The opening chords of Lit’s new album, entitled ‘Atomic’, carry with their reverberations emotive promise that the ensuing collection of tracks will be a set of solid hits. Their catchy beats and quirky lyrics sustain an album that is best listened to in a lightly dressed mood. ‘Atomic’ will do no healing to the soul; but it’s safe to say that it’s not an album riddled with sophomore angst. Instead, says Lit guitarist Jeremy Popoff, “We just naturally write poppy songs that have a heavy feel because that’s what we grew up on: heavy metal and pop music.”

‘Atomic’ theory for Lit’s third album success
By Jennifer Schur
Contributing Writer

Band: Lit
Album: Atomic
Label: DiRTY MARTINI/ATLANTIC RECORDS
Genre: Rock
Rating: ★★★★

Lit’s latest album plays like a work that has discovered its comfort zone: Lit has found its sound but continues to challenge the bounds traditionally reserved for the punk/rock/pop genres. “Addicted” pounds out lyrics that sarcastically quip, “I’m so addicted to you, but you’re such a d**k to me.” “She Comes” slows ‘Atomic’ down with a distinctly Beatles-esque flare while “The Last Time Again,” which was featured in this summer’s smash hit movie American Pie 2, explodes with a mighty Metallica-ish edge. A Jay Popoff, Lit’s lead singer, describes the song as a kind of sequel to “My Own Worst Enemy,” which was Lit’s first commercial success and earned a spate of honors. “Lyrically, it’s kind of [about] the morning after. Wishing you wouldn’t have done that and saying this is the last time—again.”

“We just naturally write poppy songs that have a heavy feel because that’s what we grew up on: heavy metal and pop music.” Jeremy Popoff

Mountain Dulcimer, Lit

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“We just naturally write poppy songs that have a heavy feel because that’s what we grew up on: heavy metal and pop music.” Jeremy Popoff

New Thirteen Ghosts remake disappoints as Halloween fare
By Chad Ehiyi
Staff Writer

MPAA Rating: R
Studio: Dark Castle Entertainment
Starring: Tony Shalhoub, Matthew Lillard, Embeth Davidtz, Shannon Elizabeth
Director: Steve Beck
Rating: ★★

Halloween is almost here. Trick-or-treaters will be out in force. Linus will be waiting for the Great Pumpkin to arrive from the pumpkin patch. None of these activities may be of interest to you. Perhaps you just like to snuggle up to creepy movies you can find. Well, as of late there certainly hasn’t been a shortage of horror movies. The late 90s saw the return of teenage slasher flick. And for the most part, it was a swell ride. Most of us loved the Scream trilogy. And no one will really complain about the other gims that were sprinkled about, like The Faculty. But too many I still know’s and Valentine’s seem to have slashed and gotted the genre. So it’s almost refreshing that 13 Ghosts, which opens Friday, is more conventional in its methods of terror. There are no slashers or revenge. There are no teenagers; well at least none of any consequence. It’s basically your run-of-the-mill ghost movie. Arthur (Tony Shalhoub, best-known for his role as the Italian immigrant taxi driver Antonio on the television series Wing) finds himself the heir of a majestic home that was left to him by his late uncle. At first, the house is a blessing. Upon realizing that he would never have to worry about money again, Arthur and his family are ready to start their new lives of prosperity. The only problem is that the house comes with supernatural baggage. Let’s just say that Arthur’s uncle was somewhat of a collector.

Soon, of course, things begin to go awry. And stuff starts to go bump in the night.

The object of the game becomes to scare you with camera tricks and unimaginative convention.

It’s in this respect that 13 Ghosts is somewhat of an underachiever. You see, half-way through the movie, the true nature of the house gets revealed. At this point, the movie gets injected with a much-needed burst of life. And all of a sudden 13 Ghosts is equipped with a terrific premise.

But you can probably tell that of basketball.

By Chapman Baehler / DIRTY MARTINI RECORDS (RCA)

By Dennis Morris / ATLANTIC RECORDS

By Chapman Baehler / DIRTY MARTINI RECORDS (RCA)

By Alan Markheish / COLUMLNA PICTURES

By Jennifer Schur
Contributing Writer

Band: Lit
Album: Atomic
Label: Dirty Martini/RCA
Genre: Pop/Rock
Rating: ★★★★

The band takes a disc filled with the kind of pop/rock music they used to attract an initial following and injected some newfound enthusiasm and energy to achieve success both critically and with their many fans.

