Mariza marvels Ferst Center

CONCERT

Mariza

GENRE: *Fado*

TRACK PICKS: "Rosa Branca" and "Ó Gente Da Minha Terra"

VENUE: Ferst Center for the Arts

DATE: March 29, 2009

OUR TAKE: ★★★★★

By Hamza Hasan
Staff Writer

Photo by Kelvin Kuo/*Student Publications*

Portuguese pop phenomenon Mariza performed at the Ferst Center last Sunday. Along with five other well-known artists, she brought the Portuguese sound of *fado* to Atlanta.

Mariza comes from a multiethnic background. Born in Portuguese-administrated Mozambique, she is the child of a half-German, half-Portuguese father and a native African mother. When she was three, she moved back to Portugal with her family, who set up a tavern in the traditional quarters of Lisbon.

Performing over a dozen songs for a two hour show, Mariza's energy was unparalleled. Even those who did not understand a word of Portuguese found a way to enjoy her resilient voice and her established stage presence.

Wearing a beautiful black gown, which did not stop her from dancing, culture and class were both apparent as she led her band, shaking her hips.

Her band included three sets of strings, a drummer and a pianist/trumpeter. Angelo Fereire played Portuguese guitar, a small guitar with a lighter and higher pitch. Diogo Clemente was on acoustic guitar, usually playing rhythms throughout the show. Marino De-Freitas played acoustic bass and also provided a humorous touch by interacting with Mariza.

Englishman Simon James accompanied by both piano and trumpets, while the drummer, simply known as Vicky, played with a series of different types of sticks, as well as his hands.

Highlights of the show included Mariza's "Rosa Branca"

See **Mariza**, page 22

Deacon's newest album pushes musical boundaries

MUSIC

Dan Deacon
Bromst

LABEL: Carpark

GENRE: Electronic

TRACK PICKS: "Red F," "Paddling Ghost" and "Snookered"

RELEASED: March 24, 2009

OUR TAKE: ★★★★½

Image courtesy of Carpark

By Robby Cassidy
Contributing Writer

Dan Deacon is a freak of nature. The first track on *Spiderman of the Rings*, his last album and *Bromst*'s predecessor, was entitled "Wooody Woodpecker," (purposely misspelled), and consisted of samples of the titular cartoon bird's legendary laugh modulated into absurdity accompanied by mallet percussion and synths galore. After a barrage of bass drum and cymbal crashes, it becomes a maelstrom of distortion intensified by otherworldly speed. The song is completely maddening. It also happens to be worth every single second. This is the world of Dan Deacon.

Bromst is a much different record from a much different Dan Deacon. *Spiderman* was recorded and mastered in two weeks. *Bromst* was recorded and mastered over months at Snow Ghost, a studio located in Montana. This is the opus of a madman, who, at 29, has recorded the album that many musicians wait their entire lives to record and that most never do.

The album starts off so quietly it's almost impossible to properly prepare for. Adjusting the volume to catch the first seconds of "Build Voice" is a delightfully disastrous mistake unless your ears and speakers are ready for, and can handle, the punishment. Deacon gives plenty of time to prepare, but it's incredibly easy to end up in the last minute with no recollection of how the song has become so amazingly loud.

Deacon is in complete control, sneaking in flurries of player piano (which was utilized after the piano parts written were deemed to be unplayable by human hands) and horns that swirl around each other in almost complete rhythmic impossibility.

"Red F" starts with a sine wave generator. The resulting buzzsaw drone pushes palpability to its limit until collision-course drums and a right-to-left panned organ sound push it further, eventually saved by a playful synth line and obscured vocals.

All this effort, though, is eventually crushed by a freak-out of sound and normalized with heavy vocoder action and a chorus, further bolstering this redemption only to be razed and built back up again. Rinse, lather, repeat.

"Paddling Ghost" pushes further into Deacon's mad house. More polished and modulated vocals appear, but this time finally letting loose and introducing his notorious Alvin-and-the-Chipmunks-drenched-in-lysergic-acid approach to vocal obstruction and also introducing the chopped vocal sample greatness that occupies the rest of the album.

There's a fair amount of hesitation when it comes to calling "Snookered" the high point. Yes, this is the high point, but it's being compared to a series of other unreachable peaks. The song shows that reality and sobriety do exist in this cartoon world.

The vocals are sent through a mile-long gauntlet of razors, reemerging unrecognizable from under the sea of synthesizers. Don't worry, though. It's not done yet. More synths are accompanied by mallet percussion as they reintroduce themselves to the controlled chaos.

A mix of the remnants from the sonic fracas that disintegrated at the end of "Snookered," "Of the Mountains" keeps the energy high and comes into its own with a chorus that seems slow for Dan Deacon.

"Surprise Stefani" is the fantastic beginning of the more experimental and diverse second half of the album. This is the best chance to kick back and enjoy some smooth edges, but don't get too comfortable. There's no real rest in DeaconLand. Spliced vocal samples, combined with "oohs" and "ahhs," provide the melody. If not elated, check pulse.

"Woof Woof" sounds like a polished holdout from *Spiderman* and provides the most straightforward fun of any track on the album. It's literally raining cats and dogs, who battle it out over rigid synth bass.

