

ENTERTAINMENT

Technique • Friday, June 29, 2001

Christian rock?

Atlanta Fest, held this year at Six Flags, was even bigger and better than last year's. Page 11

Play with Passion

Arms and the Man at DramaTech explores both war and romance. See the preview. Page 11

Machine showcases Static-X's varied talents and styles



By James Minchin / Warner Bros.

Static-X, a band with a "tancecore" style, released a new album, *Machine*. While preserving the heavy metal style of the group, this album will also attract new fans.

By Austin Chen

Ears bled for days afterwards

Artist: Static-X
Album: *Machine*
Label: Warner Bros. Records
Rating: ★★★★★

Static-X's sophomore release *Machine* rides into town with guitars (and vocals) blazing. If you are a fan of Blink 182, The Backstreet Boys, or even Britney Spears, then this album would probably frighten you. With that said, while this album is not for everyone, *Machine* is thoroughly enjoyable and, if operated properly, will improve your golf swing, help you grow more hair, and do your homework for you—well, wouldn't that be nice, though?

For the uninitiated, Static-X is just four regular guys led by frontman Wayne Static and his vertically-enhanced hair. Static-X exploded into the alternative heavy metal scene back in 1999 with their major label debut, *Wisconsin Death Trip*. The group was able to secure themselves a solid fanbase by cranking out their special blend of frenzied metal or "tancecore" that exhibited some elements of

industrial and techno. Characterized by Wayne's urgently screaming vocals and complemented by the band's frenzied guitar crunchings, the music expresses a certain dark and sardonic humor that appeals to fans. *Death Trip* showed us just how brutally loud and aggressive metal is supposed to be.

While *Machine* generally adheres to the same formula that made *Death Trip* so appealing, namely the fiercely dense guitars and highly abrasive vocals, the new album displays a very slight shift towards a more techno-electronic feel. But for the most part, this album is still your standard Static-X style serving of trancecore thrashings. According to Wayne, "this time, the songs started with loops and samples, as opposed to the first album, where every song started with a drum beat." These catchy guitar hooks make this album somewhat more digestible.

The guitars in *Machine* aren't quite as highlighted or as emphasized as they were in *Death Trip*, probably as a direct result of changing guitarists, but it doesn't necessarily detract from the experience at all. The vocals and drum work appear to have

matured from the last album as well, showing signs of more dynamism and complexity.

The album opens with a short track named "Bien Venidos" which features a little mariachi instrumental number before pummeling you with an onslaught of nonstop "kick-ass." Highlights include "Get To The Gone," "This Is Not," "Ostego Undead," and "...In A Bag" which just flat-out rock, while tracks like "Permanence" and "Machine" comment on the banality of art and society. *Machine* concludes almost as quietly as it began, with "A Dios Alma Perdida," a slower and somewhat eerie instrumental.

Static-X manages to energetically combine infectious guitar riffs and some electronic techno-ish programming, thus executing *Machine* with machine-like precision. Although somewhat repetitive at times, Static-X's second installment should leave old fans satisfied with the progression of their sound. New listeners should be captured by the sheer intensity and raw power of this album. If this one doesn't keep your head rockin' to and fro', then perhaps nothing will.

Experience Italy for \$5 at High Museum this summer

By Jenny Sun
Staff Writer

This summer join others tired of the lackluster blockbusters for a more cultural showing at the High Museum's Italian Summer Film Festival. While your continental friends are sweating and trekking through Tuscany this semester, you can boost your movie repertoire and enjoy Italy in the comfort of an air-conditioned theater.

What many do not realize is the prevalence of Italian film in American culture. The film version of *Romeo and Juliet* that many high school students view was directed by Franco Zeffirelli, a famous Italian cinematographer. The recent popular film *Life is Beautiful* is also an Italian export, directed by Roberto Benigni. Many film and cinematography innovations used in Italian film are carried over to Hollywood.

Many of the films for the festival are chosen for their ground breaking cinematography, exquisite plots, or famous actors. Each film demonstrates a different part of the Italian film culture.

The High kicked off the film festival with an outdoor showing on June 22nd of "Cinema Paradiso" last Friday. The showing was free and attracted a sizeable crowd to view the film. This 1989 movie describes the situation in an Italian village after the events of World War II.

Each Friday brings a new sub-

titled movie to the Rich Auditorium, located at 1280 Peachtree Street, N.E. Subsequent films range from the comedic "We Love Each Other So Much" to De Sica's well-known drama "The Garden of Finzi-Continis."

