

Step Afrika stomps expectations

EVENTS
Step Afrika!
PERFORMER: Step Afrika!
LOCATION: Ferst Center for the Arts
DATE: Jan. 29, 2011
OUR TAKE: ★★★★★

By Chris Ernst
Senior Staff Writer

Step Afrika is the first professional dance troupe in the world dedicated to the new tradition of stepping.

Their excellent full-length shows blend storytelling, humor, dance and music in an easily-digestible vignette style.

While some audience members may learn a lot, others can see straight to the slightly exaggerated truth of the presentations, making the show entertaining for both seasoned steppers as well as those who are just having their first encounter. The complexly choreographed routines were executed with astonishing skill and grace while easily combining all the different elements of the show together.

At its most fundamental, stepping is a form of dance. However, it is much more than that in that it often includes song and theatrics to augment the polyrhythmic movements of the dancers. It is more than movement; it is chanting and singing in and out of time with stomps, claps, slaps and hits sometimes combined with skits or mime to tell a story.

Stepping is always percussive dance which means the sounds of the dancers' movements are significant, or even primary elements, of the whole experience.

Step Afrika's goal is for everyone to understand and appreciate the dance form while also seeing it as an educational tool. As a distinctly American art form, Step Afrika is a global ambassador touring around the world through the Americas, Europe and Africa.

The group also hosts an annual conference of sorts in Johannesburg, South Africa called the International Cultural Festival, the fruit of a 10-year collaboration with the Soweto Dance Theatre. Step Afrika uses their shows and workshops to promote teamwork, academic achievement and cross-cultural understanding.

The show at the Ferst Center is in a vignette style with about eight different sections. Each section highlights a different or related aspect of stepping. This format is surprisingly entertaining because it would otherwise sound boring just having 10-minute sections lined up one after the other.

However, each vignette is its own story and has its own function. For instance, one section may use several props to make different sounds while another section may be literally tell a story which revolves around stepping.

All of the different aspects and influences of stepping from traditional African tribal dances to the black fraternity and sorority pledging process are expertly explored in this informa-

See **Afrika**, page 14



Image courtesy of Ferst Center

Peter Pan



Cast dusts crowd with magic at Pemberton Place

SHOWS
Peter Pan
PERFORMER: Threesixty Entertainment
LOCATION: Threesixty Tent, Pemberton Place
DATE: Jan. 21 - Mar. 20
OUR TAKE: ★★★★★☆

By Dimple Bansal
Contributing Writer

Between the World of Coke and the Georgia Aquarium stands a 100-foot tent encompassing the scenery of 1904 London, the perilous seas on which Captain Hook of the Jolly Roger sails and the fabled island of Neverland. Threesixty Entertainment has created a fresh interpretation of J. M. Barrie's *Peter Pan* at Pemberton Place. For those that grew up with the Disney film, this adaptation is markedly different, striving to be more faithful to Barrie's original work. Technical issues are clearly present, but it is hard to walk away unmoved by what happens on the stage.

The feeling sluggishness permeates most of the first act; however, a few standout moments leave the audience breathless. Of particular note is the sequence when the children make the breathtaking journey from their London home to Neverland. This is an impressive demonstration of

the first-of-its-kind 360-degree projection of computer-generated imagery, faithfully rendering over 400 square miles of London while showcasing the acrobatic prowess of the actors.

The first act also brings out the impressive work of Sue Buckmaster, director of puppetry. Nana, the ostrich and the infamous crocodile are presented in a unique and creative manner through the use of simple objects and the puppeteers' skills, particularly that of Christopher Keller. While some might see this as a flaw that detracts from the realism of the acting, it adds another dimension to this unconventional production.

In the same way, the ropes and coat hangers used for flying are clearly visible, and this can either be seen as unprofessional or creative, depending on the audience member's perspective. It seems clear that director Ben Harrison realized that certain elements such as flying and the animal characters would be more or less impossible to pull off convincingly. Choosing to embrace this fact, rather than unsuccessfully try to avoid it, is admirable.

Despite these innovative additions to a classic story, the show is not without its flaws. Ciaran Joyce is fittingly cast as the titular Peter Pan. While most actors do the best with what they are given, the decision to cast adults as children negatively impacts the overall performance. As a whole, the dialogue consists of too much yelling, which limits the range of emotions

that can be expressed. Too many set changes are clumsily executed and draw the audience's attention away from the main action. While billed as an exciting aspect of the performance, the sword fighting instances are unimpressive due to their lack of believability.

While the first act leaves something to be desired, once intermission is over, the story immediately picks up. Finally it seems as if the narrative has some direction as opposed to feeling like a disjointed collection of adventures. Relationships between characters are developed more thoroughly, particularly that between Peter and Wendy.

A brief duel between Hook and Pan while balanced on the plank is another standout moment of entertainment. It all culminates in a heart-wrenching ending that leaves the audience grappling with a gamut of emotions; here more than ever, one can see the striking difference between Barrie's thought-provoking work and the simple tale of youth told in the Disney adaptation. The emotional gravity of the show makes it difficult not to recommend.

The performance venue itself provides an intimate setting in which to view the show. Even the back row is not too far removed from the stage, and actors often walk out into the audience adding to the feeling of immersion in the tale. The combination of acrobatics, puppetry, technology and theater brings out a unique retelling of this timeless story.



Images courtesy of BRAVE Public Relations

Beam gives *Kiss* experimental, pop sound

Afrika from page 13

MUSIC

Iron and Wine
Kiss Each Other Clean

LABEL: Warner Bros.

GENRE: Alternative

TRACK PICKS: "Walking Far From Home," "Tree by the River" and "Monkeys Uptown"

OUR TAKE: ★★★★★☆

By Matt Cohen
Contributing Writer



Image courtesy of Warner Bros.

