If you have ever wondered what Cirque Du Soleil would be like with a conventional narrative about rowdy cowboys, Cirque Mechanics’ Boomtown is the antidote to your curiosity. The program informs audiences that the troupe was founded to bring family-friendly entertainment to circus audiences. In this case “family-friendly” seems to be a euphemism for flashy and simple-minded. Admittedly, Boomtown offers some very impressive acrobatics and balancing acts, but it is hampered by weak group choreography, dumb physical comedy and a broadly-pantomimied narrative about two feuding saloon owners.

The show is determined not to take itself seriously though, and in many respects, it is purposefully unrefined. Set changes are not only not hidden; they are the focal point of the show. Operating stage mechanics like pulleys and cranes become a performance art unto itself. The corps of cowboys performs wall-runs up overturned benches and takes turns launching one another off of two tilting telegraph poles connected by a pulley. The goofy mining prospector from the prologue surprises audiences with an impressive balancing act on jugs of moonshine.

Some of these tricks will seem familiar to those who have seen a Cirque du Soleil performance, and many of the acts go on for a few variations too long. In the case of the booby balancing act, we watch the prospector work his way up from the flat of the crate, to the long side of the crate, to the short side of the crate, to many crates stacked on top of each other, to one crate sliding over many different bordoles. They are all impressive feats of balance, but the arbitrary build-up will wear audiences down as opposed to psyching them up.

The performer’s technique is also self-consciously rough, deliberately blurring the lines between ballet, acrobatics, vaudeville and in one act, striptease. In many respects, this technical crudeness fits the rough-and-tumble sensibilities of the show’s Wild West setting. But on Friday night, the show’s technical roughness exceeded its metaphor in an ugly way. During the mining-cart tram-poline scene near the beginning of the second act, one of the performers missed the foam landing pad and half-staggered, half-fell off stage. He did not emerge again.

**CIRQUE MECHANICS BOOMTOWN**

**Ferst Center hosts family-friendly circus show**

By Hank Whitson  
Staff Writer

If you have ever wondered what Cirque Du Soleil would be like with a conventional narrative about rowdy cowboys, Cirque Mechanics’ Boomtown is the antidote to your curiosity. The program informs audiences that the troupe was founded to bring family-friendly entertainment to circus audiences. In this case “family-friendly” seems to be a euphemism for flashy and simple-minded. Admittedly, Boomtown offers some very impressive acrobatics and balancing acts, but it is hampered by weak group choreography, dumb physical comedy and a broadly-pantomimied narrative about two feuding saloon owners. The show is determined not to take itself seriously though, and in many respects, it is purposefully unrefined. Set changes are not only not hidden; they are the focal point of the show. Operating stage mechanics like pulleys and cranes become a performance art unto itself. The corps of cowboys performs wall-runs up overturned benches and takes turns launching one another off of two tilting telegraph poles connected by a pulley. The goofy mining prospector from the prologue surprises audiences with an impressive balancing act on jugs of moonshine.

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See **Boomtown**, page 15

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**Four thrills movie-goers**

D.J. Carusos latest thriller I Am Number Four doesn’t waste any time; the audience is immediately plunged into the action with the chilling murder of Number 3 in the middle of a tropical jungle. From there we are introduced to our main character. Number 4, played by Alex Pettyfer, who is apparently one of nine children saved from the far away planet Lorien after an evil alien race called the Mogadorians destroys the planet. These nine were specifically saved because they have special abilities that will enable them to one day defeat the Mogadorians; however, the Mogadorians have followed them to Earth and are now exterminating them one by one. While there are a few plot holes and fairly predictable outcomes, I Am Number Four ultimately achieves its sole objective of being an electrifying action-packed sci-fi thriller.

Because they are relentlessly being hunted, the six surviving children are forced to live nomadic lifestyles, constantly moving and changing their names. As a result of Number 3’s death, Number 4 changes his name to John Smith and moves with his guardian to the remote, small town of Paradise, Ohio, leaving no trace behind. John’s guardian Henri is played by Timothy Olyphant, and while he portrays himself as John’s father to the humans around them, he is actually a warrior from Lorien chosen to protect John from the Mogadorians.