The film that will show this Friday, June 29th, is "We All Loved Each Other So Much." This film, directed by Ettore Scola, is a comedy about a love triangle with a sharp political awareness. The film was made in 1974 and lasts 119 minutes.

Showtime is 8 PM. Tickets are \$5 general admission and \$4 for Museum members, students, and seniors. Patron members enter free. To purchase tickets in advance, call the Woodruff Arts Center box office at 404-733-5000. For more general information about the film festival or to discover more about the High Museum, call 404-733-4570 or visit their website at www.high.org.

Italian Film Festival Schedule

June 29: *We Love Each Other So Much*

July 6: *The Garden of the Finzi-Continis*

July 13: *Dear Diary*

July 20: *Bread and Chocolate*

July 27: *The Conformist*

Stay tuned for more ideas on things to do in Atlanta. Like the High, clubs, sports, festivals and well, hey, just let us know what you do.

Stone Temple Pilots' latest release demonstrates both old and new

By David Cash
Short but sweet

Artist: Stone Temple Pilots
Album: *Shangri-La Dee Da*
Label: Atlantic
Rating: ★★★★★

The newest release by the Stone Temple Pilots, *Shangri-La Dee Da*, is all that I could have expected from this post-grunge four-some. Admittedly, I haven't heard much of their music since *Tiny Music (Songs from the Vatican City Gift Shop)*, which was a stark departure from their previous standard rock albums. This newest album is influenced by both their somewhat immature early days and the creative sound of *Tiny Music*. A growing sense of recording quality is extremely obvious—their sound now is smooth and composed.

The first track, "Dumb Love," is the best example of the old Pilots' sound. The guitar riff is strong and catchy, the lines are short, and Scott Weiland's singing is the classic melody in the rough. "Regeneration" also lives up to their old tone, with a unique sort of flowing hard rock.

From another perspective, the music on *Shangri-La Dee Da* is something unique to the Stone Temple Pilots' collection. There's a happy, light quality to songs like "Days of the Week," a short composition about a girlfriend's coming and going that is one of the album's most common radio plays. None of the songs are wholly happy, but not many STP songs really express a single emotion strongly.



By Chapman Baehler / Atlantic Records

Stone Temple Pilots' new album *Shangri-La Dee Da* showcases troubled singer Scott Weiland's vocal talent, as well as a varied musical style.

This album, like others of the band's, is mostly meant to be a comment on the world, people, or whatever Scott Weiland was doing at the time and avoids too much moaning about relationships and depression. There are also a couple songs—"Too Cool Queenie" and "Hollywood Bitch," which give a light but honest opinion of women the band have apparently known. "And she made lots of money and / some of his too / But still she thinks she can do no

wrong / Just playing those songs / She's all too cool," sings Weiland.

Shangri-La Dee Da won't likely amaze you, but if you already like Stone Temple Pilots, it's a buy that certainly won't disappoint. Their style is recognizable but also evolving. If you don't know much by them, this album could be a good representation of the band's different flavors, appealing with both melodic and hard tones, like a happier (and higher quality) Nirvana.

Atlanta Fest—Christian music that ... rocks?

By Jason Dean
Staff Writer

Over 40 nationally known bands played the Six Flags stage for the June 20-23 Atlanta Fest—the largest concert festival of its kind in the south. Thousands of youth group kids from all over invaded the park for roller coasters and music, as well as a handful of speakers and seminars.

The event marked the 15th anniversary of the Christian music festival. "Everywhere we go we hear from people whose lives have been positively affected while attending Atlanta Fest. That is the only reason why my wife Jan and I continue to be excited about continuing the ministry of Atlanta Fest," said festival director, Chuck Tilley.

Some dub the event as the "Christian Woodstock of the south." Many campers took advantage of a free place to crash during the festival's 4-day run. 14-year-old Tyler Torgerson estimates there were at least 1,500 people camping out.

"It was cool, because I met and bonded with strangers very fast. We had a blast singing songs at night. The Atlanta Fest experience just wouldn't be complete without camping out," he added.

Once the festival's main stage shut down for the night, a smaller side stage heated up and pumped music into the wee hours of morning.

Since its humble beginnings, it has only gotten bigger and better. The Christian music scene has done the same.

Soulful southern gospel and glossy pop sounds have given way to the likes of rock, rap, ska, punk, and even techno. Christian music is the fifth largest music category in the

country, grossing \$450 million a year, according to a CNN report. Every major record label has a Christian division. Events like Atlanta Fest show how big of a business it is.

