**ENTERTAINMENT**

**TEENAGE NOIR**
The new film, *Brick*, makes for an exciting blend of teen drama and, surprisingly, film noir. Page 21

**WOMEN’S TENNIS ENDS**
Women's tennis ends their season this year at home after losing two consecutive matches. Page 33

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**Cake, Big Boi perform at Sting Break**

By Echeazona Ukah  
Staff Writer

I wasn’t too sure what to expect from this year’s Sting Break concert which was headlined by Cake and Big Boi. However, on seeing the disc jockeys—surprisingly requested by Cake—hanging off of the stage’s ceiling, I began to get the sense that it would be a very playful affair at the very least, especially considering the vibrant interview of Big Boi.

Prior to the Big Boi interview and before Cake came on, I got a chance to talk with the eminently cool Sleepy Brown. He threw some light on how his music-making process works. “I don’t think about it. The music just comes, you just do what you feel,” he said. “Listen to the man,” said Scar, one of the vocalists on Big Boi’s newly-formed label, Purple Ribbon All-Stars. Unfortunately, before the interview progressed much farther, the concert was beginning, and I had to leave.

On taking the stage, Cake immediately got down to business and creatively introduced themselves after the first song. “We are going to try to sting for you. What the [explicative] is this,” said John Mena, the lead singer. They performed several of their new songs and classics including ‘Comanche’ and ‘Frank Sinatra’ which got the crowd quite excited.

Contrary to what many may think, there were quite a few Cake fans there, many of whom were dancing and singing to the music. “I was more of a fan of Cake. I preferred more of their old stuff,” said Deanna Gray, first year Industrial Engineering major.

After Cake’s performance, I sat recall a very positive reaction from a few questions. When asked why he named his label Purple Ribbon, he explained that “purple is the color of royalty” and that he has assembled some of the finest artists who have lots of different flavors to bring to music fans everywhere.

Big Boi does a little dance for the audience at this year’s Sting Break. He shared the stage with Killer Mike, Sleepy Brown and Janelle Monáe and coheadlined with rockers Cake.

With a roster of artists such as the very energetic Killer Mike, Blackowned, Scar and Sleepy Brown, one can see the basis for his claim. Particularly noteworthy is the Kansas native Janelle Monáe, who also performed her single, “Lettin’ Go”.

See Sting, page 21

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**Pat McGee returns to roots**

By Hillary Lipko  
Advertising Manager

The Pat McGee Band’s fourth album, *Save Me*, is a landmark album of sorts for both the band and its fans. As the band’s first release with Kidar Records, it marks a sort of return to the band’s roots as an independent act. However, it shows the kind of growth that might be expected from a band that has been making music for nearly 10 years.

*Save Me* is the kind of record that you can listen to from start to finish without wanting to skip tracks that either aren’t as good as the rest or that don’t really fit with the feel of the rest of the album. Every song is solid and the tracks are ordered in such a way that you don’t feel like you’re being jerked around in some sort of musical identity crisis. There are a number of tracks that stand out among the rest, however. “Beautiful Ways,” the first song on the album, provides a wonderful pre-view to the tone of the rest of the album and serves to draw the listener in with a driving, syncopated rhythm that compliments the somewhat melancholy mood that the lyrics would otherwise create if paired with some other sort of backing. The same could be said of many of the songs on this record, which is why “Beautiful Ways” is such a good introductory song.

“Must Have Been Love” was released as a single off of this album, and while it, along with most of the other songs on the album, is radio-worthy, it perhaps was not the best choice to represent the whole record. “Anabbled” is quite possibly the catchiest song on the record and the catchiest song I’ve heard in awhile. At the band’s live shows, this song is always a crowd favorite with a refrain that lends itself to crowd participation and compulsive singing along.

Speaking of the Pat McGee Band’s live performances, they are by far the best way to experience the band’s music. Before listening to *Save Me*, the only times I have heard this band’s music were at live shows often where they were playing with some other band that I had gone to see. Fans of the Goo Goo Dolls may recall seeing the Pat McGee Band at On the Bricks several years ago when they opened for the Goo-Goo Dolls. But in lieu of selling out of their concert venue at that show as well as from the crowds at the other shows where I have seen them, Pat McGee Band is certainly one of those bands that better expresses itself on stage than in the studio.

