

## ENTERTAINMENT

Technique • Friday, September 22, 2000

## Maximus, Maximus!

The Student Center Movie Committee presents Russell Crowe in *Gladiator* Friday and Saturday at 8:00 p.m. in the Student Center Theater. The cost is \$2 with a student ID, \$3 without.



## No home runs or strikeouts for Fastball's latest at-bat

By Alan Back

*Was insane before insane was cool*

Artist: Fastball  
Title: *The Harsh Light of Day*  
Label: Hollywood  
Genre: Rock/Pop  
Tracks: 12  
Rating: ★★☆☆

Two and a half years ago, the Austin trio Fastball struck gold on the modern rock airwaves with the maddeningly catchy single "The Way." People either loved the song or hated it, but it drew attention to the band and their 1998 album, *All the Pain Money Can Buy*. Tony Scalzo (bass, vocals), Miles Zuniga (guitar, vocals), and Joey Shuffield (drums) proved that they could put together a pop song with a hook big enough to snag just about any ear they wanted.

Not a lot has changed since then. *The Harsh Light of Day's*

12 cuts average out at three and a half minutes each, so the three players have to work fast—and they do. "You're an Ocean" jumps into high gear almost from

Fastball's new album sticks largely to familiar territory, not quite taking off but not crashing and burning either.

beat one, with a barrelhouse piano clamoring behind Zuniga's guitar and Scalzo's wordplay. Pay attention to "Love Is Expensive and Free," a bossa nova-laced cut that features plenty of strings

(including six from guest Brian Setzer).

A few bar tunes make their way into the mix. "Morning Star" starts off sounding like the background noise at a deranged French café until Scalzo and company drag the song into the nearest beer joint. The rowdy feel continues with the next track, "Time," with a jangly guitar line that carries strong echoes of the late-model Beatles or U2.

Ignore the opening cut, "This Is Not My Life," a scrambled collage of loops and samples, and the string-heavy "Wind Me Up." This second track, easily the least pop-oriented one of the bunch, teeters on the edge of becoming overblown and slips out of gear enough times to make listening to it a hard slog. But the disc's last two songs—one expansive and bluesy, the other falling into

See *Fastball*, page 22



By Danny Clinch / HOLLYWOOD RECORDS

Following up on the success of the breakout single "The Way," Fastball (Joey Shuffield, Miles Zuniga, Tony Scalzo) returns, hooks in hand, with a new album, *The Harsh Light of Day*.

## Feature Photo Drama Tech



By Daniel Uhlig / STUDENT PUBLICATIONS



By Daniel Uhlig / STUDENT PUBLICATIONS

Top: Kit FitzSimons and Jill Adams rehearse a tense and emotionally charged scene from "The Monkey's Paw." Bottom: Owen Barnett shrinks from David Neves's kiss in "A Little Death." These shows will both be performed by the DramaTech Theatre on Friday, October 6 and Saturday, October 7 at 8:00 p.m. For tickets or other information, call DramaTech at (404) 894-2745.

## 'Legends' goes another round

By Josh Kelley

*Jooosh, Jooosh, Jooosh...*

MPAA Rating: R  
Starring: Joseph Lawrence,  
Jennifer Morrison  
Director: John Ottman  
Studio: Columbia Pictures  
Rating: ★★☆☆

The highly hyped *Urban Legends: Final Cut* actually lived up to its name. Geared towards the high school and college age groups, the film brings to life stories you've heard from a friend who has this friend, whose brother's roommate's sister's... well, you get the idea.

The setting is a film school where several students are working on their theses. The students are competing and trying to make the best film in order to receive the prestigious Hitchcock Award.

In this case, you wouldn't want to have the best film. Trust me, it will all make sense in the end.

With a little help from the security guard of the original *Ur-*

*Urban Legends: Final Cut* is worth seeing, but don't expect to be reeled in a second time.

*ban Legends*, Amy (Jennifer Morrison) decides to make her film about some of these myths—all of which were conveniently not included in the first film.

The making of Amy's movie coincides with the killings of sev-

eral of the students, but surprisingly, not all of the killings are directly in urban legend format. This gives a nice break from the some of the hokey ways of killing people. Some of the legends were a little less blatant than the first film, but if you're buying your ticket for the cringe factor, the "roofies leading to kidney removal" story should be the highlight of the film.