For nearly a decade, Sam Beam, the core and only constant member of Iron and Wine, has whispered his way into the hearts of listeners with his soft, entrancing voice and minimalist folk music. Over the years, however, the style of his music has evolved, and the sound has advanced tremendously. Unlike in the beginning stages of the project, when Sam Beam was using a four-track recorder to compile his songs into demos, the current trend for Iron and Wine's albums has been to embellish the poetic lyrical structures with a wider assortment of instrumentation. Since 2005's *In the Reins*, which featured the instrumentally diverse Calexico as the backing band, Iron and Wine has continued to move away from the early sounds of stripped-down acoustic guitar and quiet vocals into a territory dominated by greater diversity and pop accessibility. This progression is apparent in *Kiss Each Other Clean*, the newest album by Iron and Wine, which delves into a more experimental realm than the band's previous releases.

The opening track of the album, "Walking Far From Home," is probably the track that is most

reminiscent of the traditional Iron and Wine instrumental and lyrical structure, with a verse-only structure lacking choruses or bridges that begins each line of the verses with the same two statements. It evokes emotions of a departure from home or any other haven, with the primary means of conveyance being the images conjured by the lyrics.

Imagery is the crucial component of Beam's lyrics. While the true interpretation of many of his lyrics are open-ended, and could seemingly be analyzed for a semester-long course, the images depicted are the truly important elements. His songs summon one to stroll through memories, to feel the bittersweet sting of love and the vice-like, ever-present grip of death. They allow one to understand that all humans share some of the same underlying experiences. "Walking Far From Home" is one of those tracks, urging the listener to remember the difficulty in leaving a comfortable niche, but also the vastness and beauty of that which was awaiting upon departure.

The most likely candidate for a first single from the album is

"Tree by the River," a bright, textured track filled with sweet and uplifting backing vocals, chime-like bell runs, a galloping pace set by shakers and the gentle buzz of a synthesizer. The latter is a new addition to the Iron and Wine instrumentation which plays a large part in the album. "Tree by the River" tells of long-lost relationships from childhood, a time when new lovers first etch their names in a tree near a romantic sanctuary, and when one of them truly begins to understand the harsh duality of love as being both "the thorns and the roses." It is easily the most relatable and approachable track on the entire album.

It is at this point in the album where the experimentation begins to flourish. Tracks like "Monkeys Uptown" and "Rabbit Will Run" include chunky, Gorillaz-esque bass riffs and trill-filled guitar runs befitting a Mars Volta breakdown. Along with drum machines, quick-paced marimba fills and synth lines. "Monkeys Uptown" provides the listener with a glimpse at the possible future direction of Iron and Wine musically and allows the listener to

decide whether the style transition that is occurring will be captivating or merely disappointing. But this track does little to fall short of the exciting, enthralling mark that it tries to make.

The album reaches one of its high points with the track "Godless Brother in Love," a painfully beautiful song that is comparable to earlier Iron and Wine gems such as *Our Endless Numbered Days*' "Naked As We Came" and The Shepherd's Dog's vampire-friendly "Flightless Bird, American Mouth." Light piano chords and the smooth stroking of a harp add a rich melodic layer to the song's already immaculate structure. This track will likely please people across a wide listening spectrum. Unfortunately, once this high point is reached, the album loses steam for a substantial interval, barring the powerful "Your Fake Name Is Good Enough for Me," the closing track of the album which plays on for seven minutes of inventive instrumentation, squealing vocal melodies and prophetic vocal lines.

Stylistically, *Kiss Each Other Clean* can be thought of as Sam Beam "walking far from home." What was once primarily folk rock is now a conglomeration of atypical structures, electronic sounds, saxophones and horns and varying percussion beats and fills. This venture into a more experimental musical domain is likely to catch some devoted Iron and Wine fans off-guard, but it also encompasses a great potential to attract a more diverse group of listeners and to please the already established fan base. The album won't please all listeners, and many of its songs fall short of the usual Iron and Wine grandeur, but it's hard to deny that Sam Beam is still a musical blessing to the world.

tive show. Stepping is made up of many different types of dancing from South African gumboot dance to the powerful techniques of the Zulu people. The most popular stepping, however, takes place on college campuses. Most steppers were college students who pledged a black fraternity or sorority. But a similar style of dance permeates Africa, which is what the show explores.

Overall, the dancers were sublime. Their choreographed movements entertained both the eyes and ears in a way only stepping can. Every movement was practiced and perfect.

While what they do may be slightly esoteric, this dance troupe obviously knows what they are doing and immensely enjoys bringing their art to new people as well as those who already enjoy it.

People who already know all about stepping will see the show as a showcase about something they already know they like.

Those who do not know anything about stepping will see the show as an almost purely educational but still thoroughly enjoyable experience. Both are effective and entertaining in their own ways. While the focus of the show is the dancing, there is a cursory explanation of the history of the form, its roots and its practices.

Step Afrika is one of the most energetic shows around. Between the jumping, chanting, rhythm and noise, the dancing can almost fall by the wayside. As a multidisciplinary form, stepping encompasses much more than dancing, and this entertaining and enthusiastic show grasps it all.

Step Afrika excitingly blends history, dance, theater and music to create a show that will leave all the audience members walking out of the theatre wanting to recreate some of those sweet dance moves they just saw.

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Dead Space 2 fails to impress

GAMES	
Dead Space 2	
CONSOLE: PlayStation 3, Xbox 360, Microsoft Windows	
GENRE: Survival Shooter	
DEVELOPER: Visceral Games	
RATING: M	
RELEASED: Jan. 25, 2011	
OUR TAKE: ★★★★★	



Image courtesy of Visceral Games

By Hank Whitson
Staff Writer

The *Dead Space* series seems to live by the motto "Mediocre Games borrow. Great Games Steal." Fortunately, it takes from the best. It cribs *Alien's* aesthetics, boosts its gunplay from *Resident Evil 4* and pilfers *Final Fantasy X's* sphere grid system for upgrading weapons. It sounds like a winning recipe, but I felt that the first game was not equal to the sum of its parts.

So how does *Dead Space 2* compare? The single-player campaign starts off with its strongest moment. Our engineer-hero Isaac Clarke is helplessly bound in a straightjacket and running for his life as the space colony is over-run with necromorphs. Clarke has a bit more baggage than your typical survival-horror hero. He is stricken with grief over his girlfriend's death in the events of the first game, and these issues are made manifest in the sequel through creepy hallucinations and conversations with her ghost. I also want to applaud Visceral Games' decision to give Isaac a face and voice the second time around. He's no Nathan Drake, but I actually felt like I was controlling an actual character as op-

posed to a mannequin.