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**Dogwood comes to Midtown**

By Michael Ng  
Staff Writer

The only thing more depressing to a Tech student than looming finals is the inability to relax and unwind early in preparation for the end of the semester. So for those who missed out on the Dogwood Festival last weekend, make it a point to attend next year—your sanity will thank you. Held in Piedmont Park every year, the Dogwood Festival has been celebrating the blossoming of the dogwood trees in Georgia since 1936. Its cultural significance and importance to Atlanta extends beyond simple dendrology appreciation. The festival marks one of the earliest points every year when residents come out in droves to enjoy the spring weather and jubilant atmosphere. In addition to spearheading

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**Little Exhibition That Could**

The “Portals to Shangri-La: Masterpieces from Buddhist Mongolia” exhibition at the Oglethorpe University Museum of Art planned to showcase artwork from a now-botted Mongolian museum loan. Through the quick work of Oglethorpe alums and exhibit organizers, the show now features Mongolian pieces from private collections across the US. The exhibit runs through Aug. 6 and admission is $5.

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**Women’s Tennis ends their season this year at home after losing two consecutive matches. Page 33**

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**Southern hospitality, indeed**

This is burlesque Southern style. The Legendary Dames Affaire fresh off a sold-out tour in Montreal and are ready to debut their first production of 2006. Check them out at the Laughing Skull Lounge in the Midtown Vortex location tonight and tomorrow only. Tickets cost $25. Visit http://www.damesafame.com for more details.

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**Jousting for jazz**: Last Wednesday, the city of Atlanta announced the 2006 Atlanta Jazz Festival at an event entitled A Taste of Jazz. Notable attendees included Mayor Shirley Franklin and Camille Love, the Executive Director of the Bureau of Cultural Affairs.
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Kick-Off Event
April 25th 2006, 5:30pm at TSRB*

$100,000
in Cash Awards
and a chance to meet
Communications Industry Leaders

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Study Break
A Party
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*Technology Square Research Building (TSRB) at 85 Fifth Street N.W., Atlanta
*Competition to take place in Fall 2006/Spring 2007

For more details visit:
www.forgedbyims-research-competition.com
during the concert. She gave a very Broadway-like performance. In fact, she does have a background in Broadway, and perhaps the most impressive and truly different thing about her is that she describes her upcoming debut album, *Metropolis* as a "cybergirl's struggle to love in the futuristic city of Metropolis." Very different indeed.

When Big Boi finally took stage, it was with Killer Mike by his side. Among the songs in their set was the currently ubiquitous single "Kryptonite." Big Boi said that Kryptonite is "whatever gets your boat floating." "Body Rock" followed shortly with dancers on stage and most people in the front rows doing the snap dance move. "So Fresh, So Clean" was also a crowd pleaser. The performance of "The Way You Move" was pretty unforgettable thanks to Sleepy Brown. It was difficult to tell which songs people enjoyed the most, because each successive set kept most people standing and dancing even harder.

The concert also featured performances by Konkrete as well as mini-musical plays that accompanied the set of Scar and Janelle Monáe. It was a very satisfying experience. The tour, however, seemed a bit low. This could be due in part to the fact that there was a cover charge for the event. It was a really good concert; everyone gave solid performances, and there were plenty of guest performers around to spice things up. It was a Sting Break to be proud of.

The concert also featured performances by Konkrete as well as mini-musical plays....

Not many film noirs surface these days, yet when crisp ones do, it's a breath of fresh air; they dig around this classic 1940s movie genre in addition to veering off to new avenues. *Brick,* by first-time director Rian Johnson, treads the shadowed alleys of film history with no spectacular results or supplements to the genre, but it does serve as a thoroughly enjoyable and twisted film noir throwback.

Brendan Frye (Joseph Gordon-Levitt, of *Third Rock from the Sun* fame) controls the action the entire way. Frye filters every occurrence and happenstance on the screen, serving as a classic noir protagonist through whom every event is either revealed or obscured. Instead of the protagonist serving as a hard-boiled cop, who usually facilitates the action within film noir, Frye is merely a high school student attempting to figure out the mystery surrounding the death of his ex-girlfriend.