The movie is surprisingly suspenseful, creating situations such that at any given minute during the movie you are absolutely positive that you have the masked murderer figured out...until the next scene where you promptly change your mind and lean to your friend and say "I knew that was coming." Yeah right.

*Final Cut* has the kinds of

See *Legends*, page 22

## 'Woman' is cute, feel-good fun

By Casey Fiesler

*Next time she'll write a byline*

MPAA Rating: R  
Starring: Penelope Cruz, Murilo Benicio  
Director: Fina Torres  
Studio: Fox Searchlight  
Rating: 3.5 stars

Though its title may suggest something a bit racier, the simplest word to describe *Woman on Top* would be...cute. In fact, the film would seem surprisingly similar to a Disney movie if it weren't for the few well-placed sex scenes that help this film earn its R rating. This rating is really a shame—and in my opinion, unnecessary—considering that it could have been a good story for teenage girl moviegoers.

The heroine of our story, Isabella (played with delightful sincerity by Spanish actress Penelope

Cruz) is blessed with stunning beauty and a gift for the art of cooking, but cursed with debilitating motion sickness. This ailment affects her entire life, because in order to control it,

*Woman on Top* is a lot of fun, and a good bet for the romantic and young at heart.

she must always be in control of her movement (hence the movie's title). She finds herself in a marriage full of passion, but feels stifled cooking for her husband Toninho's small restaurant in Brazil. After catching him in bed with another woman—"A man

needs to be on top sometimes!" he laments—she leaves him and escapes to San Francisco.

There, a seemingly magical luck surrounds her as her two gifts help her steal the hearts of complete strangers and snag her own television cooking show. A fairy-tale romantic chase ensues as Toninho (constantly accompanied by traveling troubadours) tries to win her back. Though this movie's plot seems contrived and unoriginal at times (boy meets girl, boy cheats on girl, girl leaves boy), there are enough pleasant surprises to make it somewhat unique.

Both the cast and crew are primarily Spanish or Latin American, and much of the film was shot on-site in Bahia, Brazil. This, combined with the soundtrack of traditional Brazilian music and

See *Woman*, page 23

# 'Evil Dead II' DVD features spectacular video, fun extras

By Jayson Wehrend  
How does he do it?

**Movie:** Not too long ago I reviewed a movie called *Army of Darkness*. It followed the continuing adventures of a man named Ash as he fought the terrors of the Deadites. But how did a simple S-Mart employee get to be the shotgun-toting, chainsaw-wielding badass that we all know from *Army*? Sure, the movie has a brief flashback to catch up the newly initiated but what about the whole story?

*Evil Dead II: Dead By Dawn* is actually set before the events in *Army of Darkness*. Believe it or not the whole series is actually a trilogy going from *Evil Dead*, to *Evil Dead II*, to *Army of Darkness*. I've always recommended that people first see *Army*, because it has much better special effects, it's a more recent film, and it seems to be a little easier to get into. If you can stomach *Army*, then there is a good chance you are ready to move on to *Evil Dead II*.

*Evil Dead II* relates how Ash first encounters the evil force behind the Necronomicon. Seeking a romantic getaway with his girlfriend, he sweeps her away to an "abandoned" cabin, where he unwittingly releases the ancient evil and is forced into the unlikely role of hero. After beheading his girlfriend with a shovel (it's ok, she was possessed), Ash wages a battle to maintain his sanity all alone in a haunted cabin. Fortunately, a few expendable extras show

up and give Ash the time he needs to start fighting back. With over-the-top gore and a twisted sense of humor, *Evil Dead II* is not a movie for everyone. Only a certain type of person can actually appreciate the humor of watching a man get drenched in a couple of hundred gallons of fake blood (no exaggeration).

**Video:** Sometimes I just don't

If you can stomach *Army of Darkness*, then there's a good chance you're ready to move on to *Evil Dead II*.

understand DVDs. Through some magical process, this movie was given the whole THX treatment. If someone had told me this a year ago, I would have laughed in their face. How could this slapstick horror flick be given the prestigious THX certification? I wouldn't have even believed that there was a print of this film in existence that could be used to strike a new transfer. But through some otherworldly means this movie has been given a new lease on life.

As I watched the beginning, I had to do a double take. This was

not the movie I was familiar with. I was used to muddy colors, bad tracking (go VHS!), and indecipherable black blobs. Now I was in unfamiliar territory. The image quality was quite a surprise for me. I don't think the original film elements looked this good when they filmed it.