Another area where *Dead Space 2* has improved is level-design, though it is a case of two steps forward and one step back. Setting the game on a colony as opposed to a space-ship has allowed developers to throw in a little more variation, though most of the new sites are outer-space takes on typical horror destinations. We have a creepy space church level, a creepy space kindergarten level and a few creepy space streets. It is an improvement over the endless sea of dark industrial corridors in the first game, but all the environments still feel like hallways, with the exception of the fantastic zero-g sections, which are greatly improved over the first game.

In *Dead Space 2*, Combat is very similar to its predecessor. The main innovation the series brings to the table is the novelty of shooting off enemies' limbs to weaken them. There is more depth there than you might think, since all of the weapons have geometric firing patterns that help distinguish them from your typical third-person shooter arsenal, and picking the right gun for the right tentacled horror involves some strategy. You must also mix in time-slowing stasis fields and bursts of

telekinetic energy to thwart the mutant space zombie hoards, and everything feels a little faster and more cohesive this time around.

Due to the scarcity of resources, you have to be very careful about which weapons you choose to buy and upgrade. Consequently, you are punished for experimenting and trying different weapons. The game attempts to alleviate the situation by allowing you to re-allocate your upgrades later on in the campaign, but that service also comes at a cost.

Visceral expects you to love the game so much that you will play through it multiple times, upgrading your gear and expanding your arsenal each time, and the higher difficulty settings are calibrated with these replays in mind. The campaign is only about 10 hours long, so three runs is still a lighter time-investment than *Dragon Age* or *Mass Effect*, but it is still frustrating to have to wait for the second go-round to try out that flamethrower.

But is it scary? It is scarier than the latest installments of the *Resident Evil* franchise, though it is less frightening than games like *Silent Hill* and *Fatal Frame*. Lim-

See DS2, page 16

Speech triumphs with strong actors

FILM	
The King's Speech	
GENRE: Drama, History	
STARRING: Colin Firth, Helena Bonham Carter	
DIRECTOR: Tom Hooper	
RATING: R	
RELEASE DATE: Dec. 24, 2010	
OUR TAKE: ★★★★★	

By Robert Soloman
Contributing Writer

The King's Speech stars Colin Firth as Prince Albert, second in line to the British throne and plagued by a crippling affliction for a public figure: a pronounced stammer. Albert's awkwardness is highlighted in an early scene where he is thrust in front of a microphone, resulting in strained silences that make the viewer as uncomfortable as the on-screen audience.

Albert at the least can rest relatively easy, knowing that his more

charismatic brother Edward, played by Guy Pearce, is ahead of him in succession. Despite this, with prodding from his domineering father King George V, Albert is compelled to overcome his speaking problem.

At first, this results in a sequence of absurd remedies, including smoking cigarettes to "relax the throat." None of this works, leaving Albert's wife Elizabeth searching for more unconventional measures.

What Elizabeth finds is Australian speech therapist Lionel Logue, played by Geoffrey Rush, who goes beyond the jaw-relaxing exercises to discover the psychological cause behind the stammer.

Few of the subsequent plot points would surprise anyone. It is clear that Albert will overcome his stammer, though not without significant hiccups along the way. The title of the film tells us that Albert will become King of England. For those who pride a twisty plot, this movie will not satisfy. Of course, fans of difficult

See Speech, page 16



Image courtesy of The Weinstein Company

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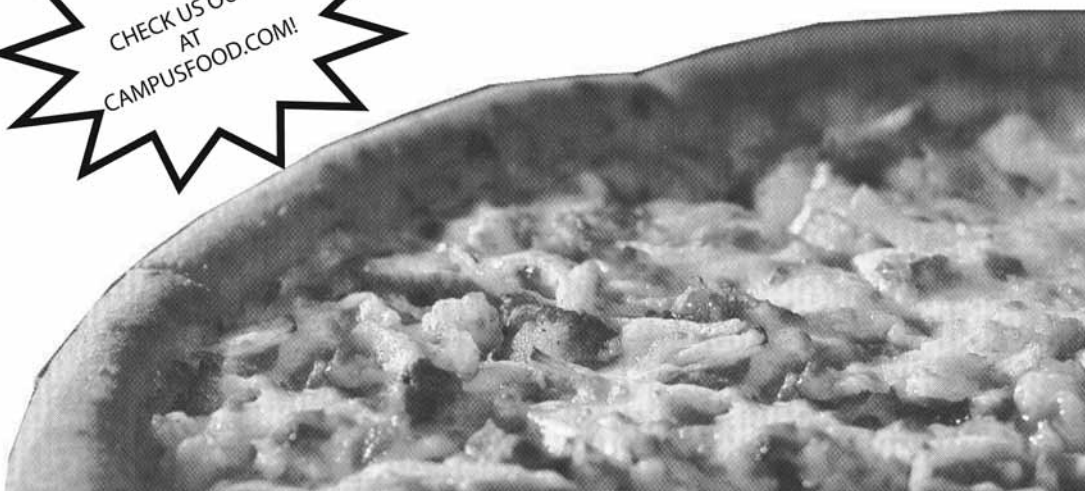


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Archer provides endless laughs

TELEVISION
Archer
NETWORK: FX
WHEN: Thursday, 10 p.m.
STARRING: H. Jon Benjamin, Judy Greer, Jessica Walter
OUR TAKE: ★★★★★☆

By Jordan Killpack
 Contributing Writer

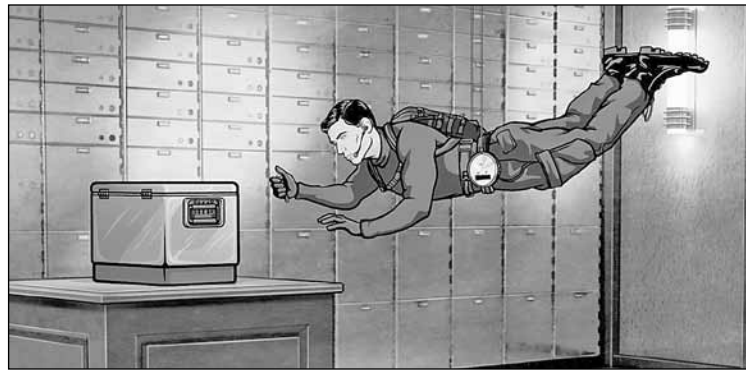


Image courtesy of Radical Axis

FX's animated comedy *Archer* follows the exploits of the eponymous Sterling Archer as he navigates the treacherous waters of international espionage office politics.

