By Zheng Zheng
Staff Writer

The Emmy Awarding winning television series *The Office* took off with its sixth season of fantastical awkward white-collar humor last Thursday, Sept. 17. Though NBC’s mock documentary comedy has long strayed from the equally brilliant BBC original and has developed its own style of humor, the new season pilot, “Group,” demonstrated a promising start to Dunder Mifflin fans everywhere for the upcoming episodes.

“Group” centered on regional manager Michael Scott’s (Steve Carell) ingenious plan to cover up a fellow employee’s extramarital affairs with other absurd and ridiculous rumors, led off the season effectively by introducing elements that are both familiar to old fans and comfortable to new audiences. From the illogical, childish behaviors of Michael Scott and the inappropriate Dwight Schrute (Rainn Wilson) to the wins and charms of the ever so lovable Jim and Pam (“J and P”) to the terrible situations they get themselves into often leads to hilarity.

Fortunately, highly inflated drama doesn’t creep into the show, no matter how intense the personal lives of the characters might seem. It’s all part of *The Office’s* post-modern way of storytelling. It also features drama but seems more favorable to the comedy side of things.

The show takes place at a fictional Ohio high school. All the characters are pretty stereotypical and do not do anything surprising. The way every character devours itself to pre-assigned roles is one dimensional and stiff. However, the cast is put together well and even though the characters are uninspired, the actors are talented enough to pull it off, but just barely.

It is painfully obvious which one is the “edgy rocker,” which is the “fashionista,” and so on. The cheerleaders always wear their midriff-bearing uniforms, even in class. These characters do nothing except personify their stereotypes. It’s all part of *The Office’s* post-modern way of storytelling.

FX’s hit comedy, *It’s Always Sunny in Philadelphia*, returned to the small screen last Thursday for the fifth season of what has to be one of the funniest shows on TV.

For the uninitiated, *It’s Always Sunny* follows a group of ne’er-do-wells who run a bar in — you guessed it — Philadelphia. Dennis and Mac are the two self-centered siblings, Frank is their irresponsible father, Mac is the tough guy and Charlie is, well, Charlie.

They all bring their own special brand of stupidity to the table, whether it is Frank’s terrible get rich quick schemes, or Charlie’s constant reassurance through his actions that he may, in fact, be mentally handicapped. The important thing to remember is that they are all morally vacant, and watching them shudder their way through the terrible situations they get themselves into often leads to hilarity.

This season premiered with “The Gang Exploits the Mortgage Crisis.” Frank buys a foreclosed house, and Dennis and Mac are determined to help him resell it for more money. The only catch is the previous residents of the house are still living there, and their lawyer informs the gang that the family still has time to vacate. So by completely turning around some key elements of his own persona, *It’s Always Sunny* becomes season five by its end.

The season 5 premiere of *Bones* last Thursday unfolded an engaging series of events, side-tracking investigation and analysis as the cornerstone of the show, to keep the viewers involved for a bizarre romantic sequence of events between the hyper rationalizing Dr. Brennan (Emily Deschanel), a scientist from D.C. devoted to discovering and investigating the identities of the deceased from only a few specimens of the human skeleton, and the jovial, tough, and dedicated FBI agent Booth (David Boreanaz).

The show, like both *CSI* and *Crossing Jordan*, adds itself to a gripping suspense line-up by its fresh and original themes this season.

Fortunately, highly inflated drama doesn’t creep into the show, no matter how intense the personal lives of the characters might seem. It’s all part of *Bones*’ post-modern way of storytelling.

*Glee* is a new musical comedy on FOX that follows a band of misfits in a high school glee club as they struggle to win the acceptance of their peers, as well as a national performing arts competition. It also features drama but seems more favorable to the comedy side of things.

The show takes place at a fictional Ohio high school. All the characters are pretty stereotypical and do not do anything surprising. The way every character devours itself to pre-assigned roles is one dimensional and stiff. However, the cast is put together well and even though the characters are uninspired, the actors are talented enough to pull it off, but just barely.

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Hair’s energy fails to make up for unexciting plot

By Zimu Yang
Staff Writer

Now playing at 7 Stages Theatre near Little Five Points is the musical Hair. Hair made its debut in 1967 and was the culmination of the hippie counter-cultural and sexual revolution and of the public backlash against the Vietnam War.

It was the cause of much controversy and debate due to its depiction of drugs, portrayal of sexuality, harsh language and its irreverence to the American flag.