Henri is whole-heartedly committed to his appointed task, tirelessly scouring the internet for any photographic traces of John and instantly deleting them. He wants to keep John under the radar and safe at any cost, but John ultimately convinces him to let him attend high school. Unfortunately, maintaining a low profile is not the easiest thing for John to do, especially considering Pettyfer’s ridiculously good looks. Right away head football player Mark, played by Jake Abel, feels threatened by him and ridiculously good looks. Right away head football player Mark, played by Jake Abel, feels threatened by him and publicly declares him enemy number one. However, John doesn’t seem to care, preferring to stay in the shadows and befriending the outcast of the school Sam, played by Callan McAuliffe.

By Patricia Uceda  
Entertainment Editor
Chamber Choir revives Bach’s Mass

By Chris Ernst
Senior Staff Writer

The Georgia Tech Chamber Choir will be performing J.S. Bach’s Mass in B Minor Friday March 4 and Saturday March 5 in cooperation with the New Trinity Baroque Orchestra, an Atlanta-based baroque orchestra who perform in baroque pitch (A=415 Hz instead of A=440 Hz) using entirely baroque instruments.

These instruments are built and played differently and as a result have a more unrefined/crude sound overall compared to modern instruments. The performance will take advantage of the latest scholarly research; authentic baroque instruments will be used in the lower Baroque pitch.

The pronunciation differs from modern Latin and more closely resembles what Bach would have heard when he first composed the piece. This is the first performance in Atlanta of the newest edition of the score, restoring Bach’s original composition from posthumous edits made by his son.

The B-minor mass was completed shortly before Bach died and is one of the most challenging choral works he composed, spanning 110 minutes. It is full of theological andnumerological symbolism, one of Bach’s hallmark.

The Chamber Choir has been rehearsing the piece since last August, and has already performed it in Sarasota, Fla., and Tampa, Fla. They are currently raising funds to travel to Italy this summer for additional performances.

Given the scale and difficulty of the work, this is the most challenging undertaking in 12-plus years of Chamber Choir at Tech and one of the most challenging in the history of music at Tech.

There will be two concerts: March 4 at St. John’s United Methodist Church and March 5 at St. Bartholomew’s Episcopal Church. Saturday’s performance will be directed by the orchestra’s director.

Tickets are $9 for students and $29 for adults. They are available online at gtechamberchoir.com. They choir will also be tabling in the Student Center selling tickets every day from Friday, Feb. 25 to Frida, March 4.

Carapace inspires audiences

SHOWS
Carapace

Director: Judith Ivey
LOCATION: Alliance Theatre
DATE: Feb. 11 – Mar. 6
OUR TAKE: ★★★★★

By Nick Reardon
Contributing Writer

In the simplest of terms, Carapace tells the story of a flawed Minneapolis father searching for redemption. Jeff, the father and anthem, pushes away his speech-impeded daughter, Margo, through careless attitudes and destructive habits. He fails in most ways to play the role of a supportive father: he forgets her birthdays, disregards her interests and acts out of self-indulgence. Carapace is a marvelous story that aims to define how we live and love, and how a poor balance of these qualities can be destructive to others. The acting is sublime, and the direction and writing are about as close to perfection as a play can get. It is a tragedy at its very core, and it is good drama.

The story follows a time-fractured narrative that jumps back and forth between past and present as Jeff recalls the critical points in his relationship with Margo. Jeff, who speaks directly to the audience, and it is good drama.

One moment he would be detached from the action and spilling his soul to the audience, and at the next, he would simply walk into the frame of action and resume the role of his past self. This is a remarkable method of storytelling that provides key opportunities to dissect our anthem, as well as the conflict.

The play opens with Jeff sitting in the driver seat of his car, in present time, roughly two years after the two broke all forms of contact with each other. He is apparently troubled. He begins a most delightful opening monologue that would summarize his relationship with his daughter. He would recall how, every day after school would let out, Margo would run up to her father’s car and say one of two things: “Today was a slam dunk, Daddy!” or, “Aaaiirr-ball.” This was Margo’s one method of expressing herself to an outside source.

With this, Margo’s relationship with her father, all of a sudden, seems to have direct effect on her motor skills. Early in the play, Jeff analyzes the sources of her disability. He says that too many things begin “racing around her internal racetrack” that she is unable to provide a coherent selection from her mind. This leads to heightened mental traffic, which just happens to be Margo’s kryptonite.

It is not until after Margo breaks her relationship with her father that she could finally be at peace. And, alas, here is where things collide, for Jeff plans to seek out Margo in an ill-conceived attempt to make amends. What Jeff does not realize, however, is that he carries the weight of past misfortunes along with him. What will Jeff say? How will Margo react? The net result of this climactic interaction is nothing short of poetic.