Sterling Archer has a lot in common with James Bond. Both are handsome, debonair, notoriously womanizing and, of course, highly-trained secret agents. The difference is that Archer is an endlessly self-centered, obnoxious jerk whose neuroses and obsessions with minutiae rival those of George Costanza from *Seinfeld*. Add to this the fact that his boss, the M to his Bond, is his domineering mother and that his crazy ex-girlfriend is a spy at the same agency, high jinks must ensue.

Archer is a show defined by contrasts. It takes a manly, roguish super-spy, one of pop culture's most enduring images, and then puts him in such mundane circumstances as justifying his expense report or dealing with a

human resources representative. Instead of being suave and sophisticated, Sterling Archer is often boorish and egomaniacal, focusing more on coming across as cool or cracking stupid jokes than on completing the mission at hand.

The show is highly indebted to the style of pop culture-heavy absurdism popularized by Adult Swim. In fact, *Archer's* creator, Adam Reed, was also responsible for that network's under-watched series *Frisky Dingo*.

In addition, viewers may recognize the voice of Archer as H. Jon Benjamin, who voiced Coach McGuirk on Adult Swim's *Home Movies*.

However, Archer is far more tightly written than typical late-night fare, a characteristic that makes it more akin to *Arrested Development* than *Aqua Teen Hunger Force*. Jessica Walter and Judy Greer, two regulars on *Arrested Development*, also voice characters here. The show transi-

tions seamlessly between scenes so that a character in the next scene will often finish a sentence started in the previous. Recurring jokes provide more continuity than any semblance of a serial plot does. Pop culture references, such as a continuing fascination with Kenny Loggins' "Danger Zone" (the theme song from *Top Gun*), lend the series a "Seinfeldian" silliness without weighing it down.

The premiere of the second season, which aired on Thursday, Jan. 27, finds Archer's spy agency, ISIS, in a financial predicament. As a result, Archer and crew take a menial job (menial for super-spies, anyway) protecting a German dignitary's teenage daughter from plotting Spanish communists who want to kidnap her for a hefty ransom.

Archer never takes itself too seriously, and any attempt the show seems to make at tapping a vein of emotional truth is always subverted soon enough.

DS2 from page 15

ited resources and firepower help establish tension, but the bombastic blood and gore will wear you out. Some of Isaac's death animations are so drawn-out that you will grow numb to the violence before the necromorphs finish dismembering him. For the inevitable follow-up, I would love to see Visceral take a page from *Eternal Darkness's* book and do some more with Isaac's mind games.

As with the single player, *Dead Space 2's* new multiplayer mode is a mixture of other titles' successes. Each game is divided into two rounds, where two teams take turns playing as human soldiers and necromorphs. Imagine a lighter, quicker version of *Left 4 Dead's* competitive multiplayer

Speech from page 15

themes do not dominate Academy Awards voting, either.

The highlights of the film lie not in the individual acting merits, but in the interplay between Albert and Lionel. Lionel pushes Albert, calling him by his childhood nickname Bertie in order to bring him to an equal level.

Rather than diminishing Albert, this act shows that he can rise above the place he has placed himself: second-best. By engaging with Lionel as an equal and demonstrating his worth, Albert demonstrates his worthiness to be King.

The film is altogether very lovely and well-acted. It is certainly worthy of much of the praise

overlaid with *Call of Duty's* rank-based unlockables. There is quite a lot to unlock too, but with only five maps, the core game lacks the depth to hold your attention for long.

While it is initially thrilling to rip through stronger human opponents as a necromorph, that manic bloodlust will abate over the course of a week of play. It would be the perfect rental if EA had not locked access to the multiplayer with a one-use-per-copy registration key.

All in all, *Dead Space 2* is a very polished addition to the survival horror genre. If you enjoyed the first game, you will love this one. But for me, it is still missing that spark of innovation that would set it apart from the titles that inspired it.

thrust upon it.

Another thing the film does that is completely extraordinary is make the audience believe that a member of British royalty is an underdog. A lot of credit is due to Firth for humanizing this character, but an equal praise must be given to the direction.

Much of the film is shot through a wide-angle lens, which is not a flattering effect. As a result, rather than the lush cinematography that one would expect, the film manages to feel very real for what it is.

It is admirable to see a film of this type so grounded, and if you have any inclination to see it you certainly should, as it is a contender to win Best Picture at the Academy Awards this month.

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THEME CROSSWORD: GET A MOVE ON

By Robert Zimmerman
United Features Syndicate

ACROSS

- 1. Blooper
- 5. Lorikeet cousin
- 10. Sonogram, for example
- 14. Phase
- 19. Jason's ship
- 20. City in Florida
- 21. French department
- 22. Piano part
- 23. Barrel's contents
- 24. Hold
- 25. Gritty fruit
- 26. Flavoring for liqueur
- 27. Unexpected success
- 29. Start of a quip by Joey Adams: 5 wds.
- 32. Corms
- 34. Saharan
- 35. Port in Pennsylvania
- 36. Attachment: hyph.
- 39. Unwanted elements
- 41. Work by Bizet
- 45. Part 2 of quip: 4 wds.