He enlists the Brain to help in his investigation, and as they quickly delve into the underground drug scene where Frye’s ex-girlfriend has become entangled. With a sly, stylish flare, both Frye and the Brain speek in cryptic slang, giving each other the scoop on the dealings of Pin (the drug overlord), the knockouts of Tugg (his lackey), or the blackmailing of Dode (a no-good local punk) with quick spurts of rundown wrapped within metaphors that reveal their intricate plans for infiltrating the underworld beneath the high school.

The plot quickly becomes complicated, yanking the audience around in circles, doubling back and flying off the handle. We see what future will be available Monday morning.

Chocolate and dead people

The Fernbank Museum of Natural History is currently offering an intriguing pair of exhibits: 'Chocolate: The Exhibition' and "A Celebration of Souls: Day of the Dead in Southern Mexico." Both exhibits run through mid-August. Call ahead or check the website (www.fernbank.edu/museum) for specific dates of workshops and tasting sessions.

**Do you remember MST3K?**

Help celebrate The Basement Theater's second birthday by joining Buckhead's premier improv group for "Cineprov," where performers add voices, sound effects, and snarky commentary over hilariously bad movies such as *Grease 2* and *Jaws 2.* It's not exactly Joel and the bots, but it'll do in a pinch.

The event occurs Fridays at 9 p.m. Student tickets are $5. The Basement is located at 175 W. Wieuca Road NE, Suite B3.

**Teapots are so hot right now**

If you're looking to spearhead the next hip trend before all the other bandwagon jumpers catch on, keep your eye on the tea scene. Yes, there is such a thing as a tea scene.

No, really.

The Seen Gallery in Decatur will be one of the anchors for this year’s Atlanta Teaport Festival, which starts on Saturday. Check http://www.atlantateaportfestival.com for the full schedule and list of participating venues.

**Brick brings film noir to teen drama**

Joseph Gordon, better known as the kid from *The King of Queens,* was also a crowd pleaser. The concert also featured performances by Konkrete as well as mini-musical plays....

By Daniel Griffin  Contributing Writer

No, really.

There is such a thing as a tea scene. Yes, there is such a thing as a tea scene.

No, really.

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Singer / Songwriter / A Favorite at “Eddie’s Attic”

**Carrie Newcomer**

at the Wesley Foundation at Georgia Tech 189 Fourth Street, East Campus (the Corner of Fourth and Fowler)

Saturday, April 22 1 – 5 PM: Creative Writing Workshop 8:00 PM: Concert

Sunday, April 23 11:00 AM: Worship at the Wesley Foundation

All events are free. Due to limited seating, reservations are required for the creative writing workshop and the concert. Send requests to wesley@gatech.edu.

Donations to the Atlanta Community Food Bank will be accepted at each event.

For more information:

Festival goers enjoy themselves while listening to the music which was provided all weekend at the Dogwood Festival in Piedmont Park last weekend in Midtown.

A dog and owner enjoy themselves at the U.S. Disc Dog Nationals, a huge event for the owners, and game of fetch for the dogs.

The staple drawing power of festivals such as these is the plethora of art vendors and concession stands.

For a student like me, the festival is a weekend to escape the drudgery of Tech and celebrate life with friends and fellow Atlantans. And if you still think the festival has nothing to offer you, consider that beer stations are located every 50 feet.
Brick

from page 21

Frye sees, yet he always remains just a half step ahead of what is revealed to the audience, spurring the film to display the reflexions of the surface but not what lies beneath. Thankfully, the tired habit of using shadows as the end-all-be-all of film noirs is dialled down here, with the film relying more on light contrasts and blue tones to convey distance from the truth. Low-camera shots reflect the menacing quality of Frye’s encounters with the drug runners and, coupled with high shots sheltering Frye’s face from view, reiterate the inability to decipher exactly what he is planning.

Despite these attributes, Brick does have its shortcomings. The movie’s femme fatale is revealed so early and bluntly that it leaves little mystery to the ultimate outcome of his arduous investigation. And though the journey is more important, this lack of deception becomes distracting in an effort to become immersed in the present without looking to the obvious future. Film noirs are made to lead the audience in their own direction, and in this respect, Brick falls short.