I was particularly shocked when I came to the realization that the image was better in some parts than my Braveheart disc—talk about an unsettling thought. Colors come out very well despite the relatively gloomy backgrounds. Ash's shirt (what you can see through the gore) is a nice solid blue and all the various liquids come out in vibrant reds, greens, and blues. The work that must have been done on this film was amazing—it was a wonderful payoff for eager fans looking forward to a new print.

**Audio:** Another thing fans have been salivating over has been the 5.1 audio track on this disc. *Evil Dead II* was originally recorded in mono, so this new track represents quite a leap in sound depth. There has been an ongoing debate as to whether sound remixes are a good thing or not. I tend to lean towards them being a positive if they are done properly.

As a new audio mix, this disc has its benefits and problems. First of all, the sound effects are recreated with an amount of spatiality that I wouldn't have expected. When Annie's father is pushing his way into the mortal realm, all of the loud

noises jump from speaker to speaker. Thuds and explosions are recreated neatly through the subwoofer. When the evil force chases Ash through the woods the sound fills in well through all of the speakers. Sound pours out at all the right places supplemented by a good amount of bass—overall a very promising start.

However, there is an inherent

Sound pours out at all the right places supplemented by a good amount of bass—a promising start.

problem with movies recorded in mono. No matter what you do to the audio mix, the dialogue always sounds like it's still in mono. This movie suffers particularly badly from that problem. Many times during screaming scenes (of which there were many), the sound would begin to distort and get staticy. Since the sound effects were so full, the thin dialogue stood out all the more.

**Extras:** Although it's not really an extra, the packaging of *Evil Dead II* was so good that I can't help but comment. As a limited edition, this disc comes in a nice collector's tin complete with 5" X 7" movie poster

replica, 48-page booklet, and jewel case for the disc. The cover art on the tin is new and looks good, a nice change from a plain old plastic case.

First and foremost among the extras is the feature length commentary by star Bruce Campbell and director Sam Raimi, as well the co-writer, and special effects guy. These guys have a blast reminiscing about their movie. Sam and Bruce are by far the most entertaining of the group, constantly teasing each other and talking about the various torments on the set.

The other writer doesn't talk too much, but when he does, it's usually about how one part or another of the story was changed as they started filming. The special effects guy discusses how the shots were managed. Surprisingly, all of the special effects shots were rather involved and clever in their own way.

For a more in-depth look at the special effects, a 30-minute documentary called "The Gore, the Merrier" is included. It offers a very entertaining look at how all of the shots were completed, as well as a few scenes that were filmed but never made it into the movie. At the very end of the featurette is a special treat—another movie! In true horror fashion, it is titled "Evil Dead Baby." I assure you that even the bravest man will be huddled up in terror from this brief yet intense film.

See *Evil Dead*, page 25

# Fortunately *not* a menace to society

By Marcus Kendall  
Entertainment Staff

Artist: OPM  
Album: *Menace to Sobriety*  
Studio: Atlantic  
Genre: Ska-Punk  
Tracks: 14  
Running Time: 44:44  
Rating: ★★★

We've seen it all before—a few Southern California guys who love to rock end up making a quick jump into the national spotlight. After Sublime, Offspring, the Red Hot Chili Peppers, and friends, it's OPM's turn. Matthew (a.k.a. Shakey Lo the Kreation Kid), John e. Necro, and Casper (a.k.a. Geoff Turney) are the trio behind OPM's debut album, *Menace to Sobriety*.

From the name, you can tell these guys have a twisted sense of humor and aren't afraid to offend a few people. Listening will confirm this first impression with songs about alternative lifestyles and interludes called "Punanny" and "Rage Against the Coke Machine." It's a sound that could be mistaken for the spawn of Sublime, and though these guys do admit to being influenced by that group, there is no mistaking OPM. Their songs range a bit out of the typical Sublime sound and include slices of reggae, hip-hop, rock, ska, Latin, and rap.

It's all pretty easy listening. Practically every song has a light, catchy sound and each has the potential to get stuck in your head longer than the material from the last test you took. Beforewarned however, OPM isn't Mozart (or Sublime for that matter) when it comes to being musical geniuses. All the songs are extremely simple and could probably be mastered by most high school garage bands. Of course, does that really matter if it sounds good?



By Sean Murphy / ATLANTIC RECORDS

Matthew, John e. Necro, and Casper are the three members of OPM. The Sublime-esque sound on *Menace to Sobriety* should please most listeners.

