

DOWN

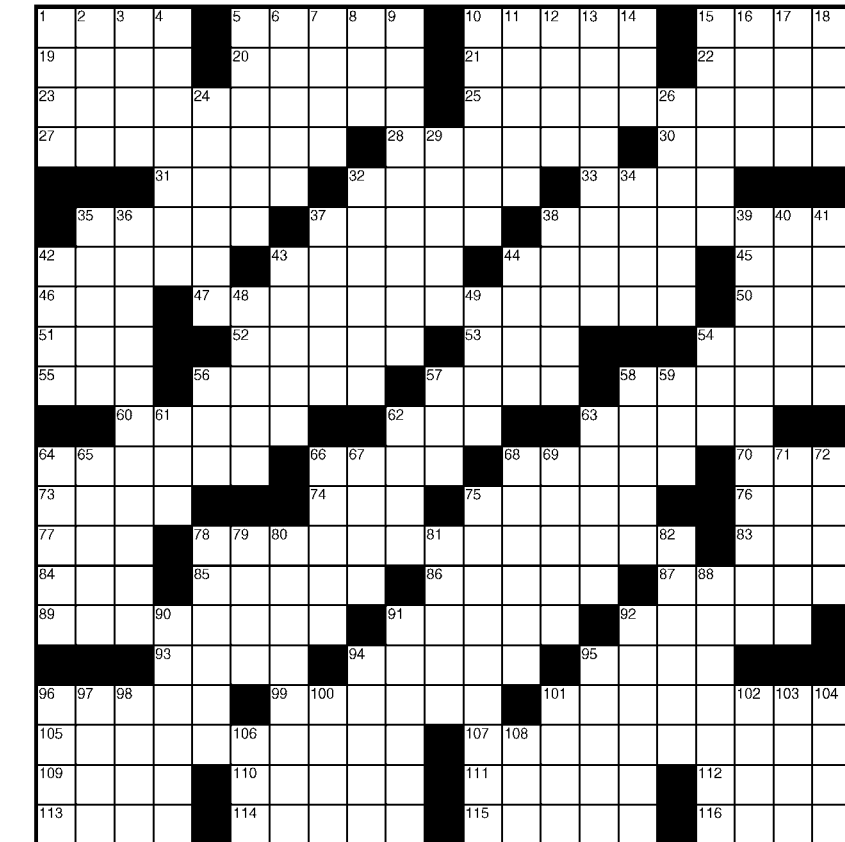
- 1. Sleazy publications
- 2. Crooked
- 3. Nevus
- 4. Rode a certain way
- 5. Mutilated
- 6. Al Capp creation
- 7. Symptom
- 8. "-- on a Grecian Urn"
- 9. CNS part: 2 wds.
- 10. Criminal groups
- 11. Seed covers
- 12. Actress -- Campbell
- 13. Unpublished

- 47. About an inch or so
- 50. Mil. rank
- 51. Pasture
- 52. Calabash
- 53. Social creature
- 54. Minced oath
- 55. Not quite right
- 56. Prepares apples
- 57. Mention
- 58. Horses in a race
- 60. French department
- 62. Mama's boy
- 63. Concern of duelers
- 64. Principles
- 66. Intimidating one
- 68. Refrigerates
- 70. No longer fresh
- 73. Trendsetting
- 74. -- of Good Feelings
- 75. Skin layer
- 76. -- -Wan Kenobi
- 77. Deer
- 78. Klutzy one
- 83. Honest --
- 84. Abbr. in a timetable

- 85. Of an intestinal part
- 86. Try
- 87. Greet anagram
- 89. Rich, in a way
- 91. Smoked meat
- 92. High-pitched
- 93. Kind of trap
- 94. Drive
- 95. Operatic heroine
- 96. Greek Church member
- 99. Self-interest
- 101. Submarine
- 105. Something sometimes enameled
- 107. Part of a place setting: 2 wds.
- 109. Monster
- 110. Tally
- 111. Bury
- 112. Raw materials
- 113. Female ones
- 114. Polk's predecessor
- 115. Pawns
- 116. Dry: prefix

- 14. Fed. agcy.
- 15. Perceived
- 16. Seaweeds
- 17. Go after
- 18. Goddess in Greek mythology
- 24. Unhampered: 2 wds.
- 26. Winged insect: 2 wds.
- 29. Remote region
- 32. Drunks
- 34. Out of shape
- 35. Give the lowdown to
- 36. Sponge cakes
- 37. The --, Netherlands

- 38. Blackboard
- 39. Violin part
- 40. Felix's roommate
- 41. Crucifixes
- 42. -- Alto
- 43. Disturb a barracks mate
- 44. Penny
- 48. Sikorsky and Stravinsky
- 49. Pluvial event
- 54. Start for system
- 56. Time per.
- 57. Allegro -- spirito
- 58. Of a frozen region