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The Live List: 10/26 to 11/2

11/1—Freddy Johnston
11/2—Pierce Pettis, Laughing
MASCARADE (605 Halsey Ave.)
(404) 577-0007
www.mascarade.com
10/26—The Savannah, Kirkland, ID
10/27—Balboa, SF
10/31—Koosha, Solana Beach, The Dance
11/1—Tug Motes, Triad
ICNY (511 Bowell Rd.)
(404) 233-7699
www.icnyconcerts.com/xfinity
10/31—DMC
11/1—John Mayall & the Blues Breakers, Joe Bonamassa
SNOW'S ODEBAR (1580 Peachtree
(404) 875-1325
smallywhite.discovery.com
10/26—Left Foot Tree, S.A.O., 195
10/27—The Goodies, Cadillac Jones, Unheard OverDue
10/28—Joan Carson, Molly Bannock
10/29—Matt Hofman, Royal 7, Deuce
11/1—City Twincat, Left Foot Down
11/2—Spasmatic, Hanging Francis, The Yard
STAR BAR (437 Moreland Ave.)
(404) 681-9018
www.starbar.net
10/26—Coty Call Sammy, Handgrenades
10/27—Annie Pike, The Bloozers
10/31—Southern Culture on the Skids
UNDER THE COUCH (Coach-Mat)
(404) 206-0985
utg.uchicago.edu
10/27—Explosions Thu...Swinging Disco Goodfathers of Soul, Floor, Cynicums, Discontent
11/1—Miller's Tale, The Skids Speed, Beauscape
VARITY PLAYHOUSE (1009 Broad Ave.)
(404) 521-1786
www.variplayhouse.com
10/26—Emotional Boos, Andy M. Stewart, Ciaran O'Byrne
10/27—Sawhorse, The Glades
10/28—Jane Silvert
10/29—Four Fox, Jake Duster, EKlant
10/31—Karl Denver, Tiny Universe
11/2—Ancient Harmony, Moonshine Still, Ghost Train

...Two Bits

Howdy folks. By now, you have probably come to think of the Two Bits Man as the most cutting-edge member of the Technique staff. In every walk of my life, I experience technology to the fullest, except for one area. Yes folks, I still write checks when I want to pay a bill. Sure, I realize that there are other, more advanced methods of getting your dough from point A to point B, but the simple fact is that checks are the most widely accepted form of arbitrary-precision monetary transfer unit, and I like them!

Okay, big whoop who. Why should the Two Bits Man actually waste your time with this piece of self-revelation? That’s a no-brainer; he wants to introduce his plan to revolutionize the banking industry. You see, as I got ready to pay my MasterCard bill today, I realized that I had used my last check. With my eye set on the prize, I went to a certain, very busy bank within walking distance of Tech that shall remain nameless, to order another 300 checks.

The simple fact is that in that line, I was able to point out the duh-factor here. I am a freshman telling them that “Look to your left. Look to your right.” is just a myth, that was me. You see folks, I care about strangers standing in line at the bank just as I care for my fellow Tech student. So until next week, I am your friendly Two Bits Man reminding you that a penny saved is a half hour wasted.

These are the people who would be most critical of the next group of people who are aggravating at banks, the ones who want to cash their paychecks without actually having an account. Rather than paying the requisite four bucks a month to maintain a checking account, these people are just as concerned about the suck under their mattress will suffice for their cash exchange needs.

Well, if you’ve never had the pleasure of walking into a bank at 12:30 p.m. on a Friday, let me tell you that it is about as much fun as sitting on a packed city bus beside someone with a bad case of the flu. These folks who consider themselves too good for a checking account end up backing up the line severely. As the teller goes through the rituals of fingerprinting and questioning each accountless client, the crowd starts to furiously tremble. For people like this, I suggest that banks offer a fourth line called the “I would rather be an insecure jackass than subvert to The Man.” I think that this sort of customer specialization would really show people that the banking industry cares about its customers.

Sure, I suppose that the reason I write this is because I am a caring Two Bits Man, here to serve the Institute community with laughter. Just want everyone to lead happy and convenient lives. After all, when someone proposed that the Administration mount a catapult on the roof of Tech Tower to safely carry off-campus residents without parking pass-es home, that was me.

When someone championed the freshmen telling them that “Look to your left. Look to your right.” is just a myth, that was me. You see folks, I care about strangers standing in line at the bank just as I care for my fellow Tech student. So until next week, I am your friendly Two Bits Man reminding you that a penny saved is a half hour wasted.

But it will just be a waste of his time.