The song that put these guys on the map was the radio-friendly "Heaven is a Half Pipe." This skateboard anthem is a feel-good song that makes you want to sing along. It describes all the hassles skateboarders get from the public when trying to skate; basically, being dead but able to skate in heaven is better than trying to skate on earth.

"Better Daze" is one song that really stands out. At first you'll swear Everlast squeezed in a track on the album; by the end you'll wonder what hole Fred Durst popped out of. It's another song that works on melody and not on complexity.

Another great track is "El Capitan." This is the ode to everybody's

favorite captain—yep, you guessed it, Mr. Morgan. This is a catchy song with great lyrics. One of the best lines in the song is, "As a real life person he wasn't much fun, but he sure made a good-ass bottle of rum." I bet a few people might agree with that.

I expect OPM to lurk on the radio and MTV for a while due to their knack for writing easy-listening songs. *Menace to Sobriety* isn't an album that will win any Grammy Awards, but it may end up selling quite a few CDs. I'm sure that's just fine with them.

For more information, visit OPM's website at <http://www.opmden.com>.

## A loud alternative to studying...

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9/28—16 Horsepower, Slim Cessna's Auto Club

Web site: [www.conspro.com/cottonclub.htm](http://www.conspro.com/cottonclub.htm)

### DARK HORSE TAVERN (816 N. Highland Ave.) (404) 873-3607

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9/23—Rev 7, Metrosene, Sonomama  
9/27—Remi  
9/28—Dying Myth, Blindspot, Something 5  
9/29—Cool for August, Crave, Friends of the Family

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9/22—Tyro, Telepathics, Silent Kids  
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9/27—Down by Law  
9/28—Cricket, Modeltones, Kickstand  
9/29—El Caminos, Candela, Helgas

Web site: [www.echostatic.com/echolounge](http://www.echostatic.com/echolounge)

### EDDIE'S ATTIC (515-B N. McDonough St.) (404) 377-4976

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9/23—Billy Pilgrim, Greta Lee  
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9/27—Andrew McKnight, Mary Byrd Brown  
9/28—Fountains, Adam Payne  
9/29—Halcyon, Michelle Penn

Web site: [www.eddiesattic.com](http://www.eddiesattic.com)

### MASQUERADE (695 North Ave.) (404) 577-2007

9/22—Zakk Wylde and the Black Label Society, Crowbar, Sixty Watt Shaman  
9/23—Kings X, Pokunk, Sea of Souls  
9/24—Nothingface, Amen, Non-Point, Munkigrip  
9/28—Pretty Vacant, American Psycho  
9/29—Falling Up, Monochrome, Staryard, I.P.S.

Web site: [www.masq.com](http://www.masq.com)

### RED LIGHT CAFE (553 Amsterdam Ave.) (404) 874-7828

9/22—Acoustic Room, Curtis Jones  
9/23—Tim O'Brien, Darrell Scott  
9/24—Boubacar Traore  
9/28—4th Root

9/29—Ruby Mango, Calliope Fair

Web site: [www.redlightcafe.com](http://www.redlightcafe.com)

### SMITH'S OLDE BAR (1582 Piedmont Ave.) (404) 875-1522

9/22—Tommy Thompson Band, Five Pound Bass, John McVey  
9/23—Dezeray's Hammer, Cool for August, Film  
9/24—Tahiti 80, Ramadamafia  
9/25—Lickety Split, Longwave, Cat Size Thrill

9/26—Ian Moore, Will Hoge  
9/27—James McMurtry, Monte Montgomery

9/28—Yonrico Scott Band, Jacob Fred Jazz Odyssey  
9/29—David Ryan Harris and John Mayer, Will Kimbrough

Web site: [smithsoldebar.citysearch.com](http://smithsoldebar.citysearch.com)

### STAR BAR (437 Moreland Ave.) (404) 681-9018

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9/23—Candy Kane, Amy Pike  
9/27—Smithwick Machien, Ramadamafia, Punchy

9/28—Transmitter, Squeezebucket  
9/29—Countdown Quartet, Hobex

Web site: [www.cloun.com/starbar.html](http://www.cloun.com/starbar.html)

### VARIETY PLAYHOUSE (1099 Euclid Ave.) (404) 521-1786

9/22—Leon Redbone  
9/23—Yo La Tengo, Versus  
9/27—Jefferson Starship Acoustic Explorers  
9/28—Seven Nations

Web site: [www.variety-playhouse.com](http://www.variety-playhouse.com)

To find out where your favorite bands will be playing next, pay a visit to the *Tourdates* Web site ([www.tourdates.com](http://www.tourdates.com)), or cruise over to *Pollstar* ([www.pollstar.com](http://www.pollstar.com)). Also check out the 99X Sound Menu in this week's issue of *Creative Loafing*.

