Magic, mystery of ‘Potter’ now on screen

For months, fans of all ages have awaited the arrival of director Chris Columbus’ visualization of J.K. Rowling’s ‘Harry Potter and the Sorcerer’s Stone,’ which may be the most anticipated release of this fall season.

By Emily Cavender
Staff Writer

Title: Harry Potter and the Sorcerer’s Stone
Director: Chris Columbus
Starring: Daniel Radcliffe, Emma Watson, Rupert Grint, Robbie Coltrane, Richard Harris, John Cleese
Genre: Fantasy/Family
Studio: Warner Bros. Pictures
MPAA Rating: PG
Running time: 155 minutes
Rating: ★★★ 1/2

It’s quite clear that a new icon in literature has carved out a niche in children’s imaginations everywhere (and no, this isn’t the work of Satan). As well known as Tolkien’s Bilbo and Asimov’s Second Earth, Harry Potter has captured the hearts of people young and old around the world, and this youngster’s debut on the big screen in Harry Potter and the Sorcerer’s Stone is probably as anticipated as the appearance of book five in the seven-part series. So expect stampeding children, folks, and probably parents as well for that matter.

Magically, and much to the relief of diehard Potter fans, Chris Columbus and Warner Bros. Pictures decided to stay true to J.K. Rowling’s vision—almost religiously so, right down to the very dialogue.

Opening in dreary Surrey, England, an orphaned Harry Potter (Daniel Radcliffe) is left on the doorstep of the Dursleys’, Potter’s only known remaining relatives. Albus Dumbledore and Professor Montagor argue the boy’s fate at the hands of these remaining relatives. Albus Dumbledore and Professor Montagor argue the boy’s fate at the hands of these remaining relatives. Albus Dumbledore and Professor Montagor argue the boy’s fate at the hands of these remaining relatives. Albus Dumbledore and Professor Montagor argue the boy’s fate at the hands of these remaining relatives. Albus Dumbledore and Professor Montagor argue the boy’s fate at the hands of these remaining relatives.

See Harry, page 21

Paul McCartney returns to world of recording, finds only Driving Rain

By Jennifer Schur
Contributing Writer

Artist: Paul McCartney
Album: Driving Rain
Label: Capitol Records
Tracks: 15
Total Running Time: 63:04

Genre: Pop/Rock
Rating: ★★★

Paul McCartney’s first studio album of new songs in four years, Driving Rain, was released by Capitol Records on November 13. These fifteen fresh McCartney songs were recorded in a quick five weeks in Los Angeles with a new band and a new producer, David Kahne. The new, all-American band includes Rusty Anderson on guitar, Abe Laboriel Jr. on drums. Paul returned to his roots by providing the bass for the tracks.

“One of the things that began when we were doing Run Devil Run [McCartney’s last album], the rock and roll album, was me remembering that I’m mainly the bass player. Talking about the old way The Beatles used to record brought that back to me. So although I’ve played a bit of guitar and stuff on the occasional track, I’ve basically been the bass player. That’s my role. It’s simple and satisfying: I sing and I play bass.”

From a Lover to a Friend,” a sweet and meandering song, will be the first single from Driving Rain. It is set to be featured in the December release of Tom Cruise’s newest film, Vanilla Sky.

Unfortunately, the ensuing fourteen songs on the album bleed together with a similar sound, speed, and melancholy theme. Collectively they could play as the soundtrack for a twenty-first century remake of Ben Affleck or the soundlist for a campy off-season bonfire; only if Kamihaya was included, of course.

The campy theme of most of Driving Rain’s songs fell victim to idle pop dreams complaining of unrequited and difficult-to-understand love. McCartney’s forlornly warbling voice, apparent throughout the album, is especially evident on the track “She’s Given Up Talking.” It’s a song with the hits off of their latest album ‘Warning’. International Superhits also includes two new songs, “Maria” and “Pop-Rocks and Coke.”

Ever since their 1991 release, Kerplunk gained Green Day the attention of major record label, Reprise, the band has had an unwavering presence in the mainstream music media. Green Day’s first release under reprise, Dookie, has gone ten times platinum. Their two following albums, ‘Insomniac’ and ‘Nimrod’, both went two times platinum. Their latest release “Warning”, however, has yet to see Green Day, page 22

If it ain’t broke, it’s Green Day’s ‘International Superhits’

By Brian Basamanowicz
Contributing Writer

Artist: Green Day
Album: International Superhits
Label: Reprise
Genre: Pop/Punk
Rating: ★★★

Everyone’s favorite angry, vulgar, middle-aged pop punk band is back on the record store shelves with a greatest hits compilation album. The album features nineteen of Green Day’s notorious three-chord favorites starting with popular tracks from their 1994 release, “Dookie” and finishing with the hits off of their latest album ‘Warning’. International Superhits also includes two new songs, “Maria” and “Pop-Rocks and Coke.”
Onward and Crossword