Hope the sugar high's still present because next comes thick synthesizers, burning up all the oxygen in the immediate vicinity during "Slow with Horns/Run For Your Life." By the time the lone piano chords arrive, the party's been busted. The player piano makes up for this and almost erases all memory of the daintiness of the ivory keys.

Finally, "Get Older" closes out the album. With an indecisive synthesizer leading the pack, drums kick in followed by more mallets and even more synth organs. Then every instrument erupts, taking turns slamming into each other before becoming one beautifully violent flurry.

Duplicity lacks necessary spark

FILM

Duplicity

GENRE: Crime, Thriller

STARRING: Clive Owen, Julia Roberts and Paul Giamatti

DIRECTOR: Tony Gilroy

RATING: PG-13

RELEASED: March 20, 2009

OUR TAKE: ★★½☆☆

By Kenny Phillips
Staff Writer

Lacking the necessary power to reverse the hands of time, *Duplicity*, a corporate spy film, may have been one of the movies missed in the calm and mellow moods of a mollifying Spring Break, so I shall take joy in reviewing it so you may escape to a life unfettered by such a lumbering production.

It is supposed to be scintillating, right? Although *Duplicity* has moments of life and thrilling suspense, a movie about two sexy spies running a corporate intelligence heist should have more of a spark, a flare…something. I suppose I should summarize before continuing.

Ex-CIA agent Clair Stenwick (Julia Roberts) and the former MI6 agent she previously duped, Ray Koval (Clive Owen), are now working as private spies in the business world.

Playing both sides of a corporate war between hygiene mogul Howard Tully (Tom Wilkinson) and his magnate rival Richard Garsik (Paul Giamatti), the former agents intend to position themselves for possession of secret and highly valuable intellectual property.

It's a very exciting plot, but the execution left much to be desired. The movie decides to fill in the audience on the agents' pasts through flashbacks. Now I do not think it was intended to be extraordinarily obtuse so that only the most observant may decipher it; I would have named it a masterstroke of subtlety and been happy with the fact.

Rather, I think it was more the farcing of the flashbacks with very unnecessary points that armed each scene with dullness. Each encounter examined was entirely formulaic.

Every time Stenwick hints at something that she might have underhandedly done to hang Koval out to dry, it was just a rehashing of their mutual lack of trust and a comment on how that is just the way they operate. Taking away those points of each situation, the remainder is a bland and overly trite exposition, and all are pointless except for the first and final flashbacks.

Obviously I would have words with writer and director Tony Gilroy, but some would be complimentary. Choosing to have the merchandise checked in a language foreign to the protago-

See **Duplicity**, page 22

Photo by Kelvin Kuo/*Student Publications*

Famous Portuguese artist, Mariza, along with other well-known artists lit up the stage at the Ferst Center. Mariza's crisp voice and the instrumentalists wowed the audience with their performance.

Mariza from page 21

and "Ó Gente Da Minha Terra." The former song is on her new album, *Terra*, which was also sold at the show.

Other key moments of the show were the intermittent instrumentalist showdowns. Diogo, Angelo and Marino all provided a wonderful tangent of the traditional *fado* sound, and ended by continually increasing the tempo of the song until it was barely playable. Nonetheless, their talent was impressive.

Vicky's two drum solos were almost exhausting because of their intensity. With an array of drums of various cultures, Vicky switched between different sticks and his hands to show off his pure skill. Not unlike Rush's Neil Peart, Vicky had audience members at the edge of their seats.

While Mariza's booming voice carried the audience into a confident but ambient mood, her expression and conviction helped listeners understand the meaning of her words. Her commentary of the songs and their history and importance also gave non-Portuguese speakers a greater understanding of the *fado* sound.

Most of her songs were about identity and *saudade*, which means longing or yearning. As a maritime environment, many husbands used to leave for weeks or even months to go fish and bring food back home to their wives and families.

As such, Portuguese women wrote poetry and created songs from those poems. The melancholy sound is intrinsic to the music, and Mariza did an excellent job keeping the audience's attention while delivering such a somber sound.

She ended the show by first covering the Arthur Fitzgerald "Cry Me a River," using her beautiful, silky voice. Then, she left her mike and sang as Diogo and Angelo leaned with one leg forward on a chair in the center of the stage. This last piece was a direct adaptation of the performance variation of *fado* in its most pure form.

Many Portuguese-speaking audience members enjoyed her frequent soliloquies, where she discussed the finer points of their culture and the music. She also taught the non-Portuguese speakers a few Portuguese words, interacting with the audience almost informally.

By connecting with the audience and switching around various styles, especially towards the end, it felt as if though the audience was part of her father's tavern in Lisbon, seeing her performing live and singing songs of longing as is the custom with much of *fado*.

Just like her songs about yearning, the end of the concert left the audience spoiled and wanting more of her brilliant music.

Duplicity from page 21

nists was a very delicate touch. The impending sense of misfortune through the character's body language exquisitely polishes the final twist and sets the climax as something of merit and worthy of the climb.

Other than the climax, I shall reserve words of praise for the last bastion of excellence–the actors. Roberts and Owen fit eerily well into this film.