Carapace is a profound work of theatre magic that moves us, and brings us to a whole other level of enlightened understanding. It challenges us to question our own motives, strategies and ideals in a way that might be inconceivable. It is a knockout of a drama that will leave you speechless, defenseless and downright inspired.
Have you ever woken up and not known where you were or who you were? While ‘yes’ isn’t a common answer, these things have happened. Even more bizarre, though, what if you knew who you were, but no one else did? Coworkers, friends and even your own spouse don’t know you. What would you do?

While a few of these events ever happen to us, this is what happens to Dr. Martin Harris, played by Liam Neeson, when he awakens from a coma. He has vivid memories of his past, yet his wife, played by Famke Janssen, doesn’t remember him. Is she married to a Dr. Martin Harris? Yes, but the two men are entirely different people. His identity has been stolen… or has it?

Liam Neeson’s character recounts secret e-mails he sent to a scientist as proof of his identity. The other Dr. Harris is able to finish the sentences as he apparently focuses on saving his wife. Neeson’s character knows that he has no identification, yet he has a vivid account of being in the family photo. The other doctor is even wearing the same clothes that he remembers wearing.

While nothing makes sense, one thing keeps Harris going: the mission to free his wife. He is convinced that she is being forced to marry him, and if he frees her, his life will go back to normal. With new friends and a book from his father, he starts his search at the start of his crisis: a car crash in Berlin. There is nothing to be found until he receives help from his cab driver, Gina, played by Diane Kruger, and new friend and former Communist spy, Ernst Jüngen, played by Bruno Ganz. With their help some things become clearer, but most things still don’t add up.

Why, for instance, would anyone want to steal his identity? Dr. Martin Harris is a normal man, that is, with access to sensitive biomedical research and potentially universal dignitary attend. Things escalate, and Harris becomes even more focused on saving his wife. He fails to add up loose ends and puts himself and others in danger in order to accomplish his goal.

While many movies today that seem to have predictable endings, it’s hard to make a mystery thriller that keeps the audience interested. While it definitely isn’t 100 percent original (it still has the stereotypical car chases, guns and fights), Unknown keeps the questions coming. As credibility to it, the stereotypical scenes are important. Each one culminates to make the ending, an ending which Harris (and the audience) likely won’t see coming.

Good scenery shots and great cinematography add to the movie to make it even better. If you have ever seen a Jason Bourne movie, the filming is very similar. For those who suspect that Unknown and Taken are basically the same, know that they aren’t. While there are some similarities, they aren’t big enough to make Unknown a bore or a copy.

Be warned, Dr. Harris gets followed around a lot, and it takes a little while for the story to tell what really happened. Similar to Leonardo DiCaprio in Inception, Liam Neeson is on a roller coaster ride to the finish. Neeson and the rest of the cast keep the audience turning from one guess to the next. If you’re anything like me, you won’t guess the true ending until the credits role.

To quote Dr. Martin Harris, “Do you know what it feels like to become insane? It’s a war between being told who you are and knowing who you are… Which do you think wins?”

The answer you give doesn’t matter, but the events along the way shape the ending. Was Dr. Harris’s identity stolen or is he someone else entirely? You’ll have to watch to find out.
Cho fills Ferst Center with uproarious laughter

This Saturday night Margaret Cho came to the Ferst Center in a hilarious whirlwind of stand-up comedy and live music. While there were a few jokes the audience could have done without, overall, the show was hilarious, and the atmosphere was jovial and good-humored.

Margaret Cho first got her start in the 1994 sitcom *All American Girl*. Unfortunately, the bad reviews and subsequent cancellation of this short-lived show led her to a downward spiral of drugs and alcohol. However, Margaret was able to turn things around, and now uses her bad experiences as material for her stand up comedy shows; she's been entertaining audiences ever since.

Opening for Cho was John Roberts, a young comedian from New York. He had a huge table of wigs, and he used all of them with a frenetic energy. With each wig Roberts became everyone from a ditzy airhead to a lesbian poetry circle speaker to a stoner pot head. His imitations were spot on and had the audience cracking up. A weak point for him was his comedy song about getting high that seemed to go on forever. However, his hilarious dance moves made it bearable.

Once Roberts was done warming the crowd up, Cho took the stage. She is known for her crass, unapologetic style, and her show this weekend was no exception. There were certain points where she did veer a bit too far in the gross category, such as one segment where she was discussing her four-day stay at an outdoor concert and how she didn't get to use the restroom the whole time because she is opposed to port-a-potties. She then went on to describe every detail of her bowel movements when she finally found a decent restroom. It was a bit unnecessary. The audience appeared very grossed out and relieved when she finally moved on to something else, but that's Margaret Cho for you.