In addition, the summation at the end of the film that ties up the many loose ends feels inevitable, contrasted with better, slower-paced noirs that meld their pieces into place in a dazzling fashion. Brick is incapable of rounding out the story without this plot device: a disappointing drawback, especially since many 70-year-old films accomplished this feat.

Writing a film noir is an extremely complicated endeavor, and the critical visuals must match the intricate writing, thus creating a mystery airtight in its direction while not revealing that direction until it rises up and slaps you in the face. Despite these minor drawbacks, Brick is an extremely riveting and very dark mystery well worth anyone’s time.

By Robert Zimmerman
United Features Syndicate

ACROSS
1. Change chemically
6. Pungency
10. Overlook
14. What Caesarus guards
19. Chain mail
21. Year
22. Battlefront
23. Second-longest bone
24. Ark. neighbor
25. Fuddy guy
26. Taunted
27. Start of quip by Jim Carrey: 5 wds.
31. Well’s contents
36. Monies for research
50. Put — act
51. Beautifies
56. Sultana
57. Western Indian
60. Cousin to the obelisk
61. Battle cry
63. Makes leftovers?
65. Get spliced
66. Sultana
67. Currier & —
68. Trammel
69. Somersaults
70. LA player
71. Incense
72. Like some e-mails
73. A pronoun
74. — culpa
76. Dele’s undoing
77. Bruhn or Satie
78. Makeshift swing
79. 100 centavos
80. Money spent
81. Insulating material
82. Melody
84. Battle cry
85. Dramatic conflict
86. Book for a schoolboy
88. Part 4 of quip: 3 wds.
89. Eagle
91. Teeth
92. Ultimate
94. Barnyard noises
95. Thrive
96. Business communication
97. Sun-bronzed
98. Director — Craven
99. End of the quip: 3 wds.
107. Psychiatrist Abdul
109. Torn
110. Bent the truth
111. Intestine
112. Dark
113. Dusky
114. Gaelic language
115. Counterpart to lat.
116. Shadow
117. Guest at a reunion
118. Wanton look
119. Money risked
120. Hebrew patriarch

DOWN
1. Stoolie
2. Discord
3. That — — say ..."
4. Numismatics item
5. Drawing of a kind
6. Ductile
7. Currier & —
8. Pigment
9. Krabappel of the “Simpsons”
10. Drink for 007
11. More gelid
12. Weaving footgear
13. Alight
14. Smart shopper
15. Prospero’s servant
16. Obligation
17. Letters on a dial
18. Down
19. Tramnel
20. Goblet
21. Collection of laws
22. Battlefield
23. Yearn
24. Chain mail
25. — breve
26. Prentiss or Abdul
27. Name of a horse
28. Trammel
29. — brulee
30. Layover
31. — breve
32. Time of calm
33. Alight
34. Smarts
35. — breve
36. Scholar
37. Charged particle
38. Tankard
39. Layover
40. Unwholesome
41. Net for making lace
42. Petroleum product: 2 wds.
43. Wading bird
44. — Park, Colo.
45. Earth sign
46. Ductile
47. Earth sign
48. Earth sign
49. Ray flowers
50. Yurt
51. Measuring stick
52. Makeshift swing
53. Yurt
54. — breve
55. Tomb
56. Whole
57. Western Indian
58. Pigment
59. — breve
60. — breve
61. Battle cry
62. Whole
63. barrel
64. — culpa
65. Get spliced
66. Sultana
67. Currier & —
68. Trammel
69. Incense
70. — brev
71. Incense
72. Like some e-mails
73. A pronoun
74. — culpa
75. Fastens a certain way
76. Dele’s undoing
77. Run off
80. John —
82. Somersaults
83. Diffuse
85. Dramatic conflict
86. Book for a schoolboy
88. Part 4 of quip: 3 wds.
89. Eagle
91. Teeth
92. Ultimate
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120. Hebrew patriarch

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Two Bits Man rants at length about some random mad up ice cream magnate full bore loon

“NO U-TURN IN LOT. Frosty Treats Vehicles ONLY.” That phrase is on the sign on the gate of a compound full of vans near my house. If one didn’t know better, one would think whomever commissioned that sign was a direct relative of the Soup Nazi of Seinfeld fame. Let’s call this person who commissioned this “Ice-cream Malone,” a Jenny Craig-era gangster. And just in case this person is female, her name is probably Mama “Ice” Malone. I like the sound of Mama Malone so I think I would assume that the sign is by a female who in actuality is named Mama “Ice” Malone. What follows is a biography of sorts of Mama “Ice” Malone—no “Mrs.” because she’d inevitably want to be called “Mrs. Mama Ice’ Malone,” and that’s a very painful tongue twister.