Chic spies seem to spring naturally from these actors when they are onscreen, and as a pair, Owen and Roberts make a spectacular chemistry. Roberts' ability to play an annoyingly mischievous woman and Owen's perfected talent of expressing a cool anger go together sublimely.

Gilroy, as the writer, made great work using the talent of the actors. However, I was very impressed with the cultivation of the other characters' personas, especially Howard Tully. The image of him is just so perfectly refined into a classic mastermind. Instead of a lair, he has his company. Instead of a cat, he has a bonsai tree. For his henchman, he has his payroll employees. It is a revitalization of classic Bond villains which fits perfectly with the spy genre.

Take away the world ransom and the death-traps and Tully would be a corporate mirror of Blofeld. Tom Wilkinson plays the part exactly right and carries it well on such talent. Paul Giamatti was also quite skilled in his role as the ultra-competitive businessman Richard Garsik, though I would have liked to see a more dramatic role in his last scene onscreen.

Duplicity is an interesting, though labored, story of corporate espionage. These actors are in very suitable parts, but this movie would not be my top choice to see in theaters. And yet it allows me to look forward with anticipation to the next movie written by Gilroy, *State of Play*.

Image courtesy of Universal Pictures

Clarkson's tunes give fans all they ever wanted

MUSIC

Kelly Clarkson
All I Ever Wanted

LABEL: RCA

GENRE: Pop

TRACK PICKS: "Cry," "Impossible" and "I Do Not Hook Up"

RELEASED: March 10, 2009

OUR TAKE: ★★★★½

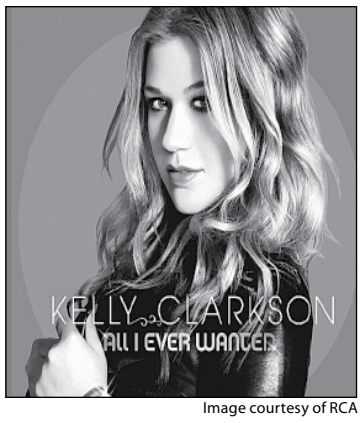

Image courtesy of RCA

By Chris Ernst
Contributing Writer

All I Ever Wanted is Kelly Clarkson's fourth studio album. Debuting at number one, it sold over 250,000 copies in the first week, and with good reason. Just by looking at the album covers of her past two albums, the differences should become apparent. *My December* is dark, complicated and without much color. *All I Ever Wanted* is very simple and colorful.

The sound of *All I Ever Wanted* also departs from *My December*'s guitar-driven complexity and moves to a simpler, drum-driven toe-tapping beat. It aims for more of a dance groove, supported by guitars instead of driven by them. *My December*, for the most part, was Clarkson backed up by a band, as was *Breakaway*.

All I Ever Wanted features more production than any previous album. There are tracks that have electronic and synth elements, previously not utilized by Clarkson.

She moves away from being a singer with a band and becomes more of an artist on her own, never quite abandoning her band, but giving them a break every once in a while. Because Clarkson becomes more stylistically dynamic on this album, almost everyone should be able to find something that they like.

There is nary a fault with Clarkson's voice. She is one of the most versatile, real and genuinely talented musicians in a long time. Her voice is strong with power and range to spare, which does not lend itself to slower songs.

However, Clarkson knows her voice and therefore knows how to sell the slow songs by building them up so she really shines. This album really only has three ballads, which are distinctly her own style. She does not shy away from big notes, nor does she overshoot power to show off.

She walks the line perfectly, using excellent dynamics. The songs start slow and melancholy—building and swelling perfectly with instrumentation to cathartic climaxes—almost all while in full voice, which is a rarity among today's ladies who call themselves singers and just want to show off.

Of the 14 tracks on the basic release, only three of them fall short. Despite Clarkson's amazing delivery, the album suffers from spotty writing and sometimes lackluster arrangements. The highlights of several songs are not the choruses, but the verses.

"If I Can't Have You" really exemplifies both of these things. The verses are well-written and come more rapidly than the overly simple chorus. It is very repetitive with a call and response structure, which falls flat in this case.

"Long Shot" starts quite interestingly and then descends to a filler chorus that sounds like any other pop or rock song. It could be interpreted to be about Clarkson auditioning for American Idol, however, the song was originally written for a Katy Perry album that was never released.

"Don't Let Me Stop You" has strong lyrics, but the formulaic execution of the entire song is more suited for an up-and-coming band trying to break into radio. Both "Long Shot" and "Don't Let Me Stop You" have potential, but both have poor production.

"Cry" reflects Clarkson's Texas roots with a heavy country music influence. She has recently performed with Reba McEntire, Rascal Flatts and Martina McBride; all have strong influences in this song.

"Impossible" is the most standout track on the album due to its complete departure from any previous style embraced by Clarkson. It is produced by Tedder, whose Timbaland-trained skills really shine, blending electronics, drums and voice. However, the song is not all about the production; Clarkson's voice shines through as clean as the synthesizer.

"I Do Not Hook Up" is a great empowering song about not merely "hooking up" but "falling deep." Clarkson's tone is perfect, and it is easy to see her coyly smiling and demanding a real relationship.