Real Life Monopolies

By Kit FitzSimons
Staff Writer

ACROSS
1. Rubbish
4. Comic Rudner
8. Delta rival
11. Brother to singer Jaron
13. Unwraps
14. Rug
15. To have ______ (the goal of Monopoly?) (2 wds)
18. Gave the top stories
19. You, to Fufu
20. Your, to Fufu
21. Above, to a poet
22. Slug with a shell
26. No spring chicken
27. At most
30. They sell popcorn, not cookies (abbr)
31. What the turkey’s in?
33. ______ pig’s eye (2 wds)
34. Landers, et al.
35. ______ gras
36. Word with all or noon
38. Caders
39. Makes mistakes
40. With 23 DOWN, a country comic

DOWN
1. Step to the plate again
2. Sheepish?
3. Soft rocks
4. Less abundant
5. Made mad
6. Golfer’s need
7. Aberg (abbr)
8. Mark or Shania
9. Punney, to some
10. What makes you 26 ACROSS

Answers? See page 22.

Holidays

from page 13

ties provide a wide range of opportunities for students to celebrate. The Catholic Center hosts a dinner on Thanksgiving Day at 1 p.m. for all students regardless of religious affiliation. In addition, several groups sponsor private dinners.

The Filipino Student Association not only hosts a dinner for members, but also invests any spare holiday time in Habitat for Humanity projects and by collecting nonperishable foods for the Atlanta Community Food Bank.

The Caribbean Student Association pairs up with members of the Atlanta Jamaican and Atlanta Caribbean Associations to provide a place for overseas students to escape the loneliness of their dorms.

International students are also given the chance to spend Thanksgiving with a local family. Despite possible language barriers, the general international student populace is encouraged to participate in the Atlanta Ministry of International Students (amis-inc@mindspring.com), which matches students with Atlanta residents for a place to eat on Thanksgiving.

The holidays also carry the theme of charity and with Christmas drawing near, several charities are off and running for the chance to supply families with food and entertainment. Project Open Hand (www.projectopenhand.org) and Habitat for Humanity (www.habitat.org) are among the most popular volunteer projects, however both require an orientation prior to participation.

Dinner preparation and house construction are among several volunteering possibilities for students; other projects include fairs for children, Meals on Wheels, and Christmas present preparation for needy children.

The Atlanta Cares website (www.atlantacares.org) provides a more complete list of all nonprofit organization projects.

So don’t be alone or let your friends be alone on the Thanksgiving holidays. Bring an international student home with you or participate in one of the many volunteer opportunities offered throughout the Atlanta community. There are a multitude of things to give thanks for. Show your thanks by getting involved.
of bitter and hateful folk. (Was it just me, or are Albus Dumbledore and Marcus Aurelius from Gladiator the exact same character?)

Cruel and boorish, the Dursleys hide Potter’s magical past from him until his eleventh birthday when an entourage of owls politely deliver about a million letters officially in-viting him to Hogwart’s School of Witchcraft and Wizardry. Adamently rejecting the wizardry world, the Dursleys require convincing by the monotonously huge and infinitely loveable Hagrid (Robbie Coltrane, don’tcha just love him?), who, by the way is the most well-done and convincing character of the two and a half hour film. Hagrid revels to Harry that his parents were both well known wizards who were killed resisting the evil wizard Volde-mort. And so, Harry won’s his way to the magical side of the world from which his parents came, learning along the way about his infamous past and a scar that still burns hot in the center of his forehead. After a quick stop at Grin-gotts goblin bank to retrieve some funds, Hagrid escorts Harry to Diagon Alley where he purchases various school supplies including kettles, robes, and a wand that was just waiting for his infamous touch.

Upon catching the Hogwarts Express, Potter meets fellow sleuths Hermione Granger (Emma Wat-son) and Ron Weasley (Rupert Grint). Together they enter the wizarding world which is little more than pure eye-candy for the audi-ence. Littered with fab special ef-fects like floating candles and shifting staircases, CG images almost over-whelm the plot, which up to this has ticked away almost an hour of the film.

The story line actually begins when the three devious students enter Hogwart’s. After taking his time explain-ing how Potter got there, Co-llumbus has little time to tell the tale of Harry’s adventures. Huge sec-tions of the plot seem to be skipped over, leaving little time for charac-ter development or plot construc-tion. Weasley alone seems to be the sole authentic personality amongst the children and at least provides a bit of comic relief, disappointing for a story that has integrated its tale and characters into the hearts of so many. Yet even though the rest of the plot is quickly spun, it lends it-self well to a beau-tifully crafted Quidditch game, an ominous troll, and more heart-warm-ing Hagrid mo-ments. As the plot thickens, so too do the characters with Hermione’s impetuous spirit shining through and the bond of friendship between the youngsters deepening. With only a few disappointing effects, such as a poorly crafted cen-taur (Can you say Clue of the Ti-ntum?), and a seriously cut short climax, Potter is an entertaining film that is beautiful to watch. Overly long at times and under-developed, Harry Potter and the Sorcerer’s Stone still delivers. But for those of you who first read this delightful novel, which soared to our wildest magical aspi-rations, be prepared to accept the fact that nothing is as reliable as good of imagination. Potter prom-ises to make Warner Bros. a cau-dron full of money, but this is thanks to Rowling’s talents as a writer, not Hollywood’s talents at production.