## JUST SAY YES TO DATING

*Come on! It will be good for you!*

this has been a public service announcement brought to you by the *technique*

**This week on GTCN**

By *Rebekah Bardwell*  
GTCN Correspondent

*Flava 101* brings you inside the Dew Pirate Radio Truck, also known as “the Green Machine.” D.J. Logic rips it on the turntables while students sip free Dew.

*Phat Videos* Kara takes you to the newest camp at Tech—Paul Hewitt’s basketball camp. She shoots with campers and asks what they like best about the camp. Highlighting the show are new assistant coach Clifford Warren and fourth-year guard T.J. Vines.

*Flava 101* shows Mondays at 3 and 7 p.m. and Thursdays at 7. *Phat Videos* shows Mondays at 3:30 and 7:30 p.m. and Thursdays at 7:30 on GTCN’s Channel 21.

**Legends** from page 19

plot twists you’ve come to expect from a modern horror film. Of course I won’t tell you the details of these plot twists, but the film is worth seeing, if only for entertainment purposes. While it could stand to have some more blood and guts, the film contained a good mixture of comedy and suspense. I even admit that I was startled a few times. Don’t dig too deep into its meaning. Just enjoy. And speaking of enjoying, the best-recognized name in the cast, Joey Lawrence, doesn’t even play that big of a part, and he doesn’t speak that wonderful exclamation for which he is so well known.

Go see *Urban Legends: Final Cut*. People will talk about the urban legends in the movie for a while. It’s worth seeing to satisfy your curiosity about how they made the sequel, but don’t expect to be reeled in a second time.



By Michael Gibson / COLUMBIA PICTURES

Jennifer Morrison plays a student filmmaker making a movie about—you guessed it—urban legends. Joey, er, Joseph Lawrence costars as a friend.

**Fastball** from page 19

an acoustic shuffle groove—redeem these missteps and provide a good, mellow counterpoint to what came before them.

The standout track is “Funny How It Fades Away,” which features Scalzo and Zuniga on vocal duties. By the time all the parts (including enough strings to fatten the sound, but so many that it drowns) come in, the result feels very much like the sort of art rock Rush was doing around 1978. Like “Wind Me Up,” this one also veers away from the realm of the radio friendly; the difference is that “Funny” is solid enough to stand on its own.

You won’t find any musical masterpieces or profound meditations on *The Harsh Light of Day*. What you will get is a collection of songs that have enough drawing power to make you pay more attention to them than to your beer or dinner.

**STUDENT PUBLICATIONS**

Student Services Building,  
Room 137

**Technique**

The South’s Liveliest  
College Newspaper  
[cyberbuzz.gatech.edu/technique](http://cyberbuzz.gatech.edu/technique)

**T-Book**

An on-line student survival guide.  
<http://cyberbuzz.gatech.edu/tbook>

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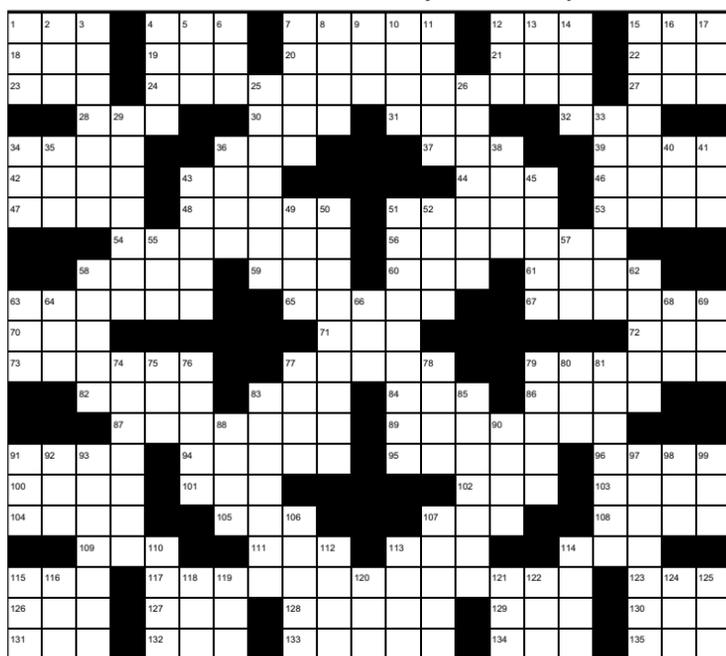
[editor@blueprint.gatech.edu](mailto:editor@blueprint.gatech.edu)