For people like this incredulous moron, I propose that banks start a special line dedicated to twits like this, I suggest that banks offer a fourth line called the “I would rather be an insecure jackass than subvert to The Man.” I think that this sort of customer specialization would really show people that the banking industry cares about its customers.

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40 years, 10 fast fingers, one chameleon loose at the keys

By Alan Back
Senior Staff Writer

“Watermelon Man.” “Cantaloupe Island.” “Maiden Voyage.” “Chameleon.” “Rockit.” You know these tunes—even not by name, but you know them. They have one thing in common: a composer who never shies away from checking out new possibilities in music.

And if you watched MTV during its early years, you know his name and face as well. Both belong to Herbie Hancock.

Back up through the past four decades of jazz history and your chances of running across Hancock’s name are very good. He learned classical piano as a child in Chicago, performing Mozart concerts at the age of 11, but began to play jazz in high school. When he reached college, he pursued a double major in music and electrical engineering—both of which would serve him well down the line.

It was in the early 1960s that he got his first breaks; Donald Byrd invited him into his band, and he started recording for the legendary Blue Note label as well. Next to come calling was Miles Davis, who was starting to explore jazz/rock blends (“fusion”) and the use of electronic textures.

After five years in Davis’ band, Hancock entered the 1970s with a few new ideas to try out. What he ended up with was a new group, the Headhunters, and a 1973 album by the same name that turned the jazz and pop worlds on their collective head. The video for that album, “Rockit,” from the 1983 album Future Shock, also put him a few years ahead of the curve in terms of blending dance and hip-hop influences with jazz and funk.

Those who know him only from his acoustic recordings are in for a surprise if they pick up his new album Future 2 Future, which was released on September 25. Combining elements of underground: techno, chah jazz, spoken word, R&B, and a few other surprises, the disc will never be mistaken for a “classic” of the old genre—and that suits Hancock just fine.

“I try to keep an open enough palette that I can select whatever I want to from it. That palette is available for both kinds of music [jazz and electronic],”

Herbie Hancock, on musical versatility

“When you say ‘classic jazz,’ there might be a tendency for people to think that it’s a direct offshoot of bebop, which has really been at the core of the majority of jazz. People like Bird [Charlie Parker]—but there were different approaches from that. There was an avant-garde movement; this is more an offshoot of that period of jazz, rather than what most people conceive as classic.”

Saxophonist Wayne Shorter and drummer Jack DeJohnette, both of whom turn in fine guest appearances on Future 2 Future, stand well outside that mainstream. “It’s like this: Miles didn’t sound like [bop pioneer] Dizzy Gillespie. He did it at the beginning, but later on he had his own sound and his own quality. Some trumpeters sounded like they grew out of Miles; some sounded like they grew out of Dizzy.”

Hancock is currently on a two-week tour with saxophonist Michael Brecker and trumpeter Roy Hargrove, to celebrate the birthdays of Davis and John Coltrane. The two performers had radically different styles—Davis was lyrical and eloquent, Coltrane rugged and dense—but they threw each other into sharp relief during their work together.

After Hancock finishes this tour at the end of the month, he heads to Europe for a string of dates to support the new album. (A U.S. tour is tentatively scheduled for next spring.)

Such a change of scenery—from stripped-down sets to a stage show with plenty of bells and whistles—is easier than it might seem, at least for him.

“I try to keep an open enough palette that I can select whatever I want to from it. That palette is available for both kinds of music. It’s like classical music; the aesthetics there is different from those for jazz, or for a setting of Japanese music. It’s not like I have different palates—this one is for jazz, that one is for the electronic stuff.”

Being able to adapt has its unexpected perks as well. The Headhunters reunited for a string of shows in 1998. Who were their tour mates? The Dave Matthews Band. It may seem like an unusual pairing, but considering the fact that the man in charge has won his share of acclaim from both jazz and pop critics, it starts to make a little more sense.

Think about it. Eight Grammy Awards, counting three for his 1998 album Gershwin’s World (a salute to the work of George Gershwin). An Oscar for his score to the 1986 film Round Midnight. A long list of jazz poll victories. Recent albums (including a collaboration with Shorter) that switch easily into and out of the mainstream. And five MTV Video Music Awards and one of those Grammys for “Rockit.”

Anybody still doubt Hancock’s versatility?

His willingness to explore has helped bring jazz into places it might not otherwise go—funk and fusion on Headhunters, hip-hop on Future Shock. African rhythms on 1995’s Dix It Da Drum. Have fans of old-school Hancock been surprised by these efforts?