Overall, the album has many high points (including the bonus tracks), and the low ones are only bad by comparison to the other great songs. The happy, spunky girl who won American Idol is back!

sliver

www.nique.net

I wonder if any professor has ever farted while giving a lecture
If I am writing a paper and cite the leading professional named X and if X cites W and W cites V and so on, it means that someone just said stuff out of their ass and everyone beleived it. What does that say about acedemia?
they can probably spell better than you
after talking to some girls here I have come to see that I have some "serial killer"-ish look going on. What do you say to that?
is it to late to say I want out of here?
Mechanical engineers: making weapons that kill people since 397BC and still strong baby w00t
civil engineers: making targets for the mechanical engineers since the dawn of civilization w00t
General Electric: Indoctrinating America through nbc since 1926 and still strong baby w00t
People think the American housing crisis is bad. Dubai,UAE has 20% of the world's cranes right now. Thats just how much they are building.When their housing bubble bursts, its not going to be pretty at all. MANY American companies are contracting there
" the mid-career salary for Tech alumni is $106,000." Clearly this is referring to IEs and Managment kids because the average engineer is making about HALF of that
Wathcing 300, I realized that Leonidas is in por positions in 20 seconds than I've been in in my whole life. How depressing.
You know how easily Sudafed and other pills can come up if you don't wash them down with water?
Oh no, its ok. I'm a good swallower.
Conficker was here
i hate the sports editor
ewww I ate the FLOOR PIZZA! yuck.
FREAKING SKILES FENCE DAMMMMMIT
i heart the portal
a camel. SRSLY
JFC i hate u
our budget is reasonable and all you do is shoot it down
meow mix meow mix meow mix moew mix
THIS AIN'T NO CULTURE CLASh
sometimes the beset defense is a good defense
wtf
girl in ece 2030 R U SRS
why are you TINGLYYY
i <3 re5
Is it just me or do you think thast everyone is just getting screwed over by Tech and the budget all the time? We're going to be feeling it for years.
I LOVE THE NEW WOLVERINE MOVIEEE
OMG why can't the autopilot feature be real
I almost got tirkced that Cutler got traded too
i need a new computer mine is broken :-(
sf4
PLEASE DON'T PRINT THIS SLIVER
emory girls are so hot
i wish i was at home adn not here
SUMMMERRRR

Old *Star Ocean* fans lose faith in *The Last Hope*

VIDEO GAMES

Star Ocean: The Last Hope

CONSOLES: Xbox 360
GENRE: Role-Playing
DEVELOPER: Square Enix
RATING: T (Teen)
RELEASED: Feb. 23, 2009

OUR TAKE: ★★★☆☆

Image courtesy of Square Enix

By Kristin Hanson
Staff Writer

Imagine a nuclear world war where so much of planet Earth gets destroyed that human kind is forced to find other planets to inhabit. The *Star Ocean* series is not a new one, and with the shocking conclusion of the series in *Star Ocean: Till the End of Time* on the Playstation 2, most people thought that it was the end of *Star Ocean*.

Exclusively on the Xbox 360, *Star Ocean: The Last Hope* serves as a prequel to the series and sheds new light on the beginning of Earth's space exploration.

With its many lows and few highs, those gamers who are not a fan of Japanese role-playing games may want to pass on this game. You play as Edge Maverick, a member of the Space Reconnaissance Force, who through a show of bravery is awarded the honor of manning his own ship with the mission of exploring the various planets of the solar system and eliminating any obstacles for colonization.

Of course, on each planet there is a strange and mysterious force that continues to appear; it may turn this into a difficult mission, after all.

Star Ocean: The Last Hope brings nothing new to the role-playing genre. The dialogue is lacking in depth, and most of the characters are just downright annoying. Those not used to the 30-minute or more cutscenes of more classic role-playing games will get bored quite quickly. The first several hours of the game are filled with these long cutscenes, which some gamers will appreciate and enjoy, while others will be tempted to skip over them and get to the action.

Action is one thing *Star Ocean: The Last Hope* does incredibly well. Anyone who has played the other games in the series is familiar with its real-time battles. The battle system in this game is extremely enjoyable and leaves a lot of room for strategy and experimenting, rather than just mashing the attack button. Another great aspect of the battle system is that there are no random battles, which is helpful when the whole point of the game is to explore the vast environments of several planets.

In battles, you automatically control Edge, but you can switch and take turns controlling the other characters for some variety. In many games, relying on A.I. to control your other characters is frustrating because of the bad choices the game often makes.

This ends up not being a problem in *Star Ocean: The Last Hope*. The A.I. for your other characters is fantastic. I barely even found myself needing to heal them or worry about them at all.

Another great aspect of the game is the item creation system. Each character has a unique set of skills, such as cooking, alchemy, symbology (magic), etc. On the item creation screen, the player can split their characters into groups of three, making up research teams. Since each character has different skills to bring to the table, when they get together they can invent recipes for weapons, armor, healing items, potions and spells.

Once the player has the recipe, they just have to collect the ingredients to make the new and exciting items. The system leaves a lot of room for customization, which is a very popular aspect of role-playing games.

