Tech students express their creative sides through music

Students take a break from the technical topics of the school day by performing music with local bands at night.

By Bryan Basmanowicz
Senior Staff Writer

Given the immense amount of academic demands that the students of Georgia Tech shoulder on a daily basis, it is not surprising that the serious creative endeavors of Tech students often go unnoticed.

Furthermore, being a technical school, the environment is often oriented towards the left side of the brain. But the dream is never dead, because even within the confines of the White and Gold Asylum for Nerds, there are still motivated students who are making their mark in performance music.

Campus rooted acts such as the Banyan Trio, Tilden’s Faith, Ludowici and twelvedollarpen prove that the rigors of being a Tech student can’t always restrain rampant creativity.

If you have never seen a bulletin or flyer around campus promoting an upcoming performance by Tilden’s Faith, then you haven’t been looking very hard.

Through the tireless efforts of their publicity administration and the magnetism of the band, Tilden’s Faith packs a calendar full of shows dates all over the Southeast.

Tilden’s Faith is a “distinctly rock” band offering a collection of rock from the sixties to the nineties and a band offering a collection of rock.

Tilden’s Faith is a “distinctly rock” band offering a collection of rock from the sixties to the nineties.

Another notable Tech performance worth keeping an ear out for is the “instrumental funky fusion” operation known as Ludowici. Current Tech undergrad, Management major Phil Davis (bassist) and Industrial Engineering major John Michael Doyle (drummer), have been collaborating together since their high school days in Dunwoody, Georgia. In addition to keeping up with the band and school, both Doyle and Davis are active members of Delta Tau Delta fraternity.

DOyle and Davis teamed up with Daniel and Lou Groover, also from Atlanta, to form Ludowici over three years ago. Ludowici entertains a progressive jam band style of music making. The songs are often over ten minutes long, and the sound is unplanned but always coherent.

The lead guitarist in Ludowici is manned by the talent of Daniel Groover, a recent graduate of the Atlanta Institute of Music. Groover’s talent on lead is striking. Being an instrumental band, Ludowici’s lead guitarist often assumes melodic leadership, and Groover, after finding his zone, never seems to look back.

American, Groover’s older brother, Lou, rounds up the band on percussion.

Taking influence from acts such as Herbie Hancock and the Mekanikshna Orchestra, Davis’s bass playing maintains the rhythmic control over Ludowici’s music while drummer Doyle leads and responds very well to the often hectic and energetic pace established in Ludowici’s set.

Ludowici has enjoyed a solid mainstream on the local Atlanta music scene. Among other venues, Ludowici has performed at the Georgia Theater in Athens and The Old Bar in Atlanta. They also have dates in other areas of the Southeast outside of Georgia.

Recently they have played shows in Auburn, Tampa and Winterhaven, Florida. This month they will perform several shows throughout Atlanta and Georgia. The band recently completed a full-length CD, which they will sell at shows, and they plan on expanding their tour base further. Kevin Caran is a post doctorate fellow in Georgia Tech’s chemistry department. He is also one of the four singers/songwriters who collaborated to form the band twelvedollarpen.

The band twelvedollarpen is particularly unique in that all of its members bring to the table their own collection of original songs. The other members offer musical supplementation to their collaborators in exchange for the reciprocal. The result is a rich variety of sounds and themes.

Most all members of twelvedollarpen have performed individually as well as with the band in a wide variety of scenes.

Tech performs a unlikely acoustic concert at the Ferst

By Jon Kaye
Staff Writer

Artist: Beck
Genre: Acoustic
Venue: Ferst Center for the Arts
When: August 20, 8:00 p.m.
Rating: ★★★★☆ 1/2 out of five

Were we at Eddie’s Attic on Tuesday night or at the Robert Ferst Center For the Arts? It was hard to tell as a full house of Beck fans intently watched the superstar take the stage alone, holding only his acoustic guitar.

After a half-hour delay, Beck took to the stage with confidence and passionately wailed his acoustic guitar. While the average Beck fan probably thinks of Beck with a full band including disc jockeys, he told the audience that he had gotten his musical start just as he played at the Ferst Center, casual and acoustic.