DOWN

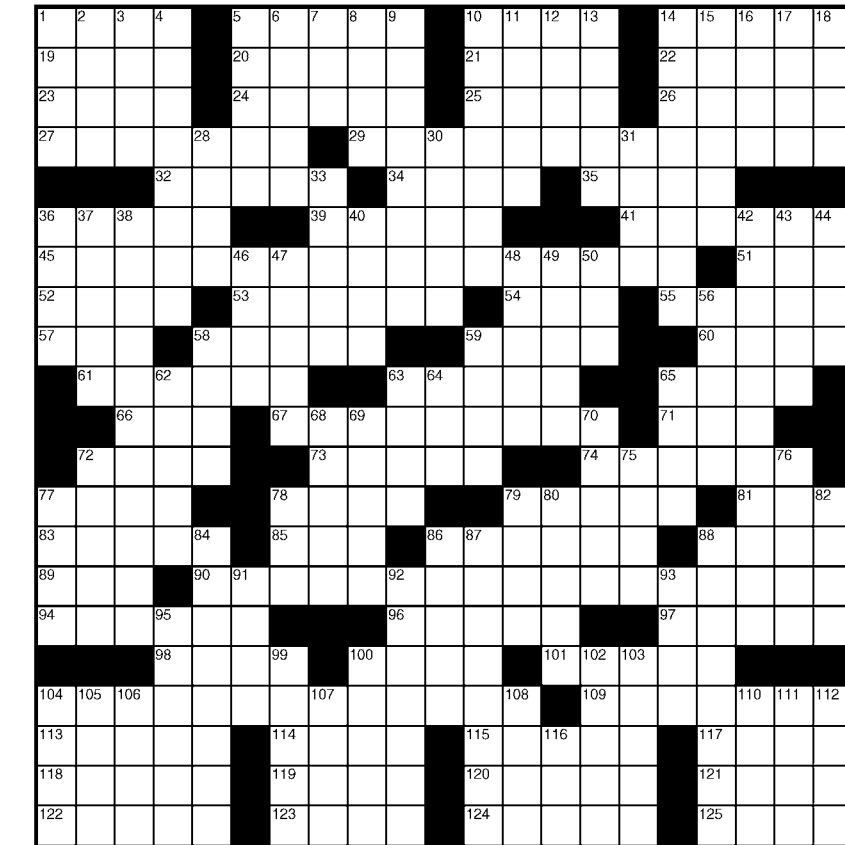
- 1. Chatters
- 2. City on the Oka
- 3. Cyma reversa
- 4. Portend
- 5. Prototype
- 6. Sour to the taste
- 7. Low- --; nutritious
- 8. Jai --
- 9. Traveler on foot
- 10. Specious reasoner
- 11. Confession of faith
- 12. Morphology: abbr.
- 13. Chutzpah

- 51. Old greeting
- 52. Paddy plant
- 53. Redirect
- 54. Swellhead's problem
- 55. Contemporary of Gauguin
- 57. Elect
- 58. Eyes
- 59. Common symptom
- 60. Disencumbers
- 61. Morse or Clemens
- 63. Welfare org.
- 65. Celtic language
- 66. Toddler
- 67. Part 3 of quip: 2 wds.
- 71. Rent
- 72. Bursts
- 73. Beethoven's "Fur --"
- 74. Canceled
- 77. You bet!
- 78. Cubicle
- 79. 41 Across, e.g.
- 81. Fleece or soak
- 83. Chandelier part
- 85. -- tempore

- 86. In abundance
- 88. Indigenous Japanese
- 89. Serv. branch
- 90. Part 4 of quip: 5 wds.
- 94. Franklin -- Roosevelt
- 96. Sloping, as a stage
- 97. Telamon
- 98. -- Raton
- 100. Kind of bean
- 101. Basilique du -- Coeur
- 104. End of the quip: 3 wds.
- 109. Aspiring unknown
- 113. Magnificent
- 114. Roman statesman
- 115. Davenport native
- 117. Perished
- 118. Sultan's decree
- 119. End- --; consumer
- 120. Bete --
- 121. Krabappel of the "Simpsons"
- 122. Ciphers
- 123. Meeting: abbr.
- 124. Take the stage
- 125. Judge

- 14. Castilian
- 15. Offer
- 16. Passage into a mine
- 17. Kitchen injury
- 18. Gen. Robert ---
- 28. Box sleigh
- 30. Staffordshire's river
- 31. Medieval strongbox
- 33. Carell or Jobs
- 36. Hairstyle
- 37. Dribbles
- 38. Overbearing
- 40. Son of Zeus and Hera
- 42. Authoritative

- 43. Duck
- 44. Promontory
- 46. Proceed gradually
- 47. Writer -- Cather
- 48. Paint-on-plaster technique
- 49. Old Irish alphabet
- 50. Rival
- 56. Misjudged
- 58. Ins and --
- 59. Church part
- 62. Low spirits (with "the")
- 63. Seed covering
- 64. Elmo and Olaf: abbr.



- 65. Lamb, alternatively
- 68. Equals
- 69. Admit
- 70. Great name in tennis
- 72. Prize money
- 75. One of 50: abbr.
- 76. Italian title
- 77. Digging tool
- 78. PC part
- 79. Ye -- Ale House
- 80. Swimming holes
- 82. Good deals

- 84. Eyeglasses
- 86. Pomegranate cousin
- 87. Kind of battery
- 88. Sat in on
- 91. Points of convergence
- 92. Rhetoricians
- 93. Merit
- 95. Rub raw
- 99. Spore case
- 100. Greek goddesses of destiny

- 102. Cognizant
- 103. Wicker artisan
- 104. Stoltz or Idle
- 105. Dry: prefix
- 106. Yikes!
- 107. Relaxation
- 108. Diving bird
- 110. Officer's assistant
- 111. Part of NB
- 112. A cheese
- 116. Intelligence