- 59. Reply: abbr.
- 61. Salty sauce
- 62. Rocket
- 63. Pleasantly familiar
- 64. Fragrant wood
- 65. Worship
- 66. Annoy: 2 wds.
- 67. Oka River city
- 68. Suppress, in a way
- 69. Fairground instrument
- 71. Monastery
- 72. Usual food
- 75. Unsettle
- 78. Rocket
- 79. -- Bator
- 80. Bent
- 81. Tricky doings
- 82. Farm implement
- 88. Auto part
- 90. Western Indians
- 91. Steam generator
- 92. Passengers
- 94. Ripple pattern
- 95. Dear one
- 96. Some radar blips
- 97. Almost
- 98. About: abbr.
- 100. "The Ballad of Reading --"
- 101. "Do -- others ..."
- 102. Huff
- 103. Jug
- 104. To boot
- 106. Q-U connection
- 108. Queen of Thebes

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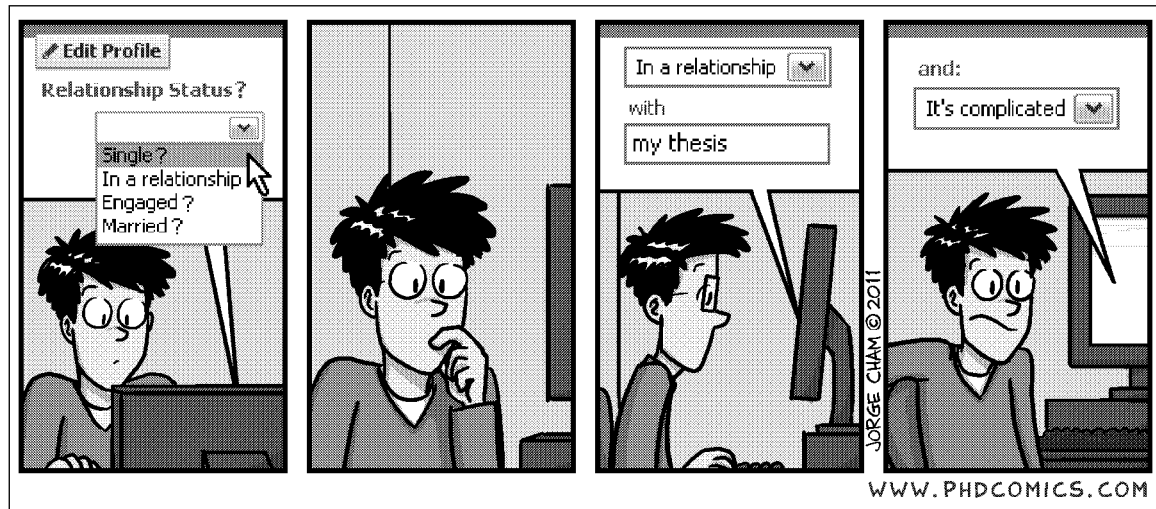
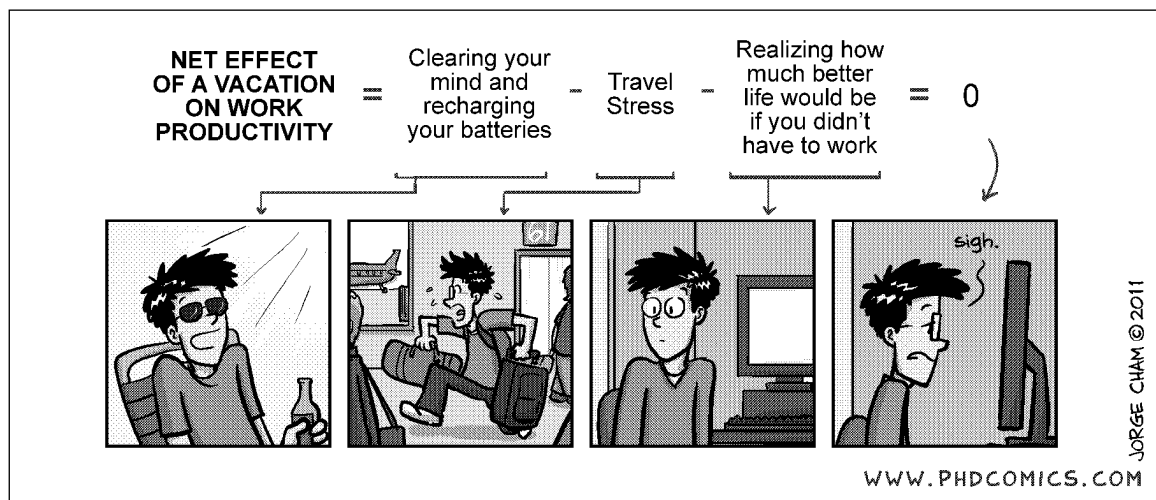
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Roger Pincombe (COS)
The InVenture Prize is a great opportunity to showcase the entrepreneurial inventions of students. Universities tend to focus on preparing students for jobs and careers, while those students who want to follow the more unconventional path of entrepreneurship are more or less left to fend for themselves. I believe that the InVenture Prize is a huge step in the right direction, encouraging students to think outside the box and create something new.