While *Star Ocean: The Last Hope* has some redeeming features, whether they overshadow a cliché, mostly boring storyline and static characters is up to each individual gamer.

Those looking for a dungeon-crawling game with an exciting battle system will love it, but those who enjoy role-playing games for their stories and lovable characters will be disappointed.

sliver

www.nique.net

I can't wait to go to the pool everyday chill and look at the girls at the pool...at least until they get scared off by us.
In Zürich they have an Excelsior Store. I was excited that I could go in and buy a superpower but they only sell women's shoes.
to the people who ride the stinger from fitten to the CRC: you've got to be kidding me.
spitters are quitters
take a picture trick, im on a boat -----
amigos, you know how i know this?, i pass college.
I'm with all three candidates for presidents right now
The iPhone is a wonderful thing
You make the hard times easier and the good times better. I love you.
They should write an article about how lame I am
People smacking and chewing gum loud is disgusting. What happened to manners?
...and the Clough Building casts forth another slimy tentacle...
STOP POPPING YOUR DAMN GUM
My 2110 machine is going to kill your 2110 machine on Friday.
warning: do NOT take ece6500 ... you will regret it...

12 Rounds keeps fun action stereotypes flowing

FILM

12 Rounds

GENRE: Action

STARRING: John Cena, Steve Harris and Ashley Scott

DIRECTOR: Renny Harlin

RATING: PG-13

RELEASED: March 27, 2009

OUR TAKE: ★★★★☆


Image courtesy of Twentieth Century-Fox Film Corporation

By Robert Solomon
Contributing Writer

When creating art of any sort, the worst reaction is no reaction at all. Whether it inspires deeply felt love or equally permeating hatred, the enlightened artist drinks both as deeply as Daniel Plainview of *There Will Be Blood* drinks your milkshake.

John Cena, for all of his lack of wrestling talent, understands this better than most, and certainly more than anyone would dare give him credit for. His unwavering patriotism and babyface (good) routine are an aberration in today's WWE, where the fictional lines between good and evil have been completely erased since the "attitude" era of Stone Cold Steve Austin and The Rock in the '90s.

Even Hulk Hogan, the logical template for Cena's persona, turned heel (evil) in the '90s to adapt to the changing market. In the '80s, Hogan was every bit the patriotic hero Cena is today.

Naturally, the wrestling fans who have grown to love this moral slipperiness hate Cena with every fiber of their being, even as the younger fans love him for his earnestness. This is what a great artist is supposed to do! It also turns out to be the key to Cena's success as an action hero in *12 Rounds*, as his '80s-style wrestling persona turns out to be just what this kind of movie needs.

12 Rounds is one of the best '80s-era action movies in a long time, everything the boring *Street Fighter* should have been. Do not expect any new narrative ground to be broken; *12 Rounds* is a complete rip-off of *Speed*. One can certainly borrow from worse, and Cena certainly did himself a favor by taking on a Keanu Reeves role, but that bar is not a high one to clear.

Like *Speed*'s use of Los Angeles streets, a legitimate success of *12 Rounds* is its usage of the city of New Orleans. This location is exploited to the fullest, from the ferry to the streetcars, all playing a part in the increasingly ludicrous action scenarios, capped off by Danny Fisher (Cena) trying to stop a runaway New Orleans streetcar with his own car.

Perhaps your disbelief remains. Allow me to illustrate a sequence of events. Skip the next two paragraphs if you wish to remain "pure."

Fisher tries to stop the runaway streetcar with his own car by applying the brakes. When this does not work he kicks out the front window, climbing onto the roof of the streetcar in an attempt to cut the power.

When this action fails, Fisher then sends his car careening into a power relay station, killing power in the entire area to stop the streetcar, which (of course) is barreling towards a street festival that is blissfully unaware of the impending doom hurtling upon them. The streetcar is stopped just in time, but not before it knocks over an ice cream truck.

Now, if any of you read that paragraph anyway and are screaming "Spoiler!" then you obviously have never seen a film of this type before–an '80s-era action movie that never surprises you with the outcome.

Thus, it is incumbent upon you to make the effort to educate yourself in this spectacular genre. I would suggest Arnold Schwarzenegger's *Commando*. Having seen this, your mind will be in the right place to appreciate the genius of *12 Rounds*.

georgia tech

earthday2009

Lead The Way - Tomorrow is Today

12th Annual Earth Day Celebration

Friday, April 17, 2009 ♦ 10:00 a.m. – 2 p.m.

Lead the Way – Tomorrow is Today

Reusable Shopping Bags!

Compact Flourescent Light Bulbs!

Wear green to the...

Green Rally

Monday, April 13, 2009
11:30 a.m. - 1:00 p.m.
Kessler Campanile

Water Bottles!

The first 1,000 people will get free stuff!

Recycled Wristbands!

Organic Popcorn!

Office Supply Exchange Round-Up

Donate your unused and unwanted supplies to our Office Supply Exchange program to be reused by others at Tech!

We will be collecting supplies on:
Thursday, April 9 from 1pm – 3pm.
Contact Tara Bryant at 404.385.0088 or
e-mail tara.bryant@gatech.edu
with your name and location to participate!