Hair

poking fun at high school and at itself.

The colors are really bright and everything is just barely over the top. There are many Family Guy-style flashbacks, so whenever something in the past is mentioned, expect a flashback. It is a cool little device that keeps the story from stagnating. Every scene transition features a capella music fitting for such a show, in that it’s more than a little ridiculous and heavy-handed.

Traditionally glee clubs are all-male clubs that sing songs called glee's. A glee is one step above a drinking song and about as classy, but in harmony. In the case of Glee, perfecting dance steps and worrying about costumes while singing top 40 hits definitely stretches the definition.

Each member of the glee club states several times that the group is lame and the members are losers. The members make it seem like if you are a loser then you belong in the glee club, and suddenly every loser has plenty of musical talent.

For no real reason, the whole school can apparently be gathered together for a performance by these self-proclaimed losers. Matching costumes come out of thin air, lights and sound work perfectly despite no technical rehearsal and no one makes mistakes. People would really only think they are losers if they could not deliver with their performances, but they do. For all their success, they have a lot of trouble finding new members.

Actress and comedian Jane Lynch as the head coach of the cheerleading squad is amazing and hilarious as usual. Her goal is to crush the glee club because it took part of her dry-cleaning budget. She sends in two cheerleaders to infiltrate and bring it down from the inside. They join the group of self-proclaimed misfits and they, like all students at this high school, have talent. While the rest of the show is over the top to get laughs, Lynch’s exaggerations are perfectly believable and still very funny.

Despite some shortfalls, Glee has a lot of heart and is unlike any other show around. The characters just need to be a little more interesting. The story is involving, and there are some fun songs.

The show was created by Ryan Murphy (Nip/Tuck), so it is in good hands. Glee has a lot of potential, but could easily fall into the mundane and obscure cultural references are weakly held together by a thin story. Hair instead has a series of musical sequences held together by a plot tenuous and at times difficult to care about.

Part of the problem of the plot is there is little development of the cast aside from the leads. Attempts are made to include the ancillary characters in the performance – they would get their own individual songs and they would sing about their dreams or their protests of racial prejudice, but aside from adoration on the highly falsetto the performers can sing, there isn’t much reason to care.

Threads started about the ancillary characters are never finished, even the parts of the malignant blacks chafing under conscription to be sent to fight in a white man’s war are never fully developed. It seemed like the writers just plumped the bits about racial tension into the musical despite race being tangential to the main plot just because they both occurred in the same time period. Fully developed threads about the conflict black men may have felt regarding their conscription and comparisons to the conflict to the one felt by the main leads would have been a compelling story; unfortunately, the writers never did that, leaving the audience entertained with energetic songs but doing little else.

When Hair debuted its central alluring aspect was its scandalous content. However, modern media has probably inured any effect the musical must have had when it first began.

Audiences are now used to scantily clad or even naked people prancing around on screen, disrespectful uses of the flag are tame comparison to massive flag burnings around the world, and despite modern censoring’s most valiant efforts, people are already accustomed to harsh language played out in front of them on their TV’s.

Hair won’t give you some riveting Shakespearean tragedy shaking your foundation to the boots, not will its blunt language and sexuality shock you. It is however, still an entertaining show where you and your friends get to watch people have fun singing and dancing.

Glee

from page 15

However, as risqué as the musical might have been back then, its controversy has not stood the test of time well, and the musical is now nothing but an upbeat and fun excuse to watch performers sing and dance.

There is plenty of energy amongst the cast. The music is still a superb score, and each cast member is a capable singer and their dancing is amusing, always following the same wavy and thrusting movements reminiscent of bouncy hippie teenagers.

Performers aren’t afraid to get in contact with one another, often dry humping their partner in their dance sequence. Neither of the male leads are afraid to get close, as they will often embraced and lump each other in homoerotic fashion.

One particularly memorable scene is when the characters are supposed to get high and have sex. Unfortunately, the one felt by the main leads was a result of someone could love her, her central plot is about hipster Ashbacks, so whenever –style comparison to massive flag burnings around the world, and despite modern censoring’s most valiant efforts, people are already accustomed to harsh language played out in front of them on their TV’s.

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The economy sucks.

Free pizza rations on Tuesdays.

Bones

from page 15

ality and life in the process.

The man who resented clowns to a point of even shooting one of them now holds an amazingly peculiar attitude towards one.