Omnix
Jenny Taylor (BMED)
Megan Richards (BMED)
Michael Zhao (BMED)
We found a way to help treat and improve the lives of breast cancer survivors. The InVenture Prize is our chance to create something worth a lifetime to someone else and truly live the Georgia Tech motto of "progress and service".

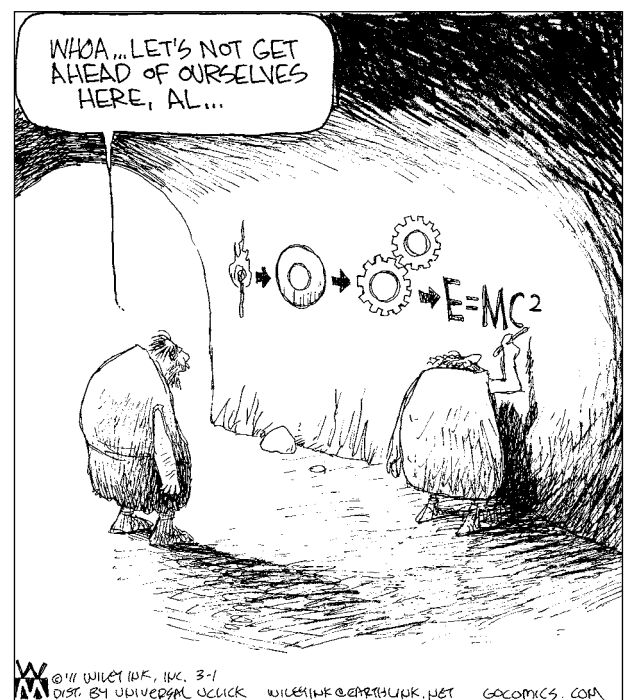
PILED HIGHER & DEEPER BY JORGE CHAM



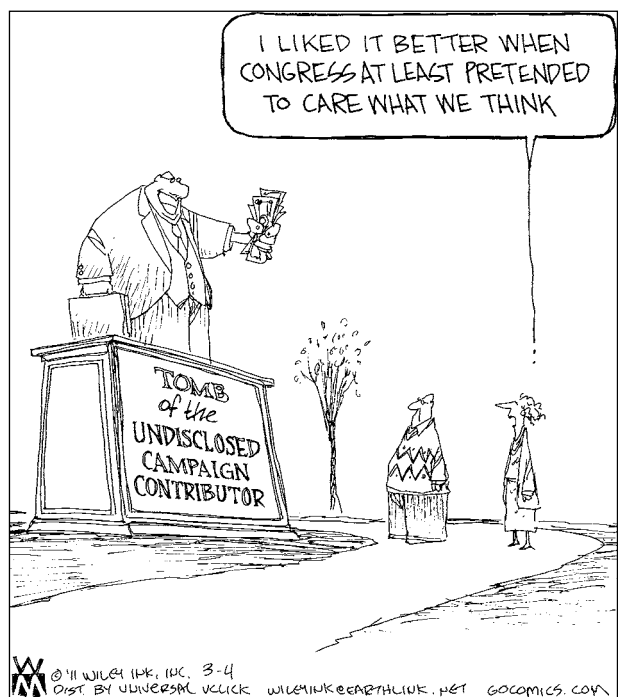
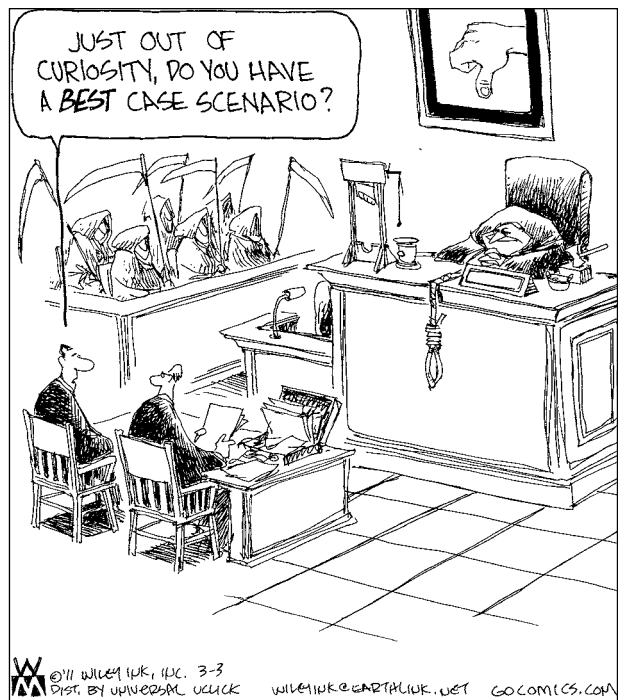
CROSSWORD SOLUTION FROM PAGE 17