While this style of music was definitely not what the average listener would expect, given the immense popularity of songs like “Loser” and “Where it’s At,” the acoustic Beck was a refreshing change from the DJ-influenced sounds a mainstream listener might expect.

This concert proved Beck’s versatility as a performer, as he experimented with instruments ranging from piano to toy guitar. Most of the songs he performed focused on his bold style of acoustic guitar, yet he also played piano and synthesizer with the same skill as his guitar.

While most know him for the mixed sounds heard on the radio, Beck’s performance allowed fans at Tech to experience his music in a more intimate setting.

While most of the songs of the evening were unplugged in nature, Beck did give a nod to some of his more energetic material in a solo on a toy guitar.

The guitar had a collection of sampled sounds, and he cobbled them together in an aggressive tune, reminiscent of his well known work. Though completely out of place in this concert, it was one of the most intriguing pieces of the evening.

Drawing from his more mainstream work, Beck began to play “Where it’s At,” but after he played a few bars on the synthesizer, he...
Beck noted that it wasn’t really a song that could be played well solo. Though it was somewhat of a teaser, it showed that Beck knew what made him famous.

While first and foremost a solo concert, Beck did introduce guitarist Smokey Hormel to join him in the latter half of the evening. Hormel’s bluesy electric guitar and unconventional bowing of the electric bass added to the evening’s musical experience.

All in all, Beck’s performance at the Ferst Center once again proved him a confident and adroit musician. Though not what one would expect from Beck, it was definitely a great performance. The audience’s reaction spoke highly of his talent; after three encores, they were still hungry for more.

For more information about upcoming shows at the Robert Ferst Center for the Arts, visit the website at www.ferstcenter.org.

Bands

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The true voice of TECH
The other day, I was shooting pool with some of my friends, and I made a passing comment about TwoBits since most of my friends do know about TwoBits, even if they don’t endorse crime, of course, just because the TwoBits Man is a pure source of good, sort of like God, but with better social skills. I doubt that my column had any bearing testing, so to speak.

I was on my way to class, I seriously didn’t know about my alter ego. Pool was a passing comment about TwoBits since most of my friends made a passing comment about TwoBits in my resume; hehe! I’ve never had the tunes to GTA3. I’m wondering me a loser, remember that "loser" has one o, not two. Wanking in Atlanta. To refresh your memory, I believe drivers here are divided into two factions. On the one side, you have people who like to drive blazingly fast, and on the other side, you have people who like to pull out in front of blazingly fast drivers and drive slower than particles in a Bose Einstein Condensate.

Of course, being among the wise readers of TwoBits, you are most assuredly amongst those who drive blazingly fast, because you know where you’re going, and getting there is important to you. So, when you have the opportunity, go sailing with the drivers from the other side, and give them that special wave to let them know that they’re Number One!

Drat! I just helped increase crime. In case you didn’t know, it’s actually against the law in Georgia to flick someone off, or so I was once told. Of course, the TwoBits Man is immune to this law.

Of course, the TwoBits Man is immune to this law, because he practices it periodically in rush hour traffic with impunity. While we’re on the note of smiting nincompoops, I think that action needs to be taken against those people who argue with cashiers in the grocery store at 2:00 a.m.

The Spam is on sale for fifty-nine cents. You charged me sixty-nine cents, and the Kroger night cashier comes back, only to confirm that the Spam was, in fact, sixty-nine cents, and the Kroger brand was the one on sale.

Not only does this not phase my Super-Cool Reader, you get the idea. Don’t commit crimes because you read TwoBits; that’s why there’s a passion. So, until next week, I am the TwoBits Man, and in my Utopia there’s a lot more wrath.

"evil laugh" school again....

Ooohhh, wow, it’s gonna be 85 this Friday! Some BIG cold front! this is weird to the middle of my frustrated fears.

I’m the organ grinder, not the monkey!

Cynthia McKinney---Terrorism’s strategic choice for Congress

Bob Barr—remind your staff not to pull up our campaign signs, especially when they are on film too bad opa is cliquey because I wanted to join ---a lone freshman radha is everything but rad. Still love my biffy, even if she is a West Coast girl!

happy bunny says “you suck and that’s sad”

Can you say Bye, Bye, Bombastic Bob Barr?

