Mario Strikers scores big

By Nathan Garcia Contributing Writer

Mario is long past his days as a simple plumber. Nintendo has put their mascot and his pals in almost every kind of game imaginable, from racing to tennis to golf and even throwing a party or seven. Mario’s latest foray takes him to the soccer field, and he’s bringing the rest with him. Super Mario Strikers is what happens when you take the basic gameplay of soccer and throw in the hard hit of football or rugby with a side of typical Mario gameplay. All the previous Mario sports games have been excellent, and Strikers is no exception.

The controls are easy to learn and lend themselves well to the pick-up-and-play style for which Nintendo is known. In addition to passing, shooting and slide tackling, you can also do a charging attack which will flatten anyone unlucky enough to be the victim, and items can help gain control of the ball. Banana peels trip up, shells sting, mushrooms give a speed boost, and Bob-ombs produce explosive results.

And don’t worry about the ball going out of bounds, thanks to an electric force field, which can also fry an opponent when shoved into it. This is what or nature documentaries —&/5&35”*/.&/5 what

After attending the 2006 Atlanta CampusMovieFest Finale last Thursday, I sorely regret deleting all those documents reminding me to complete the CMF registration process; not because I thought I had a chance of winning, but because the competition looked like a ton of fun.

CMF is reputedly the largest student film festival in the world, boasting five events in Boston, Florida, California, Scotland and Atlanta. To celebrate its fifth anniversary, this year’s movie theme was the number “5.”

The Atlanta Finale featured 18 short films from Georgia Tech, Emory, GSU, UGA and the AUC (Clark Atlanta, Spelman and Morehouse). However, gauging the ratio of finalists to winners, CMF clearly dominated this year’s competition.

Not only did GSU match “Best Drama” (The Memory of History) and “Best Comedy” (Carboy), but also claimed “Best Picture” (Snooze). The CMF Awards may need another decade before they become as irrelevant as the Oscars, but this year’s offerings were mediocre at best.

Of note, The Memory of History (GSU) concerns a girl’s reflection on her personal history. In actuality, it’s a pretentious and vacuous caricature of an art-house film. That the filmmakers lampooned their own movie during the acceptance speech speaks volumes. And because the five-minute film regulation does not lend itself well to the drama genre, other comedies like Nicked n’ Dime’r (AUC), Genesis V (Emory), and Paul & My (UGA) fell underdeveloped.

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See CMF, page 19
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he formed the band Wonderlust. The band was a pop-punk trio that enjoyed some success, including a stint on the Van’s Warped Tour. However, as he continued to grow as a songwriter, Morton quit the band, seeking a quieter sound to match his writing style.

By 2001 he had joined The Indicators, a pop-rock group, and in 2002 he played lead guitar on a few shows with The Redeemers. Despite The Indicators’ success in 2003 with their sophomore album, Kill the Messenger, Morton left the band three years after he joined and moved to Athens. There he composed his first solo album, In Rock ‘n’ Roll’s Hands, which was released in June 2004.

Now, after 15 years of playing guitar and 10 years of songwriting, he is set to release his second solo attempt, The King of Coming Around, on March 18. The album is coming out on Fundamental Records, a label which has supported the likes of Drive-By Truckers, The Drive-By Truckers, and the Drive-By Truckers.

His sound begins comparison to other contemporary folk artists like Shawn Mullins and Trevor Burgess. However, unlike Mullins and other such acts, Morton’s is a little spicier, peppier sound, even when the songs have less than happy subject matter.

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Morton, from page 17

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\[ \text{Film this year. Along with the Fifth Circle (GSU) and the Memory of History, Raymond displayed the highest level of production values.} \]

\[ \text{By Echezenia Ukah Contributing Writer} \]

NBC’s Conviction opens up with a Wachowski-esque, downward looking, angular shot over Manhattan at night. It got me thinking that perhaps there is a new attitude in Tim,\( ^{\text{\textregistered}} \)or more appropriately, the Big Apple—that has begun allowing particularly expensive movie lenses on TV. I wasn’t sure what to expect next until the words “change is picking Nan-rucker over East Hampounds, it’s not throwing your life away” set the mood for the pilot episode of Conviction.

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Two Bits Man loses his car, has to ride public transportation, is regularly late

A few weeks ago, someone kicked the rear door of one of the Stinger buses as he was leaving the bus. I am not sure why this person did it, but I laughed and laughed till I remembered I had to pay my rent. And then it wasn’t funny anymore. I have dubbed this phenomenon “circumstantial unfunny-ness.”