literary & art magazine

[cyberbuzz.gatech.edu/erato](http://cyberbuzz.gatech.edu/erato)  
[dspubera@prism](mailto:dspubera@prism)

“Jody, my sliver boxes are empty. Come here and start talking.”

**Crossword** You may have a point



By **Kit FitzSimons**

*It's the fourth down: time to point*

**ACROSS**

- 1. Josh around with
- 4. Swab the decks
- 7. Al and Tipper, e.g.
- 12. DI x II
- 15. Introverted
- 18. (We) exist
- 19. Winning number?
- 20. Throw out
- 21. Tic-tac-toe line?
- 22. Slapstick projectile
- 23. Perfect dive
- 24. Identified in a lineup (3 wds)
- 27. Takes five instead of two
- 28. \_\_\_\_\_ kwon do
- 30. "Raggedy" doll
- 31. Matador's praise
- 32. Disney's monkey-gone-elephant
- 34. Gnash, as teeth
- 36. \_\_\_\_\_, *amas, amat...*
- 37. Sphere
- 39. Used car sign (2 wds)
- 42. What some live in and others put behind them
- 43. Honest prez
- 44. Vegas opener?
- 46. Vegas game of chance

47. Naysayer's stance

- 48. "Let's \_\_\_\_\_!" ("Charge!") (2 wds)
- 51. Application's direction
- 53. Sporty station
- 54. Spanish "penny"
- 56. Hogs and sows, e.g.
- 58. Secret rival
- 59. Prefix for graphic or metric
- 60. King's killer and kin
- 61. White whale watcher
- 63. Action movie musts
- 65. R.L. of horror
- 67. \_\_\_\_\_ Crüe
- 70. Aussie ostrich
- 71. Slice of butter
- 72. Rack up a tab
- 73. Pele's forte
- 77. Sonny and Cher, e.g.
- 79. Word before ball or case
- 82. Cockney's order to pull?
- 83. Luau dish
- 84. They rule the skies? (abbr)
- 86. Akin to
- 87. Spear
- 89. Habit-forming locale?
- 91. "And your little dog too!" little dog
- 94. Treat as 100 ACROSS
- 95. Signs the release form
- 96. Opposite of can

- 100. Golden Calf, i.e.
- 101. Permit
- 102. Pulls a prank, perhaps (abbr)
- 103. Co.s
- 104. Measly
- 105. Bawl
- 107. Pea's place
- 108. Annoying insect
- 109. Pa. & B. & O.
- 111. Suffix for human or aster
- 113. Slick back
- 114. "Eureka!"
- 115. Lace
- 117. Source (3 wds)
- 123. Great outdoors store
- 126. Got a blue ribbon
- 127. Annoy
- 128. Old farmer's catch-all phrase?
- 129. As well as
- 130. License censor
- 131. Woody Allen as "Z"
- 132. Type of shirt
- 133. Keep short?
- 134. Use cash or credit
- 135. 006 or 007

**DOWN**

- 1. Kit's partner
- 2. Anger
- 3. Where to go at 2:30?
- 4. Sulk
- 5. Yoko of singing fame
- 6. I.M. of architecture fame
- 7. "I can't \_\_\_\_\_ satisfaction!" (2 wds)
- 8. Place to raise some dough?
- 9. \_\_\_\_\_ of (free from)
- 10. She pined for Narcissus
- 11. *Papier* mate
- 12. Answer to "How Now, Brown Cow?"
- 13. Reminder that you 72 ACROSS
- 14. Itty bitty bit
- 15. Newlyweds, i.e.
- 16. Painted over
- 17. "But of course!"
- 25. "Hello, my name is..." sticker
- 26. Falconer's friends
- 29. Famous fictional Finch
- 33. Sets the 8 DOWN to (2 wds)
- 34. Student's stat (abbr)
- 35. Had on, as a show
- 36. Help in a heist...
- 38. ...and where to do so
- 40. Programming's opp. of output