An interesting aspect is the fact that Booth remembers Dr. Brennan as his partner and not as his wife, disregarding the union of the two shown in the disappointingly final scene of season four.

However, he still hasn’t lost his feelings for her. His love is shown with Dr. Sweets’ (Booth’s neurol- ogist) critical analysis of his brain which discovers stimulation of the parts associated with romantic emotions. This technical explanation for the everyday is a classic plot-driver for the show. Without mystery science and technology, there would be nothing to ponder about for the viewers.

Character analysis also was the key highlight of the episode, especially when it came to the intriguing Dr. Brennan. Her reasoned approach to life was a result of her fame of the complexities of the world.

Dr. Brennan is baffled by the fact that no one ever in spite of her confused sense of

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Bored of all the B-rated thrillers and their predictable plots, clichéd twins and contrived ideas? Waiting for the book you can’t put down?

Well, the wait is over.

Dan Brown’s latest thriller, The Lost Symbol, has all the classic elements of a good thriller: a twist in every chapter, esoteric elements, believable, but difficult puzzles and truly evil villains.

The novel continues what the author excelled at in The Da Vinci Code in terms of style, while still continuing to showcase some of the weaknesses in substance and believability.

The novel starts in a manner similar to Brown’s previous books. The main character, Robert Langdon, receives a sudden yet seemingly normal request from an old friend requiring his academic expertise in “symbollogy,” a fictional field involving the study of ancient symbols.

As soon as Langdon reaches his destination, however, he finds that things are not what they seem. Everything from the one call to his transportation and the actual destination, however, he receives help from Solomon’s sister Katherine, a physicist in a pseudo-scientific field with links to New Age thought and mysticism called Noetics.

All of this sounds simple and linear, but complicating matters further is Inoue Sato, a high-ranking CIA officer who has no moral limits when it comes to maintaining order and stability in the world.

All of these characters converge in what is essentially a deadly mix of “hide and seek” and “keep away” where all characters, even allies, must keep their guard up against all others.

Stylistically this novel is reminiscent of Brown’s previous work. Descriptions are simple but detailed, designed to heighten the fast pace of the novel. Chapters are kept light and quick, sometimes only a paragraph long, in order maintain interest.

Occasionally, this is a detrimet, as the length of the descriptions seem almost lifted from his previous novels, particularly in his characters’ descriptions.

Some of the descriptions of the rituals and more antagonistic characters border on grotesque and can be quite unsettling for some readers.

While the novel is not boring, there are more moments that seem a little contrived and even predictable. One of the biggest twists in the book has become so commonplace in film and books that one wonders if it was meant to be a twist at all.

The novel is a bit lengthy, but the relatively easy language and immersive atmosphere makes this much easier to finish than novels of similar length.

Emotions and human drama are not the focus of this novel but for those who want a little touch of humanity, there’s plenty to be found here. The characters are not particularly deep or complex but are given enough back-story to seem real, giving most readers a deep enough connection to care about them.

The villain in this story, Mal’akh, is particularly noteworthy. His character is given more development time than anyone else, making this almost a novel about him instead of Langdon. Epitomizing evil to the point of caricature, the character serves as the catalyst for everyone else’s actions.

As is the pitfall of many villains, he at times seems one-dimensional and more like a force of nature than a genuine human being. There are occasional moments in the Mal’akh’s past that attempt to give him more depth, but there are few details given to explain these moments.

The universe is fully fleshed-out and Brown’s in-depth research shows in the novel’s explanation of vast cryptic and secret histories. There’s plenty of food for thought for conspiracy theorists with all the secret societies, underground science and government cover-ups found in this novel.

Religion’s relationship to humanity throughout history is still at the forefront of this novel. However, religion’s relationship to science is now another key point particularly in its connection to the mysticism of the past. This is shown in the organization. The novel centers itself upon the Freemasons and their attempts to reconcile the forgotten aspects of religion and science.

While his previous novels may have offended mainstream religion, this work may have a different effect, to annoy mainstream science. The novel places much emphasis on Noetic science, a pseudoscience in which thoughts can determine reality and souls have substance. It makes for entertaining reading but lacks scientific merit.

Stylistically pleasing despite its occasional lack of originality, The Lost Symbol will captivate you with well-researched history, entertaining (yet underdeveloped) characters and heavy suspense. Just remember to leave your skepticism at the door before picking up this novel.
each of the individual supporting characters, every bit of personal-ity within the show was somehow connected by the rumors circulat-ing the office. Not only was this a great way to introduce all the characters of the series to the new viewers, it also allowed old fans to quickly reunite with their old on-screen favorites.