Volunteers Needed!

Free Earth Day T-Shirt!
We need students, staff and faculty to make Earth Day a success. If you volunteer for at least 1 hour and you will get a free T-shirt!

Volunteer Hours
8 a.m. – 3p.m.

Deadline to volunteer is Tuesday, April 7, 2009
Register to volunteer at www.earthday.gatech.edu

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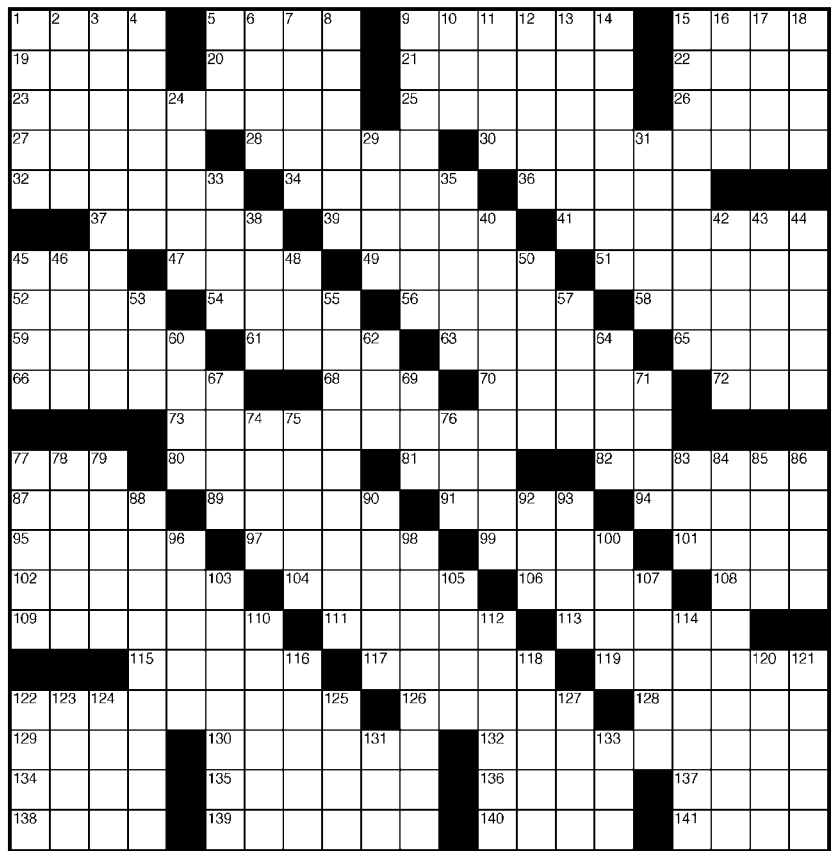
Georgia Tech Research Institute | ALLIED WASTE | Disney nature earth IN THEATRES APRIL 22 | CATERPILLAR® | Coca-Cola