To Bob Barr and his supporters—enjoy your new career on talk radio.

Hot Pants vs Turbo Chicken - I would whip hot pants a$$

I have found myself humming the tunes to GTA3, I’m worried.

Send a message to egghead the readers don’t run about smiting nincompoops when the need arises.

Specifically, the enlightened TwoBits reader is highly discerning when it comes to issues of annoyance. Things that the bourgeois readers of other columns might let slide, you have evolved to take note and stand up for your rights as members of the intellectual elite. For example, in the past, I’ve mentioned the problem with driving in Atlanta. To refresh your memory, I believe drivers here are divided into two factions. On the one side, you have people who like to drive blazingly fast, and on the other side, you have people who like to pull out in front of blazingly fast drivers and drive slower than particles in a Bose Einstein Condensate.

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Not only does this not phase Inconsiderate Customer X, but he argues incorrectly over ten more items, and then presents the cashier with a stack of expired coupons. Apparently this customer never learned how to read numbers.

Now, again, I am going to stand up and not advocate crime. That’s right folks. Though you may be holding a frozen turkey, and thinking, “Kick us! Melee Weapon!” I am telling you a fervent TwoBits “No.”

In my Zenful world, people like this would be tased one dollar per item for each of these indiscretions. The money would support the TwoBits International Training Seminar for Nincompoops and Advocates of Societal Stupidity. I feel that the support for this organization at Tech would be at least three to one. I could talk for weeks about nincompoops who need smiting, but I won’t. After all, I’ve got to save something for next week, and besides, you get the idea. Don’t commit crimes because you read TwoBits; that’s why there’s a passion. So, until next week, I am the TwoBits Man, and in my Utopia there’s a lot more wrath.

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Jennifer Daniels brings new life to folk-rock music on second album

By Robert Hill
Staff writer

Album: Dive & Fly
Label: TNtrees
Rating: ★★★★★ out of 5

What would you get if you took an accomplished singer with Celtic roots, mixed in a songwriter as sensitive to the word as any American poet, and gave them the creative freedom of an independent label? If you were lucky, you might come up with an artist like Jennifer Daniels.

With her critically acclaimed sophomore CD release, Dive & Fly, Jennifer offers up all the best that American folk-rock has to offer. Basking in the light of numerous awards, including Album of the Year 2001 from the Chattanooga Music Awards, she is an artist truly coming into her own.

As one fellow artist remarked, her music is one that is "darkly romantic, hot and humid, haunted and gothic." The depths and emotive offerings of this accomplished artist offer a fitting denouement to the typical summer concert scene of bubble gum pop.

Expertly accompanied by her husband Jeff Neal, whose ministrations on guitar and mandolin nicely complement her own acoustic guitar and powerful vocal range, they harmonize without ever competing or falling out of sync. The subtle chemistry of the wedded pair make them a joy to see live.

Jennifer Daniel’s rich, complex voice can alternate between a plainspoken whisper, infinitely soft yet somehow always audible, to a flat out decibel riot without ever giving a hint of faltering or overextension. Such masterful control of her vocal range mixed in with a disarming Tennessee accent, makes hers a voice not soon to be forgotten. But if it is the technical proficiency of her voice that turns your head, it is her lyrics and the level of intimacy that makes you remember her long after the CD stops spinning.

There is a level of immediate presence to her songs, and the stories she tells through them are deeply personal. Her passionate lyricism is often punctuated by humorous twists, such as in the song Ohio where she sings, "Do you dance so fast they can never get their fingers around you? You said, 'The darkest day that Denver ever had was still brighter than the brightest in Ohio.'"

Many of her other songs, such as Try To Find Me, are striking for their raw honesty such as in the line, “Why still so threatened here in the company of two when one is your daughter and the other one is you?” Her lyrics carry the weight of lived experience, and their heartfelt delivery speak of an intimacy both refreshing and darkly romantic.