The Office, for those who have not experienced it, is a form of classy entertainment as it is nei-ther extremely dark nor dominat-ed by strong language and explicit material.

The jokes in the show are both witty and in good taste. Though sensitive subjects such as race or sex often come up, they are ex-ecuted in such a manner that the audience in no way feels uncom-fortable. This is mainly due to the fact that the humor is expressed so bluntly that the audience cannot possibly take it seriously.

For example, although both homosexuality and marital infidelity played a heavy part in sea-son 6 episode “Gossip,” the entire thirty minutes felt like a picnic at the beach, full of happiness and laughter.

However, this does have its drawbacks of sometimes giving off the impression that The Of-fice takes most controversial and important matters lightly. Quite the contrary, the show radiates powerful political statements by mocking the characters instead. By showing the ignorance of characters such as Michael Scott, Dwight Schrute and Andy Bern-ard (Ed Helms), the show mocks the simplicity with which people act in regards to race, sex or hu-man rights. The Office creates hu-mor which is apparent throughout the latest season.

The unique blend of different, flawed, personalities and their interactions within a mundane working environment makes it hard for anyone to not be able to find at least one character that in-triguing. Plus, the often outright ridiculous and unimaginable sto ries and comments provided by these people are what make the show so addictive.

Over the past few years, the show has had its share of down-times. Sometimes an entire episode will be tasteless humor elaborated by Scott’s childish acts. Sometimes the show gets so caught up in the five minutes that defined the relationship between Jim and Pam that it “forgot” to make the rest of the twenty-five minutes entertaining. Other times, episodes go on with no en-tertainment values at all.

If last Thursday proved any-thing, it was that the new season of The Office found a new bal ance between sharing characters and still providing witticism. It is exciting to see that it has the potential to once again dominate Thursday night television. So for those who are simply looking for a feel-good comedy, this is it.

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The Informant!}

**GENRE:** Comedy, Drama
**STARRING:** Matt Damon
**DIRECTOR:** Steven Soderbergh
**RATING:** R
**RELEASED:** Sept. 18, 2009

**OUR TAKE:**

By Kenny Phillips
Senior Staff Writer

The Informant! encapsulates the story of Mark Whitacre and his crusade against white-collar crime. Whitacre, who was president of Bio-Products at the Archer Daniels Midland company at the time, turns whistle-blower for the FBI. Though first told in Kurt Eichenwald's The Informant, Steven Soderbergh fashions a new and intriguing comedy film from the plot of Eichenwald's rather journalistic book.

As might be inferred, the movie takes its title from the actions of Mark Whitacre during his tenure gathering intelligence from inside Archer Daniels Midland. The FBI, taking interest in Whitacre after a phone tapping incident, have no idea of what is going on until Whitacre lets the cat out of the bag. The audience is then whisked on an adventure into the life of an informant. Taping the dirty deeds of the corporate heads for three years, Whitacre successfully gathers the information necessary to expose one of the largest price-fixing scams of all time.

However, there are some hang-ups that are revealed at the end of the investigation. No longer the hero, the lies come crashing down upon Whitacre's head as he scrambles to dig himself out of an enormous hole. The story is interesting, although it doesn't seem to hold much room for humor.

Much like the character of Mark Whitacre, the movie derives most of its comedy from a few random moments that really spice up the story. For those who might wish to be more informed as to this film's overall atmosphere, look no further than Charlie Wilson's War. The general feelings of these two films are quite similar. Both were marketed by demonstrating their comedic moments and involved one man against a larger organization. Both movies sought to make larger points about society.

Although in The Informant! the audience will not find much political commentary, the release of this film during a time of economic turmoil can hardly be seen as coincidental.

To continue on this path, I cannot say The Informant! ranks well enough to combat Charlie Wilson's War in the field of entertainment, but Matt Damon's role as Mark Whitacre certainly makes it a dark horse.

It was hard not to concentrate on the awkward protagonist, making it a difficult task to praise or reprove the other, almost unnoticeable, actors and actresses. I found that I gleaned a setting from the '70s in the cinematic style, costumes and physical sets and in the "totally groovy" font announcing the dates to be in the early '90s. It was a bit off-putting – as if Soderbergh was trying to make a convoluted reference to some bygone time of corporate high life.