- 41. Momma's boy
- 43. \_\_\_\_\_ Scott (women's college)
- 45. Vapor, perhaps
- 49. Nights before
- 50. No longer a concern (2 wds)
- 51. \_\_\_\_\_ return (too late to chicken out) (3 wds)
- 52. Religious ceremony
- 55. Before, poetically
- 57. Sigma's predecessor
- 58. Nugget dip
- 62. 82 ACROSS speaker, perhaps
- 63. These'uns, to Parisians
- 64. MD grp.
- 66. Jeff's 'Jurassic Park' role
- 68. Dolly or her clone
- 69. As of now
- 74. Flat-out flatterer
- 75. Madonna role, for short
- 76. Have lots of fun
- 77. Make water hot
- 78. Iowa Indians
- 79. Wish well of, as a marriage
- 80. Lung need
- 81. (Blown) to kingdom come (hyph)
- 83. Nolte army movie
- 85. French mouse of juvenile fiction
- 88. Divorcées
- 90. Bronx's Boys in Blue (abbr)
- 91. Allen of 'Home Improvement'
- 92. Keats creation
- 93. Downpour
- 97. Guts
- 98. Logo is a dog and phonograph
- 99. Superlative suffix
- 106. Emulates Dracula
- 107. Famous Texan Ross
- 110. Type of skewer
- 112. Nike slogan part (2 wds)
- 113. Enter (2 wds)
- 114. See 30 ACROSS
- 115. Delta rival
- 116. Charged particle
- 118. Vein contents
- 119. "I 86 ACROSS \_\_\_\_\_!"
- 120. French fire
- 121. "Khaki-a-gogo" advertiser
- 122. \_\_\_\_\_ skinny minute (2 wds)
- 124. Shock wave that KO's TVs (abbr)
- 125. Word after poison or before league

*Answers on page 24.*

**Woman** from page 19

shots of Latin food that looks so appealing you'll wish someone had invented smell-o-vision, makes *Woman on Top* one of the most effective Latin-influenced films shot in English that I've ever seen. Though all of these Brazilian characters speaking to each other in English would normally seem unrealistic, the movie solves that problem by having an English-speaking narrator.

In fact, this narrator's character is one of the most pleasant surprises in the movie. You may remember Harold Perrineau Jr. as Mercutio in 1996's *Romeo + Juliet*. His five-minute drag performance in that movie was probably the highlight of the entire film, so his role as Isabella's cross-dressing best friend Monika (the narrator) really stands out. The flamboyant character adds the perfect amount of humor to any scene, and Perrineau's performance is brilliantly comical, without seeming over the top. This character alone warrants seeing the movie.

Other performances stand out less, but show promise. Cruz was perfectly cast as the beautiful, naïve cook. She carries herself with a modesty that is befitting to Isabella, and her performance brings a whole new meaning to the term "hot" peppers (you'll understand what I mean when you see the film). Her thick accent adds both authenticity and a sultry air to her character, though at times she is difficult to understand. Murilo Benicio, with a previous repertoire of primarily Brazilian TV series, plays her husband Toninho. He pulls off a decent performance for his first English-speaking role, but his character often comes across as annoying.

The plot moves slowly at points, so this is not a film for the easily bored or the action-seeker. However, *Woman on Top* is a lot of fun, and a good bet for the romantic and young at heart.



# Nina Gordon palatable even without Veruca Salt

By Jon Kaye  
It really didn't suck!

**Artist:** Nina Gordon  
**Title:** *Tonight and the Rest of My Life*  
**Label:** Warner Bros.  
**Genre:** Soft Rock  
**Tracks:** 13  
**Rating:** ★★★★★

While Veruca Salt was most known for its assertive lead singer, Louise Post, the band's two most successful singles were both products of the their guitarist and co-founder Nina Gordon. As the creative force behind *Seether* and *Volcano Girls*, Gordon established herself as an effective lyricist of alternative rock.

After two successful albums, Gordon left the Chicago-based band to pursue a solo career. Two years after the break, Gordon released her first solo album, *Tonight and the Rest of My Life*. The decidedly soft-rock album takes a radical departure from the rambunctious sounds she produced in the early 90s.