This week, I’ve learned two im-portant things. First of all, I learned that there are times when impetu-ous behavior might be suboptimal. This realization is crushing, I know. Secondly, I learned that contrary to what MacGyver would like you to believe, it’s never quite as simple as choosing between the red wire and the blue wire. Don’t worry. It’s not as though I chose the wrong wire and rendered my car undriveable. Quite the contrary...I helped one of my best friends render his car un-driveable instead. I suppose these realizations came after a long chain of mishaps that could have been parried off with a little forethought on my behalf, or even with that of the people around me. This week, I’d like to compare the pros and cons of impetuous behavior.

I think the obvious pro to im-petuous behavior is the fact that there’s never a need to worry about anything that you do. For example, everybody loves to play darts. The impetuous soul understands why darts would be a much more fun and social sport if you were to play it drunk and blindfolded in downtown Singapore. On the other hand, those with a tad more restraint pon-der playing darts with Two Bits mon-ey, and they can’t help but think, “what about the gratuitous canings that occur in Singapore?” Sure, play-ing darts my way increases the chal-lenge and the rush by many orders of magnitude, but some people like to show a little forethought before they start tossing pointed objects in a place reputed for giving fines for not flushing public toilets. I suppose that the whole can-ing thing might make you cease your impetuous behavior, but let me remind you of a man who didn’t back down on his impetuous con-vidions when ghosts were trying to overtake Manhattan back in 1984.

That hero of impetuous behavior is Dr. Venkman from the Ghost-busters. Egon told him not to cross the streams, but when the going got tough, and they are about to be obliterated by some moldy Sumeri-an god in a spandex catsuit, he de-cided to throw caution to the wind and cross the streams. Not only did he manage to waste a minor deity, but he got a date with Sigourney Weaver. That, if anything, is a good reason to be impetuous.

This is not to say that being impetuous is the only way to live your life, though. For every person opening, and then not have the com-mon courtesy to tie it into the body of my column. Unlike some of those warehouse-club columnists, I won’t waste your time with my bait-and-switch words, so I would like to take this opportunity to share with you how impetuousness with red and blue wires can ultimately lead to sub-Macguyverish results, ending in an unstartable Mazda and asking a complete stranger for a ride back to school.

In a random trip to Sam’s with a friend, we discovered that you can buy a remote keyless entry kit for a mere thirty bucks. Seeing as he al-ready has power locks, we thought that this purchase would be well within the scope of our geekiness. Sadly, though, it wasn’t like MacGyver would like us to believe. Sure, there was a red wire and a blue wire, but there was also a blue-red wire, a red-blue wire, and about twenty others. Needless to say, the poor car ended up unstartable, and to top it all off, we didn’t have the use of my truck, since he’d driven. The lack of forethought led us to sheepishly ask his next-door neigh-bor to give me a ride back to Tech so I could regain mobility. I sup-pose this teaches us all the valuable lesson that a little impetuous bеhavior with a red wire and a blue wire will ultimately lead you to blow six consecutive fuses and beg a stran-ger for a ride.

I suppose we can all consider this to be a rebuilding week. From my personal experiences, I think that it’s safe to say that a little im-petuous behavior is good for the soul, but unfortunately not for the GPA, the wallet, or the afternoon of being a shark-tide mechanic. Until next week, this is the Two Bits Man offering a big thank-you to the stu-dent who took pity and gave me a ride back to Tech.

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Harry

from page 19

The impetuous soul understands why darts would be a much more fun and social sport if you were to play it drunk and blindfolded in downtown Singapore.
Green Day

go beyond certified gold.

Green Day’s remarkable accomplishment (or blasphemy) is their mainstreaming of punk rock music. Many in the current college generation have fond recollections of Green Day’s simple and angry melodies capturing the spirit of the time and being ever so relatable. However, as the Band and the generation that made them a success matured, their paths have diverged. Listening to International Superhits is, for the most part, an exercise in nostalgia.