Cho also spoke about her experiences on *Dancing with the Stars*. Apparently she was the one that leaked the story that Sarah Palin was forcing Bristol Palin to do the show in an ill-conceived plan to win back the favor of America. Sarah told Bristol that it was her fault they had lost in 2008 because she became pregnant, which is completely ridiculous. Cho claimed that the show was rigged, and that the reason she was voted off was because ABC was mad at her for not retracting her statements about the Palins. It was an insightful experience to hear about what went on behind the scenes.

Cho sang several songs as part of her burgeoning foray into comedy music. She has a pretty good voice, which was surprising. However, the subject matter was questionable at best. The aforementioned penis song was cringe-worthy to say the least. Another song she sang was about a TV screenwriter she used to be in love with while she worked on *All American Girl*. She never told him of her secret crush, and twenty years later, she decided to look him up in order to reconnect, only to find out that he was serving prison time for bludgeoning his wife to death and hiding her in the attic. His wife was partially mummified before they found her. It was a very disconcerting and disturbing story, so it was a little hard to enjoy her humorous song about murdering people.

Cho is known for making fun of her own ethnicity, and she did so numerous times. She also poked fun at her mother, mimicking her strong accent and demeanor. It was hilarious to watch and one of the high points of the show, although a little racist.

Overall Cho’s show was a fun and humorous experience. In order to enjoy one of her shows you should have an open, liberal mind or else you would be highly offended the whole time. If you think you can stomach her crass humor and in-depth details of her sexual encounters, be sure to check her out next time she performs in Atlanta.
The Theme Crossword: On Solid Ground

By Robert Zimmerman
United Features Syndicate

ACROSS
1. -- contendere
5. Hill of a kind
10. Earmark
15. Irk
19. Before too long
20. -- Leslie Flynn
21. Cogs
22. Inter --
23. Movie[d]om
25. Remote area
27. Roman
30. Sum
31. Vitality
33. Offenses
35. -- qua non
36. Moriarty, Lord Voldemort, etc.
40. Ordeal
42. Pilfered
46. -- Marie Saint
47. On the double, medically
48. Waterway
50. American wine region
51. Fogelberg and others
53. Famed police force: 2 wds.
58. Cal. abb.
59. To have -- hold
61. Salver
62. Transition smoothly
63. JFK's predecessor
64. Watering hole
66. Corpman
69. Backslides
71. Subject to
73. Tellers of tales
75. Artifact
76. French writer
79. In the company of
81. Recount
84. Globe
85. Kerr and James
87. Pathway
89. Did a rodeo trick
90. Gormandized
91. Smallish equine: 2 wds.
92. Poetic preposition
95. Bell sound
96. Desperate
98. Defunct alliance
99. Quite some time
101. A dir.
102. Til
105. Town in Alaska
107. Referree
109. -- Shankar
111. Durmstrang's denial
112. Transport vehicle
113. Minimal
117. One of the Judds
120. Accesses: 2 wds.
124. Dreamworld
126. Anaheim attraction
128. Pois's river
129. Lachon
130. -- "Gantry"
131. Gas burner
132. Absound
133. Place
134. Bird-feeder fodder
135. Stole

DOWN
1. Skylab's org.
2. As soon as
3. Master
4. "Iceman Cometh" playwright
5. Advantages
6. Web address
7. Snare
8. -- Michelle Braxton
9. Firstborn
10. Certain Greek
11. Necklace
12. Pre-Easter period
13. Klemperer and namesakes
14. Mother of Achilles
15. Old ship
16. Jai
17. Yarn fuzz
18. -- and the Tramp"
24. Aisle anagram
26. Bombastic speech
29. About
32. Make into law
34. Granular materials
36. Hindu scriptures
37. The former Mrs. Trump
38. Novices at sea
39. Rage
41. Veneer
43. Certain painter
44. Lyric poem
45. Hubs of wheels
49. Bock or pilser
52. Jewel
54. Asian weight
55. Girl in "Pride and Prejudice"
56. Chiefain
57. Casino worker
60. Rafts
63. Poetic preposition
67. "-- a Camera"
68. Pack tightly
69. Prototype show
70. Poem type
72. Traditional acts
73. Speak in anger
74. Drives
75. Lange or Shaw
76. Fills
77. Twilight, archaically
80. Twisted, archaically
82. Rigid
83. Proceeded with caution
86. Murdered
88. Places for patches
92. Sar in on
93. Telecom giant
94. Alpine singers
97. Certain noble's territory
100. He was Spock
102. Encore!
103. Masculine
104. Teams inside out
105. "Woo -- !"
107. "Woe -- !"
110. Key
111. Dortmunder's denial
112. Thai rice wine
113. Sultan of --
114. Encore!
115. English queen
116. Counterweight
118. Distance
119. "Woo -- !"
121. Thai rice wine
122. -- uncertain terms
123. A state: abbr.
125. CIA cousin
127. Flanders of "The Simpsons"