Seriously, there have been times that I really, really wanted to kick the moving bus for doing something stupid like either coming late, or because I didn’t get there on time. But when I thought about it, it occurred to me that in my Physics I class, I had to move. The upshot of the whole move situation was getting my own private bathroom. The worst part, on the other hand, was having to drive to school. Well, not exactly. I thought that was the worst part up until the point at which my car died prematurely. I say prematurely because I was hoping it would take a little more neglect, overuse and outright hostility before it saw fit to crap out on me. But the god of cars apparently had something else in mind and decided that the old girl’s time had come. Rest in peace, car. You will be missed, particularly by me when now I have to use public transportation.

Moving on. I now use MARTA, which, if their ad campaigns are to be believed, “SMARTA,” not because I had any delusions that their tag line was in any way, shape or form catchy, but because otherwise it takes about 15 minutes to walk to school. Plus, now I have all greenhouses out while filling up news voids by screaming that we are over-dependent on Middle Eastern oil. Then eventually, I become a non-student, buy one of those new mass-efficient cars and change my name to Ed Begley, Jr.

You may think that the Trolley and Stinger’s unpopularity are peculiar to just them. As a matter of fact, relative to MARTA, the Trolley, Stinger and Stingerette systems are in the environs of timeliness, magnificent clockwork mechanisms efficiently ferreting students to and fro in some sort of transportation wonderland. I know I just gave the Georgia Tech Parking department a compliment. But I can’t take it back now. The delete and back-space buttons on my laptop were stolen.

I mean, using MARTA is like taking an international flight. You have to show up early—think 10 minutes or so before the advertised time. Then you have to be very patient. Hopefully you’ll show up where you want to be within half an hour of when they said you’d get there. At other times, like when you are coming home at night from the library, it will not only be a few minutes late; sometimes, it may even speed past you while you are standing beside the MARTA sign in the cold weather.

Freezing there, this is exactly the point I wish I could kick the living metal out of the bus. Insofar as “living metal” actually exists, which it doesn’t. So there.

Again, that Physics I knowledge fails me. The moral of this paragraph is that, ultimately, you either put out a thumbs up like you’re hitchhiking (albeit in a smaller area than the galaxy). Only then, can you truly be guaranteed that you will catch the speeding bus. If, however, you see Keanu Reeves on said bus, don’t get on. Wait for the next one. Trust me on this.

I say prematurely because I was hoping it would take a little more neglect, overuse and outright hostility before [my car] saw fit to crap out on me.
The documentary Why We Fight from writer and director Eugene Jarecki seeks to shine a harsh light on the fundamental truths and dangers of what he believes is America’s growing militarism. Opening with the farewell address of President Dwight Eisenhower, the film spends most of its time arguing that the military-industrial complex that President Eisenhower so ardently warned against has, for all practical purposes, come to pass. The film’s overall style is heavily reminiscent of 2003’s Fahrenheit 9/11. The Corporation in that it lacks any sort of consistent narrator throughout. Instead, it relies on a series of interviews with experts and players on the world stage to convey its intended message with the occasional personal story thrown in for good measure such as a retired New York police officer whose son died on Sept. 11 or a young man enlisting in the army. Notable appearances include Senator John McCain, Richard Perle, Gore Vidal and John Eisenhower, son of the former president.

Also, the movie spends a fair amount of time showing interviews conducted across the country with ordinary Americans being asked the question, “Why do we fight?” The answers vary wildly from person to person, solidifying the film’s argument for the existence of an America which has become increasingly militant without, at a people, necessarily knowing why.

Why We Fight is somewhat akin to what Fahrenheit 9/11 would have been if Michael Moore hadn’t been there the whole time hammering up. Though not lacking attempts to pull at the heartstrings, the movie gener- ally tries to stand on the strength of its argument. It rarely strays into the maudlin or ridiculous and never tries to score a cheap shot by publicizing embarrassing anyone.

On the whole, the movie does try to be fair. It does present voices that dissent with its message such as Bush administration official and Defense Policy Board Advisory Committee member Richard Perle, though they are outnumbered by those agreeing with the film’s argument. Also, it is stated several times that the current state of things, as the film sees them, is not the fault of one particular party of administration, but rather that it is symptomatic of most situations, one’s opinion on the bias of the film will be largely a matter of perspective. All things considered, Why We Fight presents a reasonably balanced argument that the United States’ increasing reliance on its military might promises to be its undoing and that if we don’t step back and determine what exactly our priorities are, we may one day find ourselves in the same boat as the Bush administration almost as its patron saint. Ultimately, as in the case of anti-war protests, the question, “Why do we fight?” The answers vary wildly....
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