RAMP	MASON	MANIA	SASH
ALOE	ABIDE	ARENT	ELEE
GOLDFINGER	FIVEFINGER		
SPEARMEN	VEILED	OSAKA	
	LEER	TEXAS	ISME
	BLEED	HOCUS	STOODFOR
PRADO	SAPOR	CLEFT	ISO
AID	FINGERBREADTH	NCO	
LEY	GOURD	ANT	EGAD
OFF	CORES	CITE	PACERS
	ISERE	SON	HONOR
CANONS	GOON	COOLS	BAD
EDGY	ERA	DERMA	OBI
DOE	BUTTERFINGERS	ABE	
ARR	ILEAL	ESSAY	EGRET
RESONANT	BACON	REEDY	
	SAND	MOTOR	AIDA
UNIAT	EGOISM	UNDERSEA	
FINGERNAIL	FINGERBOWL		
OGRE	SCORE	INTER	ORES
SHES	TYLER	TOOLS	XERO

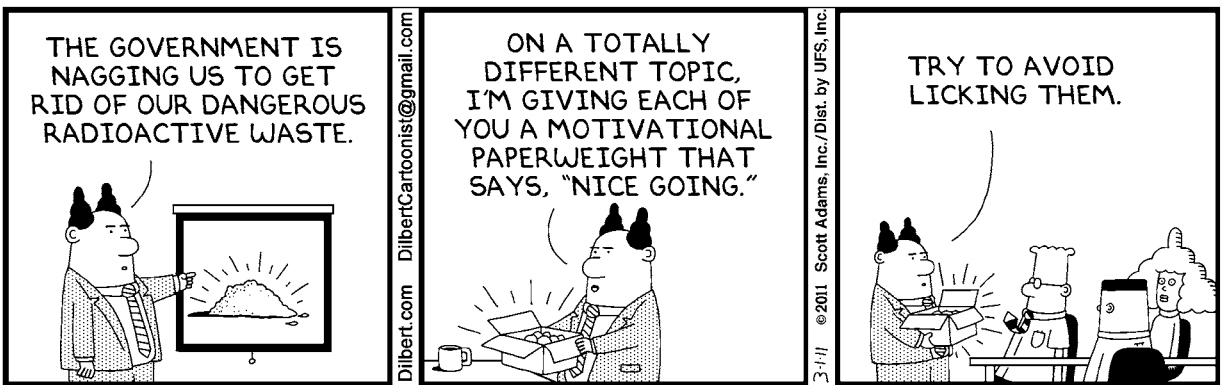
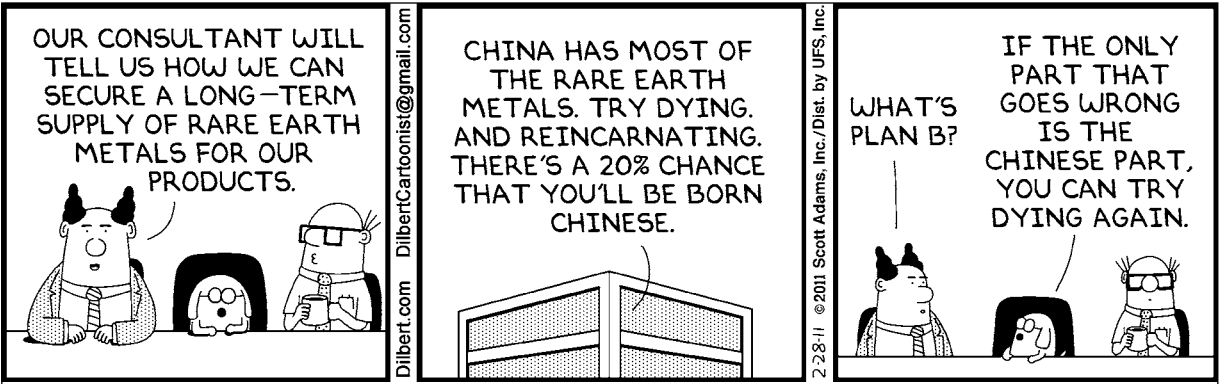
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