This album is particularly surprising in how musically regressive it is—most of the tracks are slow love ballads that would fit perfectly at a 1983 high school prom. Marked with quiet, steady drums and unassuming guitars, this is the type of album that you could safely play in your office without bothering your co-workers. The album is so profoundly retro that even the cover art

exudes the ambience of the late 70s and early 80s. To further the mystique, Gordon ends the album with a cover of the popular standard "The End of the World."

While Nina Gordon's music has a definite 1983 flavor, *Tonight and the Rest of My Life* is a bad album. In fact, the contrary is true. Gordon's lyrics are honest and heartfelt, and most of the cuts have infectious tunes that one can easily hum. Furthermore, Nina Gordon has a beautiful singing voice, arguably superior to her former partner.

While the whole album is respectable, a couple tracks really stand out. The lead song, "Now I Can Die" features artful blues guitar and a tune with which you will feel com-

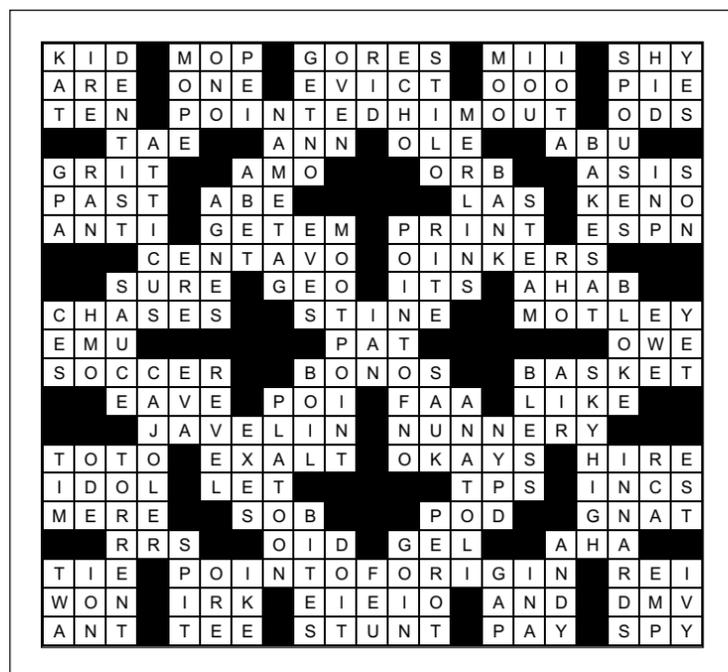
pelled to hum. Another one that catches the listener is "Horses in the City." If there were any song on the album that did capture some of the Veruca Salt sound, this would be it. The song inherits the same style that Gordon's former band would use during a slow piece.

If you had to find an adjective to describe *Tonight and the Rest of My Life*, it most assuredly would not be thrilling. The entire album is slow and dreamy as Gordon spends the entire album singing of her romantic musings. Nonetheless, Gordon has honed her soft style to a point that it could even please those most opposed to soft rock. In short, the album may lack pep, yet it makes up for it through Gordon's talent.

## Evil Dead from page 20

Just like in the *Army Director's Cut*, a stills gallery is included, with scenes from the movie, the filming, and a few FX shots. There are even a couple pictures of the scenes that never made it into the film. One unique thing they chose to include was a preview of the new *Evil Dead* PC game. It only shows the opening sequence, but was a nice inclusion nonetheless.

The rest of the extras are pretty standard stuff—a theatrical trailer and some talent bios. Altogether, this was an exemplary release. Never in my wildest dreams would I believed that this movie would get such first class treatment. If we could only persuade all the DVD companies to follow suit!



since I don't have the luxury of a 6-point box like rob, my musings are relegated to psa space below the crossword answers. today, my topic is being sick. I am sick and it sucks. instead of lamenting in the high-visibility sliver boxes, I will whine here in a slightly-less-visible psa. so I went to the health center today. they said "you have a cold." yes, thanks, I didn't know that. I wanted drugs! sigh. no drugs. anyway. no chris young, I am not a hypochondriac, how 'bout you get sick when you've got deadline and a test the next day, and then we'll call it even. ha! man. it's only 10:30 and people are already saying they've lost it. what did alan back do with my silly putty? oh wait, here it is. nevermind. hmm. let's see. I wonder who will give me a ride home tonight? jody is not being his usual fountain of sliver boxes. so I apologize if mine suck this week. it's jody's fault. no, it's ok, jody is cool. "how we gonna pay rent?" I dunno, but I'm done.