All this aside, the CD experience pales in comparison to seeing Jennifer Daniels, a native of Tennessee, creates pleasing folk-rock on her second album. She will be performing at Eddie’s Attic on September 6.
Daniels from page 24

her live. Only then can you see her accomplish the seemingly impossi-
ble: She tops her vocal delivery of her brilliant title track "Dive and Fly" by having her voice dive and fly with total abandon.

In a musical landscape where to be labeled an "woman folk singer" is not extremely descriptive, Daniels leads a revitalization of the genre in which a cherubim voice and ability to play an acoustic guitar no longer makes the cut.

Daniels says it best in an interview with Womanrock.com where she says, "I am proud of what women have achieved in music, but I hope that the time is coming when it is less important for people to note that we are women, and more important to see that we craft beautiful music." Here’s hoping.

58. Actor Beatty  60. Banned insecticide  
59. "Twilight Zone" character  62. "Dive and Fly"

64. "I Will Follow You" by U2
65. Vignette  66. "Dive and Fly"
67. Fencing sword  69. Most frequent
71. Entomb  73. Azure or cobalt
74. City of the rising Phoenix  75. Government emblem, often circular
76. "Dive and Fly"
79. Work measurement, in terms of heat
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Green Day’s *Shenanigans* does not meet expectations

While the album has some gems and interesting covers, it does not match the quality of previous endeavors

By Kimberly Rieck  
Senior Staff Writer

Artist: Green Day  
Album: *Shenanigans*  
Label: Reprise Records  
Rating: ★★☆☆☆ out of five  
Length: 33:17

When Green Day released *Dookie* in 1994, they became the best producer of three chord radio hits. With singles like “Time of Your Life” and “Longview,” they proved they could produce energetic songs with meaningful lyrics.

Since 1994, the band has released numerous albums, the last one being *International Superhits* in 2001. After spending the summer touring with Blink-182 on the Pop Disaster tour, Green Day has released another collection of catchy three-chord radio hits. However, the only problem with *Shenanigans* is that there are not enough of them.

In the past, Green Day’s albums have been brilliant compilations that did not have many weak moments to them. Their new album has a few quality songs that match the caliber of previous albums, but unfortunately the album has been degraded by a series of misguided tracks.

The album reaches its pinnacle with the first four songs. “Suffocate” is a classic Green Day song. It has all of the edginess and energy of other hits such as “Warnings” and “Longview.” Plus, with lyrics like “My head is standing underneath my puke/So make it stop/I’m getting off/Make it stop I’m getting off,” it’s obvious the band hasn’t lost its preference for singing about drunken debaucheries and chaos.

Originally the band had only included the track “Desensitized” on the Japanese release of *Nimrod*, but it appears on their new album. Although the first 20 seconds is nothing but random noise, Green Day manages to produce a thought-provoking commentary on the desensitization of Americans in the twenty-first century.

In the first verse, Billie Joe sings, “My head is like a sponge/Give it to me free/I wanna get ripped off/And drown in the airwaves.” He feels American audiences have adjusted to the violent nature of society and succumbed to toiling away at the Internet and watching television for hours on end.

The band experiments with a cover of the Ramones with the track “Outsider.” However, while the band executes the song well, the track lacks the passion and nature of the original tune. Green Day has more success with the cover of the Kink’s “Tired of Waiting for You.” Perhaps the most disappointing part of the album is the B side tracks the band included in it. Although the songs are mildly enjoyable, it feels like they are filler compared to the strong beginning tracks. “Sick of Me” and “Ha Ha You’re Dead” are weak imitations of the typical Green Day loser anthems. It seems strange that the band would add filler on an album that is only 31 minutes in length.

The main problem with *Shenanigans* is the inconsistency of the music. Not only does the band combine amazing punk songs with pointless filler, it also has the surf instrumental “Espionage.” “Espionage” is a big departure from the rest of the album.

The track was produced for the *Austin Powers: The Spy Who Shagged Me* soundtrack. It fits well on the soundtrack, but it does not mesh well on this album or on any individual Green Day album. The track is out of place with pop punk songs such as “Suffocate.”

While Green Day may have slightly missed the target on their latest album, longtime fans will still enjoy the album because of the few gems.