Theme Crossword: Hide and seek

By Robert Zimmerman
United Features Syndicate



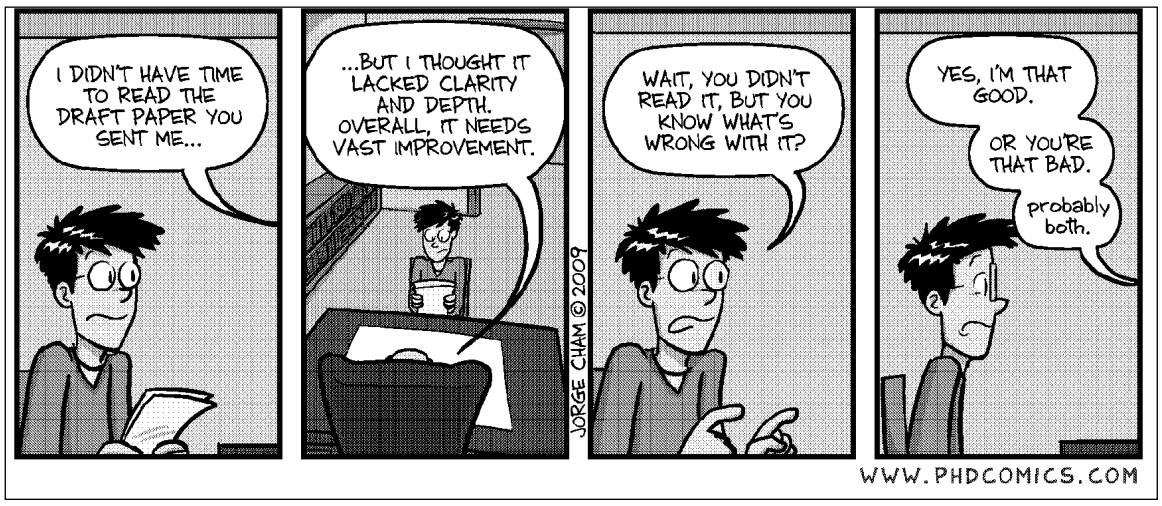
ACROSS

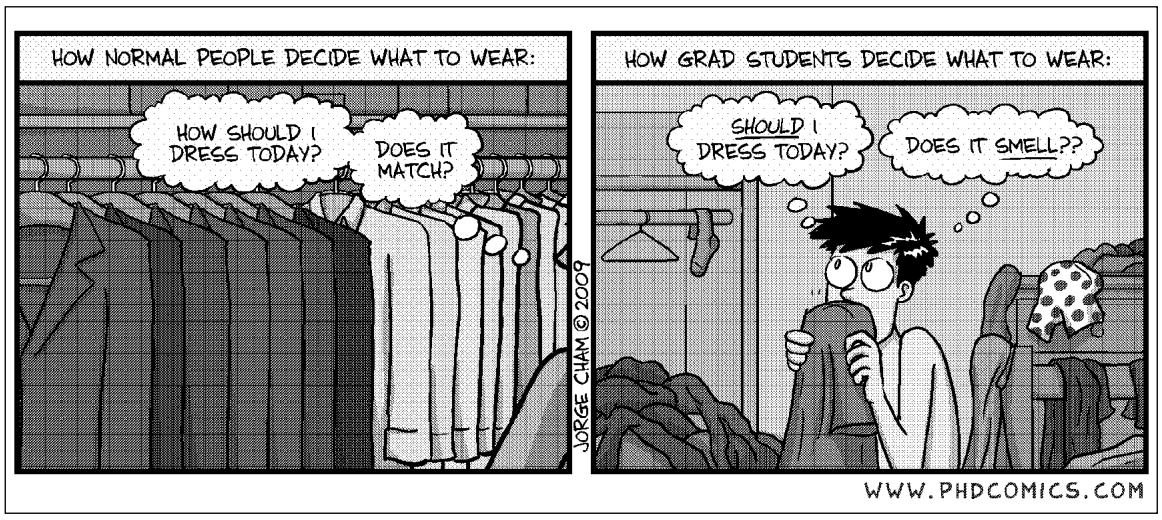
1. Bar bills
5. Engrave
9. Ornamental bird
15. Digitize
19. Latin I verb
20. Neutral plea, for short
21. Weasel's coat
22. Bald eagle's cousin
23. Italian Renaissance painter, d. 1534
25. Farm
26. Pro follower
27. Cousteau's milieu
28. Small branch
30."Being and Time" philosopher
32. Cubes and cylinders
34. Nymph chaser
36. Sarcastic
37. Tennyson's Arden
39. Affirmatives
41. Meshes, as gears
45. One-liner
47. Koestler's "Darkness at -"
49. Calliope, et al.
51. Affable
52. Truck-stop sights
54. Canine comment
56. Numismatist's prize
58. Lie in -
59. Paragon
61. Memphis god
63. Steinbeck's grapes
65. Use a scissors
66. Farmer's fear
68. Animator's drawing
70. Lauder lady
72. Explosive letters
73. Theme of this puzzle
77. Calendar contents
80. Unbroken mustang
81. High bond rating
82. Arrogant
87. Pequod's skipper
89. Thunder and lightning
91. Herr von Bismarck
94. In advance
95. Poorly designed horse?
97. Make tea
99. Irish republic
101. What a handyman is handy with
102. Worn away
104. Deli patron
106. Vintners' valley
108. Less than a tbsp.
109. Scampi, e.g.
111. Old Asian VIP
113. Calumniate
115. Signed off
117. Moldings
119. Ones with promise
122. Cowboys may walk like this
126. Straight: prefix
128. Unearth
129. German export
130. Hemingway or Borgnine
132. Do-re-mi, etc.
134. Seneca's patron
135. Fit again, as a valve
136. Draftable
137. 1996 Tony winner
138. Over again
139. Comme il faut
140. It's a gas
141. Energy units

DOWN

1. Tex-Mex takeout
2. BP partner
3. How many go in summer
4. Athlete's nemesis
5. A famous twin
6. Apparel
7. Film moments
8. Cheer
9. She got married in 1986 film
10. Go wrong
11. Asian housemaid
12. "Fatha" of jazz
13. Locomotive
14. Requiring
15. Barracks bosses
16. Cliff
17. Bellum lead-in
18. Next door
24. Broadside's opposite: hyph.
29. Columnist's paragraph
31. Wins narrowly
33. Barge
35. Cut again
38. Hula -
40. Divide arbitrarily
42. 1952 Edna Ferber novel
43. Send for takeout
44. Sawed wood
45. Down-in-the-mouth
46. Verdi heroine
48. Contradiction
50. One of two computer keys
53. Omaha command
55. Night-table supply
57. Caesar-to-Brutus line
60. Leopold's co-defendant
62. "Leave - to heaven ..."
64. Layers
67. Hostilities
69. Pasture
71. Sicilian smoker
74. Barflies
75. Investment
76. Washington bookkeepers
77. Symbols of authority
78. ORD
79. Pago Pago's locale
83. Frequently, to Wordsworth
84. Roaring Twenties figure
85. Business abbr.
86. Kennel ...
88. Political pal, to C.D. Warner
90. Greedy demand
92. Can, in Canterbury
93. Kind of history
96. Sierra -
98. Copperfield's nurse
100. Larger than life
103. Duckers?
105. Regretful one
107. Dwelling
110. Bachelor's, e.g.
112. Reveals
114. Russian in Paris, c. 1920
116. Not too swift
118. Beamed
120. Having second thoughts
121. Commercials
122. - fide
123. One kind of tournament
124. "- No Angels"
125. View as
127. Spread
131. Actor Mineo
133. Sally Rand prop