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Thursday, March 10, 2011

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Interview
Federal Resumes
Professional Communication
Networking
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**Non Sequitur by Wiley**

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**Crossword Solution from Page 17**

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NOLO  BUTTE  ALLOT  GALL  
ANON  ERROL  TEETH  ALIA  
SCREENLAND  HINTERLAND  
AEDILE  PIECE  TOTALITY  
LIFE  SINS  SINE  
VILLAGES  TRIAL  STOLEN  
EVA  STAT  CANAL  NAPA  
DANS  SCOTLAND  YARD  NOV  
ANDTO  TRAY  SEQUED  DDE  
SALOON  MEDIC  RELAPSES  
UNDER  LIARS  RELIC  
RABELAIS  AMONG  RELATE  
ORBIT  ETAS  WALK  ROPED  
ATE  SHETLAND  PONY  TING  
DIRE  SEATO  AEON  SSE  
SESAME  SITKA  MEDIATED  
RAVI  NEIN  SEMI  
SMALLEST  NAOMI  LOGSIN  
WONDERLAND  DISNEYLAND  
ARNOT  TERSE  ELMER  ETNA  
TEEM  STEAD  SEEDS  TOOK  ```
Dilbert® by Scott Adams

I CAN’T HELP ON YOUR PROJECT THIS WEEK BECAUSE WE’RE MOVING TO A NEW OFFICE.

IT SOUNDS WEIRD BECAUSE A REAL ONE EVERY NOW AND THEN.

YOU MIGHT WANT TO SAVE THAT ATTITUDE FOR THE NEXT ROUND.

YOU USED THE ENTIRE ENGINEERING PORTION OF MY PROJECT BUDGET JUST LEARNING THE NEW TECHNOLOGY.

I’M SORRY THINGS DIDN’T WORK OUT FOR YOU.

SOME SAY I’M A SLOW LEARNER, BUT I LIKE TO THINK OF MYSELF AS EXPENSIVE.

IT’S JUST A MAINTENANCE AGREEMENT.

IT’S LIKE STABBING GANDHI.

YOUR SOFTWARE SERVICES CONTRACT IS TOO CONFUSING FOR ANY NORMAL HUMAN TO COMPREHEND.

AND IT WOULDN’T BE COST-EFFECTIVE TO INVOLVE OUR ATTORNEYS FOR A DEAL SO SMALL.

SO I’LL JUST TAKE A CHANCE AND SIGN IT.

DOUG SCRUB IN. I GOT THE LIVER.

THERE’S A GUY IN THE LOBBY WHO SAYS HE’S HERE TO HARVEST YOUR ORGANS.

APPARENTLY, YOU SIGNED A SOFTWARE SERVICES AGREEMENT WITHOUT FULLY UNDERSTANDING IT.

WELL, AT LEAST I CAN SAVE LIVES.

HE SAID SOMETHING ABOUT HIS CAT’S BIRTHDAY.

COMPANY LAWYER

I NEED YOUR LEGAL ADVICE.

THERE’S A RISK THAT THIS COULD CAUSE A CHAIN REACTION THAT RESULTS IN A FUTURE VISIONARY LEADER NOT BEING BORN.

IT’S JUST A MAINTENANCE AGREEMENT.

IT’S LIKE STABBING GANDHI.

COMPANY LAWYER

I SIGNED A SOFTWARE CONTRACT WITHOUT GETTING YOUR INPUT BECAUSE I WAS IN A HURRY.

NOW THE SOFTWARE COMPANY CLAIMS THEY CAN HARVEST MY ORGANS.

DO YOU SEE ANY HOLES IN THEIR CONTRACT?

THEY MENTION HOLES... IN THE CONTEXT OF YOUR TORSO.