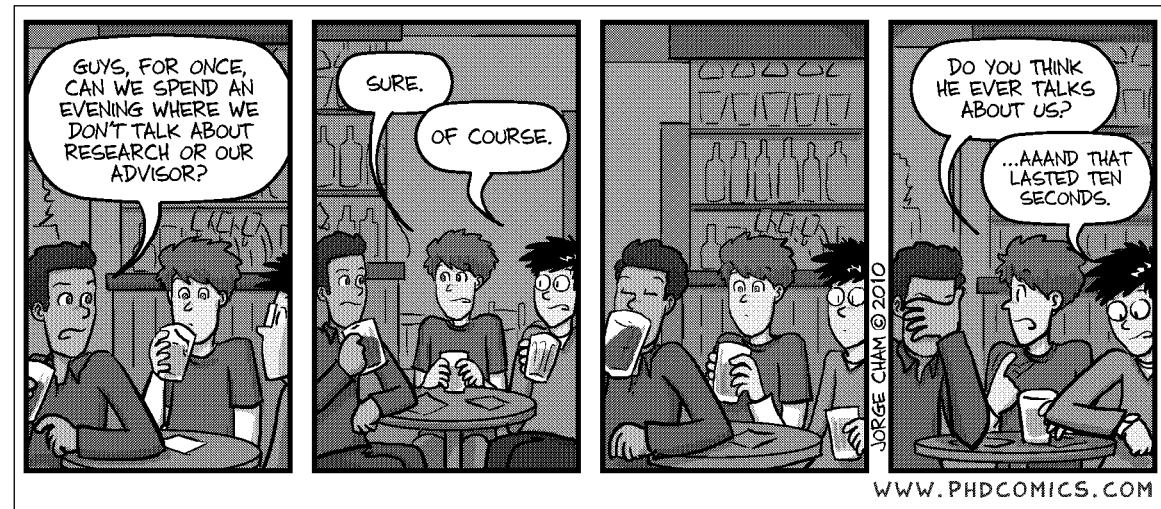
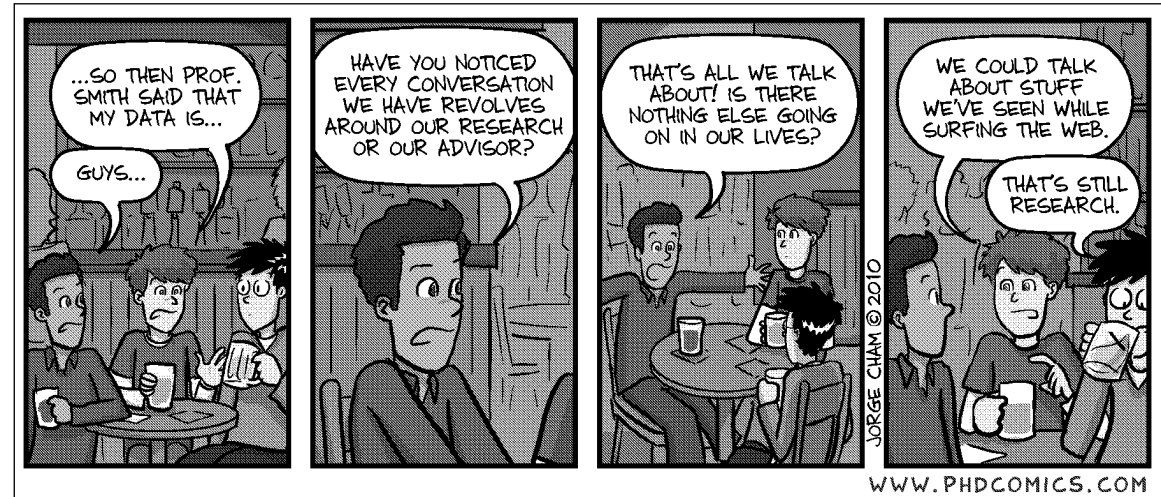
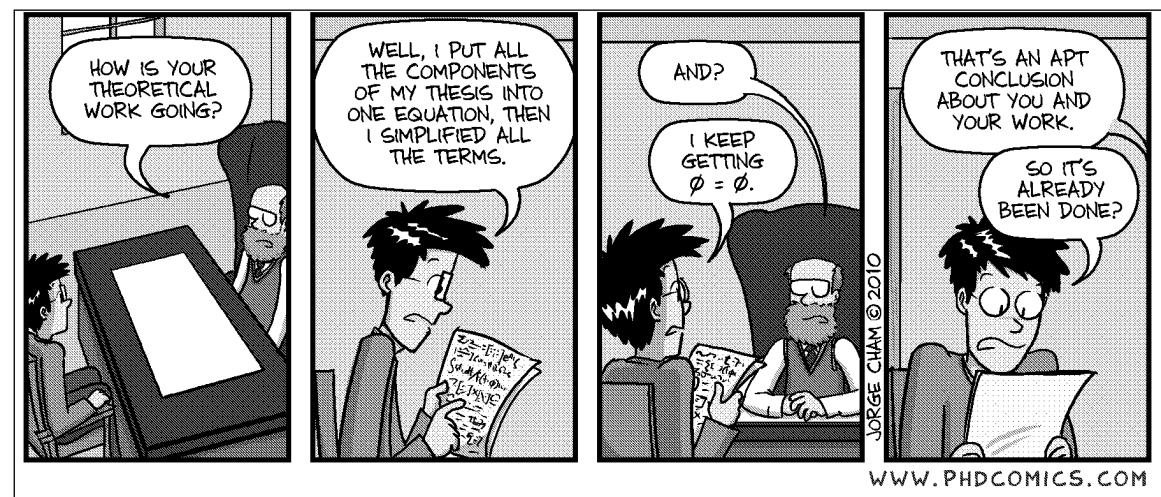
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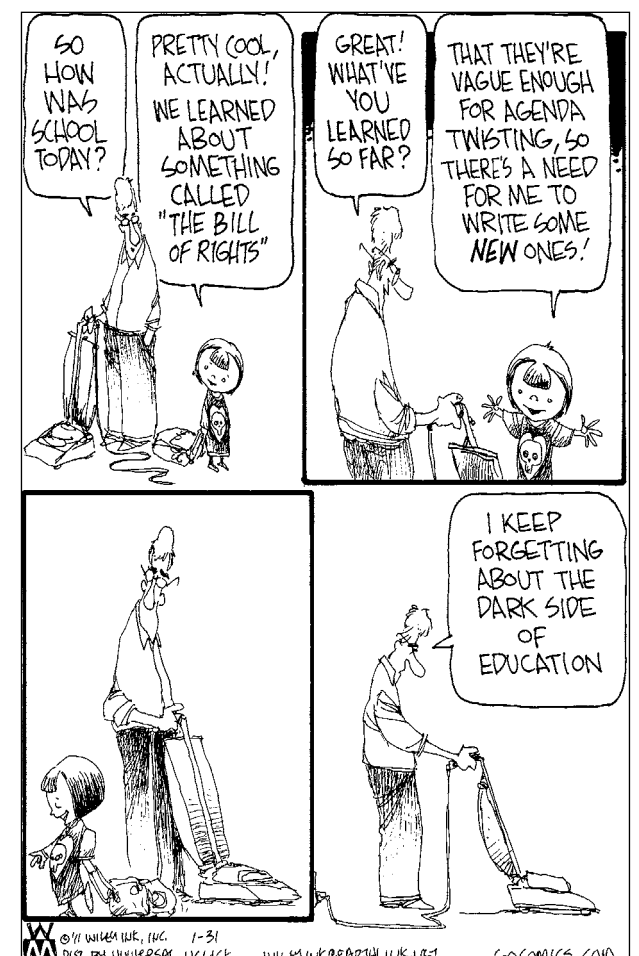
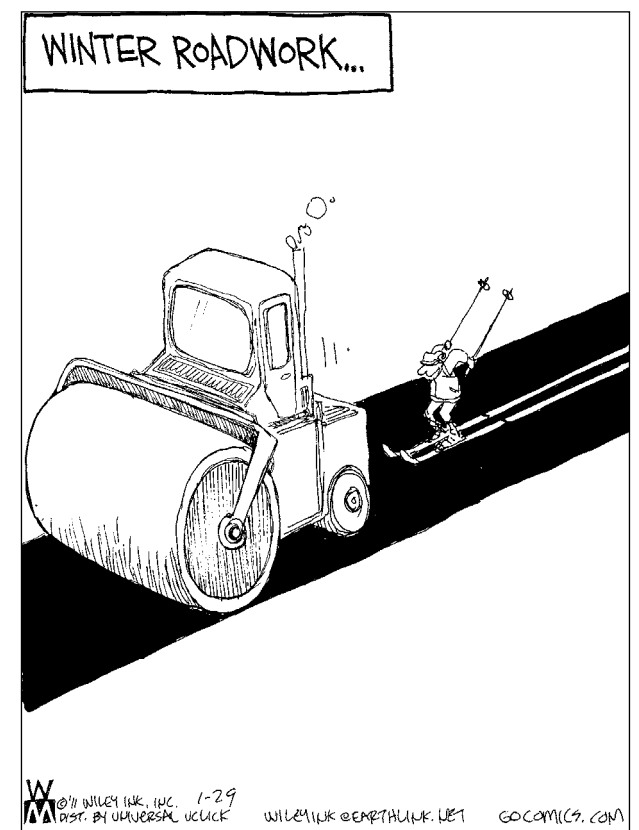
For more information call:
404-894-2470