Atlanta area's Third Day headlined Friday night. The southern rockers are huge, selling out the HiFi Buys Amphitheatre in March—a feat done in years past by acts such as the Dave Matthews Band.

This is *Christian* music? The lead singer of Skillet has a sprawled-out bottle-blonde 'do, shiny shirt, leather pants, and he's strapped into a purple and blue flamed bass guitar. Add a DJ/keyboardist, a female drummer and jagged, raw guitar work and you've got a potent rock group.

The Supertones, a California ska band has the crowd in frenzy. Jennifer Knapp is rocking like fellow Lilith Fair veteran Meredith Brooks would. What's wrong with this picture? Is Atlanta Fest convincing me that Christian music, dare I say, can rock?

While bands like U2 and Creed protest the idea that their music is distinctly Christian, P.O.D. and Lifehouse are embracing it as they take their music to the secular scene. Punk rockers MXPX scream it loud.

What does the future hold for Christian music? All the prophets I contacted weren't available for interviewing, but I'd be willing to bet things just get better.

As revolutionary groups break the ice, many are ready to follow behind. Sure, Christian rock won't rule the airwaves, and I'm not expecting to see MTV cover dc Talk's next tour. As Atlanta Fest demonstrated, what we all can expect is even better music that, yes, I said it, rocks. Look for Atlanta Fest to continue to be a hot ticket next summer.

Technique Preview Drama Tech's *Arms and the Man*



By Adam Johnson / DramaTech

Ann Margaret Huss (Raina) and Ganesh Kumaraswamy (Sergius) practice for DramaTech's production of George Bernard Shaw's *Arms and the Man*. The play is DramaTech's summer production.

DramaTech presents Shaw's *Arms and the Man*

DramaTech's feature summer production, *Arms and the Man*, is a drama about two classic subjects: love and war. Widely considered to be one of Shaw's most popular plays, it was first produced in 1894 and first published in 1898. Beyond being popular in its own time, this play is still widely shown and read.

The play features four main characters, Bluntschli, Raina, Sergius, and Louka, played respectively by Siddharth Manay, Ann Margaret Huss, Ganesh Kumaraswamy, and Chesley Lovejoy. The play also includes a few supporting players. Some of the actors are DramaTech regulars, while others are experiencing their

first time on the stage.

The setting of the play is Bulgaria in the late 1800s. The play is a drama that centers around the issue of how war is romanticized, especially by young men. The plot also contains strong romantic elements between the main characters.

The director is Rachel May, who's name local theater buffs may recognize. She has collaborated on many projects in the Atlanta area.

The assistant editor is Jay Zimmerman who recently premiered a film effort on campus. Zimmerman has been greatly involved in DramaTech since arriving at Georgia Tech.

Tryouts were early in summer semester, and DramaTech has been in production of the play since the end of May.

The play will begin its run on July 6 at 8 p.m. in DramaTech's Dean Dull Theatre. Additional run dates will be July 7, 12-14, and 19-21, also beginning at 8 p.m.

Tickets will be \$4 for students, \$6 for faculty/staff, and \$8 for the general public. Tickets may be bought at the door or in advance by calling 404-894-2745. For more general information about this production, call 404-894-3481 or visit their website at www.cyberbuzz.gatech.edu/dramatech.

Technique

Nothing artificial about it.

Student Center Programs Council



Weekly Activities



MOVIE: "ALMOST FAMOUS"

Friday & Saturday, July 6 - 7

Time: 7:00pm & 10:00pm

Cost: \$2 with GT ID and \$3 without

Location: Student Center Theater

Sponsor: Movie Committee

BLOOD DRIVE!!

BLOOD DRIVE!!

BLOOD DRIVE!!

Tuesday, July 10 -

Wednesday, July 11

Time: 10:00am - 4:00pm

Location: SC Ballroom

Sponsors: MOVE Office and

Co-op Club

Movies in Pizza Hut Area

Sponsor: Movie Committee

July 02 - 08 "TOMMY BOY"

July 09 - 15 "WAR GAMES"



ICE CREAM & TIE-DYE SHIRTS

Thursday, July 12

Time: 11:00am - 1:00pm

Cost: \$2 for T-Shirt, Ice Cream is free

Location: Campanile

Sponsor: Special Events & Crafts Center

rain location; SC 3rd floor Crafts Center

Join the Student Center Programs Council

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