“Sure, it’s happened,” he admitted. “It happened when I did Headhunters, for example. People who had been listening to my straight-ahead jazz before were wondering, ‘What was that?’ And some people liked it and some didn’t. The same thing happened when I did Future Shock and ‘Rockit.’”

Future 2 Future is one answer to the question of where music could go in the 21st century. Hancock and producer Bill Laswell (who worked with him on Future Shock) looked back at past albums and re-energized that few of them had vocal...
The movie instead remains humdrum. Part of it has to do with bad acting. Most of it has to do with catering to the usual clichés.

Rapper Rah Digga (in her feature film debut, though she appeared in MTV’s Hip Hopera: Carmen) is cast as Maggie, a family nanny who is supposed to provide some comic relief as she gets caught up in the terrifying journey. Most of her lines are cheesy one-liners and miss the mark. The rest of the cast is made up basically of cardboard cutouts that do nothing but venture down dark hallways alone while the music plays eerily. They also “split up so they can cover more ground”.

I literally didn’t pick my guitar up for three months because we were running ragged for two solid years. Everybody just needed to unplug and recharge their batteries. But once we got the wheels turning it was like, ‘Wow! This is rad!’ Now we’ve got this record that we’re so proud of,” said guitarist Jeremy Bullis.

The foursome toured relentlessly in support of their new album, Atomic. A.Jay’s voice in the band is joined by the strumming of his brother from page 19.

Since the plot doesn’t create a creepy atmosphere, director Steve Beck resorts to using jerky camera movements to fake one. This technique nearly works once or twice. But the movie never really scares. It may gross you out here and there. But that’s it.

A.Jay’s voice in the band is joined by the strumming of his brother from page 19.
Hancock from page 21

Some elder statesmen of jazz have become so firmly entrenched in their styles of playing that they sound like dinosaurs when pitched against younger stars. Hancock, though, does his best to keep himself open to new styles and other points of view—an approach refined through practicing Buddhism for almost half his life.

"The meaning of life, of my role, where do I fit? In a way, a tendency for most people to look at things from one perspective. I believe there’s a tendency for most people to look at things from one perspective. What that takes is a creative search for those perspectives, and getting outside the box that keeps you looking at things in only one way."

Describing himself as a human being first and a musician second, he looks for ways to apply his talent toward issues that matter both professionally and personally. He serves on the board of trustees for the Thelonious Monk Institute of Jazz, a program designed to give promising young players a chance to learn from the masters. In addition, he frequently leads college master-classes, such as the one at Emory on Sunday afternoon before that night’s show.

He continued, “To me, it’s just scratched the surface. This is the beginning of new approaches that I intend to explore.”

Herbie Hancock, on his new CD Future 2 Future

The Rhythm of Life Foundation, which Hancock set up in 1996, is dedicated to finding ways to use technology to address pressing social issues. "That’s not a normal way that people look at it; they see it primarily in terms of business and office machines… Why not use technology to address those?" he asked. One of the foundation’s key projects is BAYCAT, a center for technology and the arts that will be built in the San Francisco Bay area.

The mean—ing of life, of my role, where do I fit? In a way, it gets shaken up so I can examine them during this practice of Bud-dhism.” he re-flected. “There’s a tendency for most people to look at things from one perspective. I believe there’s an infinite number of ways to look at them… What that takes is a creative search for those perspectives, and getting outside the box that keeps you looking at things in only one way."

Bush from page 19

A few notable songs exist to give this latest Bush release two and a half stars. The punk inspired tracks "My Engine Is With You” and “Rea-sons” send a spike through the al-bum to liven up an otherwise monotonous sound. But, when so much punk’s about destroying com-mercial rock does Bush honestly stand up? After years of being called rip-offs at least they can claim that they’ve never succumbed to placing a DJ on a track.

If you are a devoted Bush fan, you’re probably going to be happy with Golden State. It is a decent rock record, but the only reason that it will achieve any popularity or critical acclaim is the reputation preceding the band and Rossdale. If I were at the music store, I’d walk right by this one and pick up some real punk like the Sex Pistols’ “Nev-er Mind the Bollocks.”

Bush’s Golden State is available now in record stores everywhere.

ENTERTAINMENT

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You can use that circumstance as a spring-board for your own growth. Wherever the future and Han-cock’s personal growth may take him, his listeners can be sure of one thing: expect the unexpected, and then some.

Herbie Hancock will be performing with Michael Brecker and Roy Har-grove at Glenn Memorial Auditori-um (Emory campus) on October 28. He will also conduct a master class that afternoon at Emory’s Perform-ingArtsStudio. Call (404) 727-5050 for more information on both events.

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