<http://www.housing.gatech.edu>

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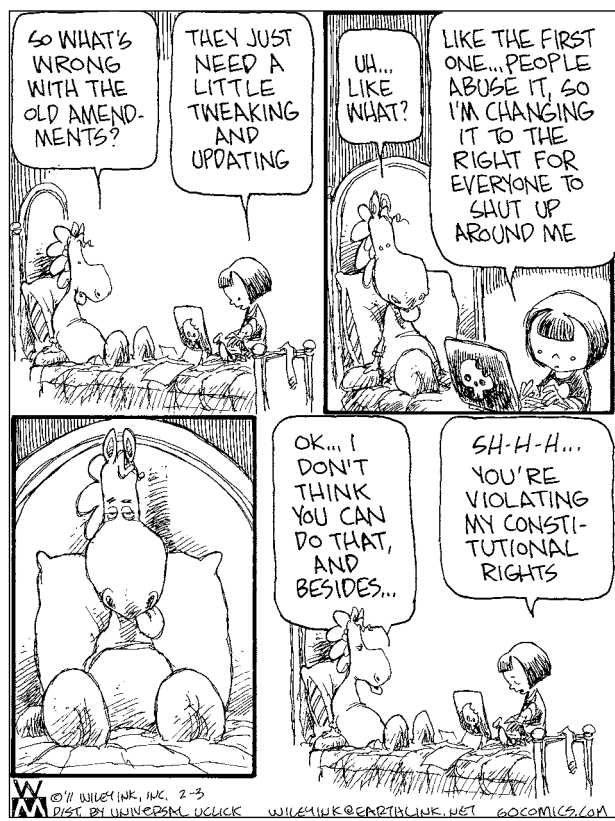