The Informant! is not an extremely competent film, but in this rather dry time for comedies it just might be the best moviegoers can do for a moderate number of new laughs.

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**Experience Entrepreneurship**

**2010 GEORGIA TECH BUSINESS PLAN COMPETITION WORKSHOP SERIES**

**Workshop 1** September 30, 2009
Topic: Creating High Potential Ventures for Fun and Profit - A Guide to 2010 BPC
Speakers: Andhilo and Szmyg, winners of the 2009 BPC

**Workshop 2** October 14, 2009
Topic: Intellectual Property - Legal and Practical Aspects of an IP Strategy - Licensing Technology from Georgia Tech
Speaker: Iilda Garson, Associate Vice Provost - Research

**Workshop 3** November 18, 2009
Topic: Understanding the Triple Bottom Line - Financial, Social, and Environmental Sustainability and Venture Creation
Speakers: Michael Chang, Brooks Byers Institute of Sustainable Systems and Tim Goldenberg, MaRC Sustainable Design and Manufacturing

**Workshop 4** December 2, 2009
Topic: Getting Started: How to Develop a Business Plan and 10 Reasons to Start Now
Speaker: Alan Flury, Director of the Georgia Tech Business Plan Competition

**Workshop 5** January 20, 2010
Topic: Mowing an Idea into a Fundable Venture
Speaker: Stephen Fleming, Vice Provost, Enterprise Innovation Institute

**Workshop 6** February 3, 2010
Topic: Writing the Marketing Plan
Speaker: J. F. Jones, Executive Entrepreneur Society

**Workshop 7** February 17, 2010
Topic: Writing the Financial Plan
Speaker: ATDC Venture Catalysts

**Workshop 8** February 24, 2010
Topic: Team Mentoring and Business Plan Reviews
Speakers: ATDC Venture Catalysts, Executive Entrepreneurship Society, and Georgia Tech Faculty

All workshops will be held in room 105 in the College of Management Building. Workshops begin promptly at 9:00am and conclude around 12:30pm. Food and drinks will be provided.
By Robert Zimmerman
United Features Syndicate

ACROSS
1. Gardener’s nemesis
6. Composer Andre
12. “Too bad!”
16. Beethoven’s 3rd symphony
17. Wishful remark
18. Overnight case
21. First play to win a Tony Award (1948)
23. Sign of mourning, at times
25. Chose
26. Woodwinds
27. Travels
29. - vs. Wade
30. Kicker’s five
31. Twerps
32. Early Europeans
33. Cabbage
34. Right angle
35. Zones
36. Uniform color?
37. Persian Gulf emirate
38. Serving
40. Government security
41. Make well
42. Before, in poetry
43. Avoid
44. Clark Gable, e.g.
46. - Park, Calif.
49. First actress to win an Os- car (1927)
53. Navy’s environment
55. Boxed spreads
56. In the know
57. Ms. O’Donnell
58. Hoover, for one
59. Pinball announcement
60. Fifth wheel?
61. Mumbai beggar
62. Fill to the max
63. Serpentine curve
64. St alternative
65. Coaxed
66. Novelist Carr (“The Alien- ist”)
67. Although
68. First to win the Pulitzer Prize for the Novel (1918)
70. Doglike animal
71. Socks cover them
73. Part of NRA: abbr.
74. Roman Pluto
75. Over again
76. Salad-oil server
78. Upholstery materials
82. Chicane
84. Weather-changer
85. Literary genre
87. Separation at Wimbledon
88. “Picnic” playwright
89. Topmost point
90. Mariner’s guide
91. Long story
92. California’s is Big
93. Bed linen
94. Bright-colored serpent
95. Curtain onstage
96. Ivy, e.g.
98. First to win the Nobel Prize for literature (1981)
101. Put on display, as a museum artifact
102. June golf event
103. Actor Ben
104. Church events
105. Onetime Spanish kingdom
106. Dollars in Durban