PILED HIGHER & DEEPER BY JORGE CHAM





CROSSWORD SOLUTION FROM PAGE 23

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A	M	A	T	■	N	O	L	O	■	E	R	M	I	N	E	■	E	R	N	E
C	O	R	R	E	G	G	I	O	■	G	R	A	N	G	E	■	R	A	T	A
O	C	E	A	N	■	S	P	R	I	G	■	H	E	I	D	E	G	G	E	R
S	O	L	I	D	S	■	S	A	T	Y	R	■	S	N	I	D	E	■	■	■
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G	A	G	■	N	O	O	N	■	M	U	S	E	S	■	G	E	N	I	A	L
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M	A	D	C	O	W	■	■	C	E	L	■	E	S	T	E	E	■	T	N	T
■	■	■	■	E	A	S	T	E	R	E	G	G	H	U	N	T	■	■	■	■
M	O	S	■	B	R	O	N	C	■	A	A	A	■	■	S	N	O	B	B	Y
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C	A	M	E	L	■	S	T	E	E	P	■	E	I	R	E	■	T	O	O	L
E	R	O	D	E	D	■	E	A	T	E	R	■	N	A	P	A	■	T	S	P
S	E	A	F	O	O	D	■	M	O	G	U	L	■	L	I	B	E	L	■	■
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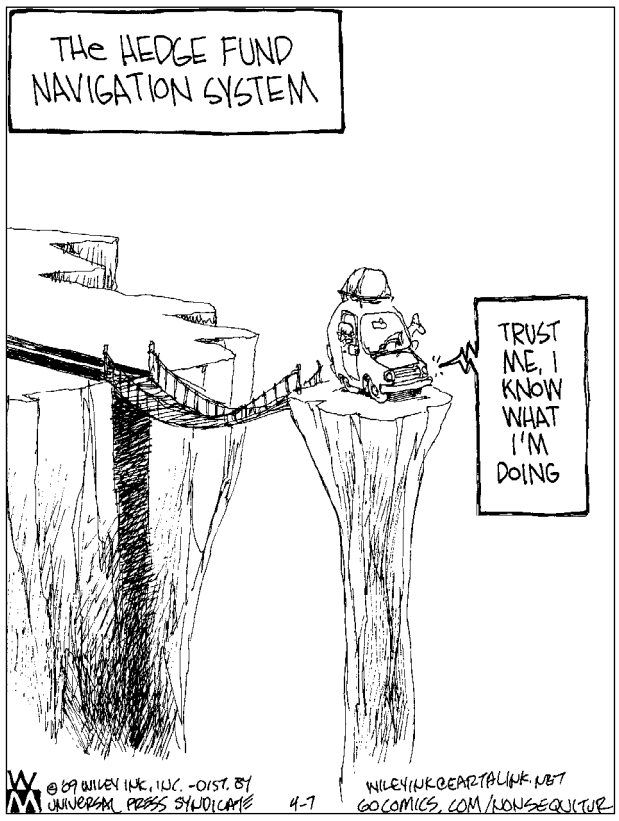
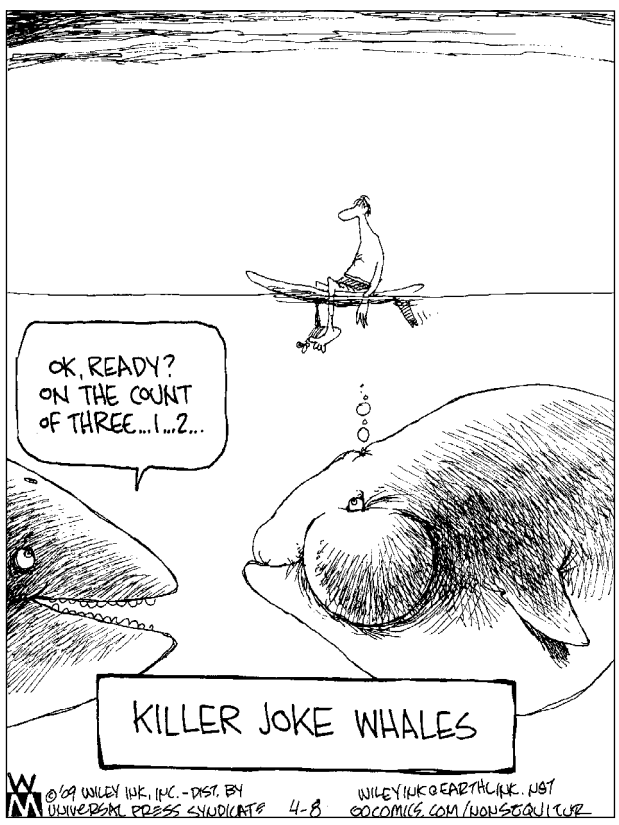
NON SEQUITUR BY WILEY

NON SEQUITUR BY WILEY





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