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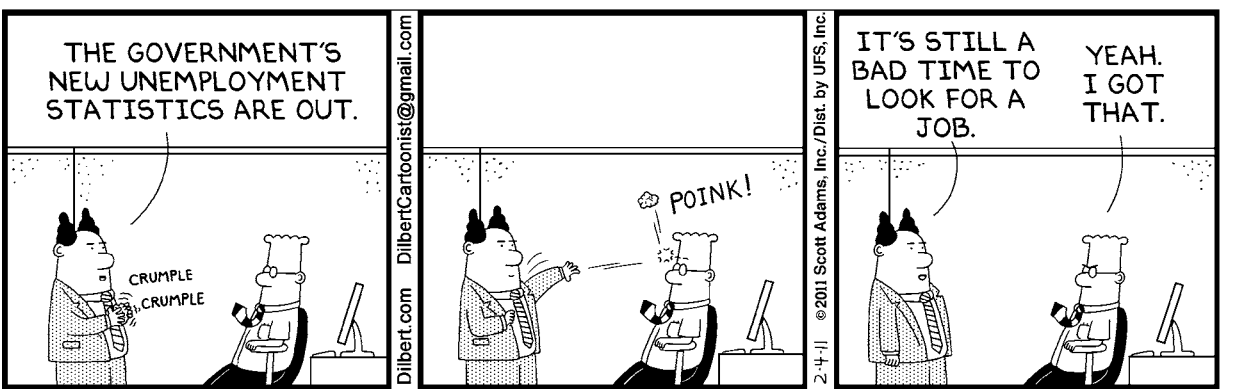
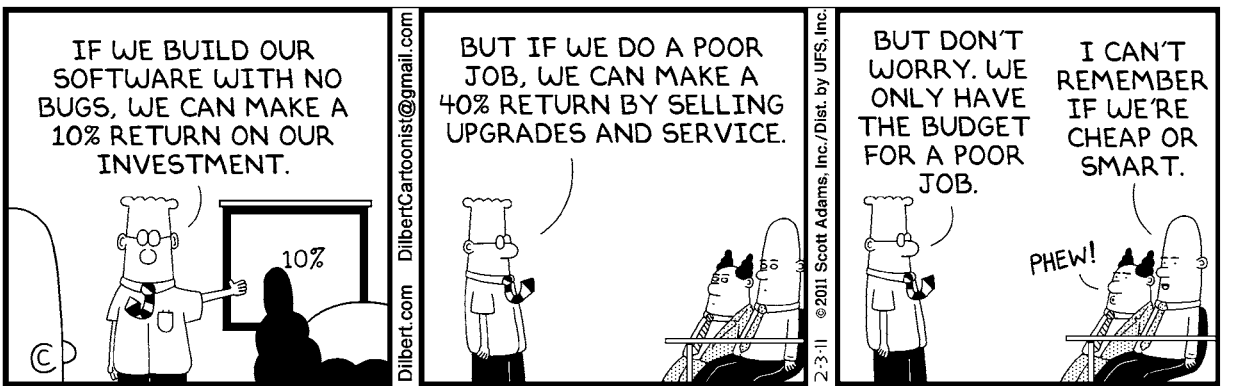
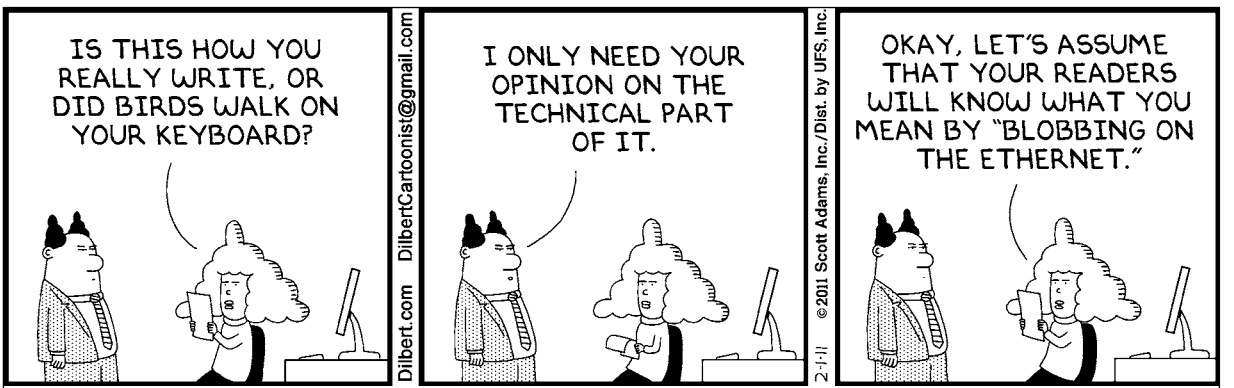
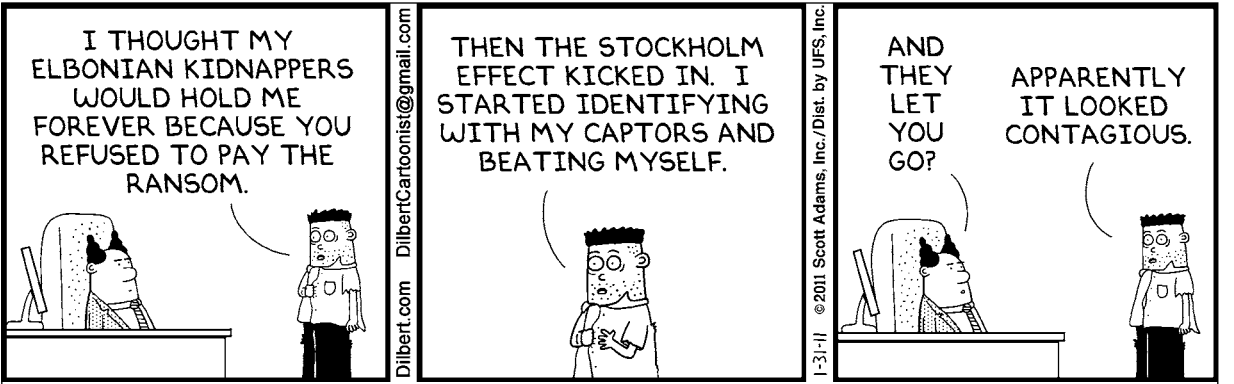
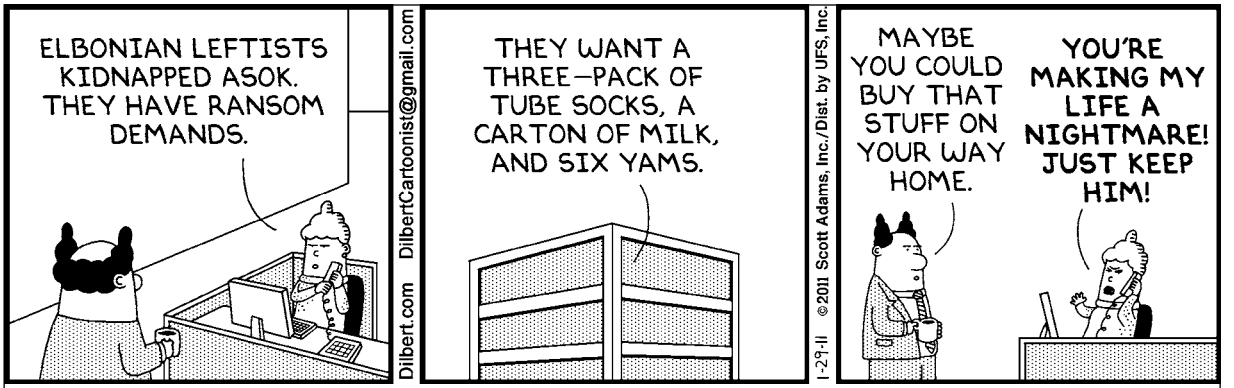
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**Next Info Session
Thurs Feb 10 at 11:00 am
Student Center Room 301**

Contact

Sandra Song,
Director of Communications
sandra.song@gtl.gatech.edu
Phone (404) 385-1865

**Fall 2011
Application
Deadline:
March 20th**



Apply online at www.GT-Lorraine.eu/apply-gtl

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