She is in her 40s or 50s or 60s, maybe even in her 70s. (As her biographer, I shy away from commitments especially since she always insists, “A lady never tells her age.”) Her government name is partly creamy and part tough-cookie toughness. She strongly believes in “not sparing the rod, because that would spoil the child.”

A few decades ago, she read a Psychology Today article about how psychologists were hypothesizing that it, in fact, was better to spare the rod and send the child to a time-out. Right then and there she knew that parents everywhere would soon believe in such “scientific bull crap.”

That was when she invented the method of using ice cream to children everywhere through ice-cream trucks blaring “enticing tunes.”

Her thinking was that parents of every sobbing child would need a method of disciplining them. Therefore, she foresaw that the ability of a parent to make threats like, “If you don’t eat your vegetables, you won’t get any ice-cream when the ice-cream van gets here,” would become an invaluable parenting tool.

The enticing tune was necessary to induce not only a Pavlovian response, but also to make a stubborn child snumbly-in-itself oblivious when he/she has to stay in because of something wrong the child may have done to deserve a time-out.

Her prediction came through and once parents bought into the “scientific bull crap,” she struck gold, particularly in the early 90s, appearing on the cover of Time Magazine as 1995 Person of the Year right beside Bill Gates.

Since 1995, she has garnered numerous awards including multiple snags of the coveted Ice-Cream Emperor award from the Academy of Creamy Crystalline Ice-Cream (ACC Ice-Cream) held every year in—where else?—Iceland. She is truly an Ice Cream Empress. No one else deserves it more, said one of her competitors.

Ms. Malone comes from modest beginnings. She attended a Catholic boarding school on the border of Wisconsin and Canada. Her down-to-earth personality is very apparent; despite her riches, she drives a 1974 DeVille coupe that her grandson submitted to MTV’s Pimp My Ride last summer.

After a makeover by none other than rapper Xabit, it now boasts an ice-cream maker in the trunk, but no spare tire. She subsequently punished her grandson by forcing him to sell ice cream in the Home Park area. He made no tips.

When asked how she is able to achieve such success, she immediately credits her associates or “ice men” as she fondly calls them. “I encourage my ice men to put in 110 percent, or even go that extra mile to make it 111 percent,” she said.

Ms. Malone has just finished building a music studio in her basement. She spends her evenings in the studio making ice cream-themed mix-tapes that are the toast of the underground music scene. She is currently working on a project to remix Bubba Sparxxx’s “Ms. New Booty” into something more too-friendly for preschoolers and tweens everywhere. It’s scheduled to debut on Radio Disney over the weekend.

Despite her multiple successes in life, Ms. Malone does have her regrets. Among other things, she reminisces on the great ice cream-frozen yogurt conflict of the early 1930s. In this ill-documented armed conflict, various ice cream and yogurt companies went to war over domination of the after-dinner and perfect-summertime snack world market.

After a four-month stalemate, Ms. Malone pulled out her ace for the ice cream camp: a top-secret polymer-based ice cream that would never melt. Ever.

Remember the atomic bomb? Yeah, this is nothing like that. This involves futuristic, indestructible ice cream.

The frozen yogurt companies were unprepared for its impact, and frozen yogurt never regained its pre-1930s stature as an important food.

As for why she has the sign on the gate? She says she cannot expose on the subject for security reasons. After pushing the subject further, she had this to say: “The absence of evidence is not the evidence of absence. Think about that.”

Heaven, I think I need ice cream.
Beauty and the ballet: Featuring stirring music and focusing on delighting children and families, Atlanta Ballet’s Beauty and the Beast impressed fans of ballet and newcomers alike.