The new tracks added for International Superhits are both worth a listen but probably not fifteen dollars. “Maria” is another fast-paced catchy collection of riffs that you’ll swear you’ve heard somewhere before. “Pop-Rocks and Coke”, definitely the stronger of the two new tracks, is a feel good, acoustic number that has a somewhat fresh and highly listenable sound to it. Otherwise, it is hard to listen to too much of even the best Green Day music in one sitting. You might find yourself listening to one of your old Green Day favorites but be unable to sit through the entire two and a half minute length of the song without skipping ahead to the next track and giving yourself a break from the monotony that you once loved.

Green Day’s ‘International Superhits’ is available in record stores nationwide.

Paul

about kid who wouldn’t talk at school for a year.

He explains, “I started to lose my voice. I thought oh my God, nevermind, don’t panic. So I came to LA with my voice in quite a rough shape and decided to do the easy songs first, just to get the tracks down. But then I ended up just letting loose on one song, this monster ten-minute song called ‘Rinse the Raindrops,’ where I really ripped it, and it all came good. It’s a nice quality, if you can get it, a rawness. Driving Rain is a pleasant listen for rainy Sunday afternoons as a background distraction; thought provoking and heart-wrenching the album is not.

McCartney’s Driving Rain is available in record stores nationwide now.
### The Live List: 11/16 to 11/23

**CFS STANDING (370 Rockwell Ave.)**
(404) 237-7657
**COTTON CLUB (112 Luckie St.)**
(404) 685-1193
**EDDIE'S ATTIC (515-B N. McDonough St.)**
(404) 681-3600
**MASQUERADE (695 North Ave.)**
(404) 873-3607
**COTTON CLUB (152 Luckie St.)**
(404) 685-1232
**UNDER THE COUCH (Couch Bldg.)**
(404) 681-9018
**SMITH'S OLDE BAR (1580 Piedmont Ave.)**
(404) 233-7699
**ROXY (3114 Roswell Rd.)**
(404) 233-7699
**SANDY'S O'CEANSIDE (180 Redondo Ave.)**
(404) 685-1522
**ROXY (3114 Roswell Rd.)**
(404) 685-1522
**UNDER THE COUCH (Couch Bldg.)**
(404) 681-9018
**SMITH'S OLDE BAR (1580 Piedmont Ave.)**
(404) 233-7699

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### Amélie French cinematic delight

**Movie:** Amélie

**Genre:** Foreign

**Director:** Jean-Pierre Jeunet

**Distributor:** Miramax Zoe Films

**Rating:** ★★★★★

**Engineer:** How many couples are currently having orgasms? Fifteen, according to Amélie, played by the striking Audrey Tautou, title character of Jean-Pierre Jeunet’s new movie. Bearing the weight of American cinema, with the immediately-accessible humor of *There’s Something About Mary*, Jeunet’s movie has the highest degree of concentrated wit and joy to reach theatres in years.

**STAC:** Finally, *Amélie* has reached our shores upon a wave of critical acclaim. Filmed in over 80 locations throughout Paris, Jeunet’s film is a sumptuous blend of writing and cinematography. *Amélie* never skips a beat in realizing the director’s unapologetic romanticization of a city, her people and the inexplicable trapings of the human heart.

**Engineer:** Uh-yeah, what my STAC associate said. If you want to get away from your CS project or the hot social scene of the Student Center, set up in a romantically-enticing bistro, this movie records the escapades of several couples in love.

**STAC:** Oh, Jon, why must you always fall back on such tired dialects of film genres? There is no need to pigeonhole *Amélie* as a ‘date film.’ To make such a categorically limiting claim would be as naive as to endorse a film such as *Fight Club* as a simple example of late nineties masculine angst. So many recent romantic comedy vehicles, such as *Serenity*, rely on the undeniable charisma of its actors to carry an otherwise tired and predictable plot. Jeunet takes on a whirlwind journey through the serpentine arc of his Parisian odyssey, celebrating the very spirit of a country that inspired the phrase *je t’aime.*

**Engineer:** Maybe I am pigeonholing this movie, but I hardly think it’s fair to eliminate the possibility that it may in fact be a ‘date flick,’ given that its plot does analyze the romantic entanglements of several unique Parisians. The characters are certainly strange; from the jealous ex-boyfriend who is only happy when popping bubble wrap to the hypocritical tobacco clerk who harbors more sexual repression than the entire CoC. This movie has characters as colorful as PowerPoint slides.

**STAC:** No reason to wax into hyperbole my friend: more repression than the entire CoC? I’ll give you Bogs, maybe. Seriously though, the characters are wonderfully developed and the judicious use of special effects is both surprising for the genre and wholly appropriate in both timing and execution.

**Engineer:** In fact, the only aspect of the movie that was more profitably executed than the soundtrack, Yann Tiersen’s original score concisely showed the emotions of the characters.

**STAC:** I concur. Tiersen elegantly punctuates the futilities of characters, aiding their development to a point of complexity similar in scope to a Jane Austin novel. Truly a rare five star gem.