DOWN
1. Mediterranean capital
2. Where backpackers may crash
3. Church events
4. Cooled down
5. “for the course”
6. Fear, to a fault
7. Automatons
8. Blunt swords
9. - libre
10. Follower: su-
13. Add fat before cooking
14. Mendicant’s request
15. Sister, maybe
16. Pour it on, onstage
17. First to win the Pulitzer Prize for poetry (1938)
18. Part of a bomber name
19. Wheel on a spur
20. Hunter’s quarry
21. Peter’s “A Shot in the Dark” co-star
22. Prop for praying
23. Hairdos
24. Gridiron location
25. Measures in Manchester
26. English brothers
27. Machine tool
28. Markers of piled stones
29. Over again
30. Thin pancake
31. Bloom or bowsprit
32. Shoolace problem
33. Opp. of WNW
34. Trees with system
35. Opp. of WNW
36. VCR successor
37. Book Award (1950)
38. Land of the Rising Sun’s kingdom
39. Conscious
40. One-time Spanish
41. Tidy up
42. Gridiron location
43. Some drums
44. Choir piece
45. Miracle-working O.T. prophet
46. Some drums
47. Lyrically inclined
48. First to win the National Book Award (1950)
49. Land of the Rising Sun’s kingdom
50. Conscious
51. One-time Spanish
52. Lyrically inclined
53. Integrity
54. One-celled creature
55. Passion for art
56. Arrogant
57. Pre
58. Violin section
59. Baseball’s Lou
60. Egypt’s Pharaoh
61. One-time Spanish
62. One-time Spanish
63. Passion for art
64. spinach
65. Monk’s neighbor
66. Tidy up
67. Lyrically inclined
68. First to win the Nobel Prize for literature (1981)
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G.T. NPHC Presents:
2009 Homecoming Step Show

Wednesday October 14th, 2009

Places open at 7 pm
Show starts at 8 pm
Tickets: $7 in advance

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Piled Higher & Deeper by Jorge Cham

Conclusive proof it pays more to do nothing than it does to get a Ph.D.:

Average Maximum Annual Unemployment Benefit
$21,060

Average Graduate Student Stipend
$18,779

Sources: U.S. Department of Labor, U.S. Census, The Chronicle of Higher Education, 2006-2009 survey of pay and benefits for teaching and research assistants. Unemployment benefit compared from average maximum state weekly benefit multiplied by 60% of base wage, capped by states multiplied by 60% on some cases. Benefits can be extended up to 20 weeks. Academic year stipends estimated to 9 months.

Crossword Solution from Page 21

THRIP PREVIN ALAS
ERIOCA HOPESO VALISE
MISTERROBERTS ARMAND
OPTED OBOES WENDS ROE
TOES TWITS CELTS KALE
ELL AREAS KHAKI QATAR
DISHFUL TNTOTE CURE
ERE SHUN OHIOAN
MENLO JANET GAYNOR SEA
OLEOS AWARE ROSIE DAM
TILT SPARE FAKIR SATE
ESS SHAKE URGED CALEB
THO EREN POOL HYENA
ANKLES ASSN DIS
ANEW CRUET VELOURS
WILES FRONT SCIFINET
INGE CREST CHART SAGA
SUR SKEEN KRAIT SCRIM
CREEPER RENEPEDHOMME
ENCE USOPEN VEREEN
ORTS METERS RANDS

Non Sequitur by Wiley

I'd ask you to sit down, but the cuts were in sacrifice in the budget cuts.

Win Engineering and Philosophy aren't always a good mix.
Non Sequitur by Wiley

Your permit for being a jackass in public expired last town hall season ended.

Dilbert® by Scott Adams

Retirement planning in a bad economy

Retirement planning is all about timing.

I'm planning to die from global warming on the same day I run out of money.

That's one more advantage of being frail. I figure an hour without sunscreen ought to do the trick.

Vacationing in a bad economy

I can't afford a big vacation this year.

So I bought some kitty litter and a 100-watt bulb. It's exactly like being at the beach.

This could turn ugly.

The Short Attention Span Cemetery

Catbert, Evil Director of Human Resources

According to your skills inventory, the only thing you are good at is...

...diverting attention from your own lack of value.

Is it just me, or is there a deadly gas leak in the building?

I need you to go to Elsonia and do some hand-holding while they cut over to the new system.

Because they're incompetent and lonely.

I'm not comfortable with this.

Dogbert the CEO

We need another economic bubble to drive up our stock value.

Assemble the Illuminati!

As usual, I'll create the media frenzy, Dogbert will manipulate prices, and IXFU will vaporize the whistle-blowers.

It's funny that you're evaluating me.

Because I understand how to do your job, but you have no idea how to do my job.

For example, right now you're going to say something that doesn't help the stockholders.