

Day 1: October 7, Tuesday

- A.J. Dvoskin & Associates, Inc
- Adaptive Methods
- Aerospace Corporation
- Argy Wiltse & Robinson, P.C.
- ASM Research
- BAE Systems
- Barton Malow Company
- Beers & Cutler
- Buccaneer Computer Systems & Service, Inc.
- CACI, Inc.
- Centennial Contractors Enterprises, Inc.
- Center for Army Analysis
- Center for Global Education - George Mason University
- CGI
- Charles G. Koch Charitable Foundation
- Cherry, Bekaert & Holland, LLP
- Chevy Chase Bank
- Circuit City Stores, Inc
- Computer Science Corporation
- Cougaar Software, Inc.
- Covance
- Defense Energy Support Center
- Deloitte
- Dewberry
- DMG Securities
- Drug Enforcement Administration
- ENSCO, Inc.
- EPA-Office of Inspector General
- Ernst & Young
- ESRI
- ExcelaCom, Inc.
- ExxonMobil
- Fast Enterprises LLC
- General Dynamics Advanced Information Systems
- GeoEye
- George Mason Department of Military Science
- George Mason University
- Grant Thornton
- Grossberg Company LLP
- GTSI
- Halt, Buzas & Powell LLP
- High Performance Technologies, Inc
- IBM Global Business Services
- ICF International
- immixGroup, Inc.
- JBISoft, Inc
- Joint Warfare Analysis Center
- Kearney and Company
- KPMG
- Lane Construction Corporation
- Lockheed Martin
- McFadyen Consulting Group Inc.
- MetroStar systems.com
- Microsoft
- MIT Lincoln Laboratory
- Mitre
- National Contract Management Association
- National Geospatial-Intelligence Agency
- National Institutes of Health
- Naval Audit Service
- Naval Research Laboratory
- Network Solutions
- Northern Virginia Temporaries
- Northrop Grumman Corporation
- Northwest Federal Credit Union
- Partnership for Public Service
- Potbelly Sandwich Works
- PricewaterhouseCoopers LLP
- PrimeScape Solutions Inc.
- Progeny Systems Corporation
- Raytheon Company
- REI Systems Inc
- Reznick Group
- Ryan, Sharkey & Crutchfield, LLP
- S.W.I.F.T
- Society for Human Resource Management
- Sparks Personnel Services, Inc
- SRA International
- Strategic Systems Programs
- Swart, Lalande & Associates PC
- Syracuse Research Corporation
- Target
- Teach for America
- Travelers
- Turner Construction Company
- U. S. Patent and Trademark Office
- U.S. Department of Transportation/Office of Inspector General
- United States Postal Service
- VA Dept. of Transportation
- VIKA, Inc.
- Volkswagen Group of America, Inc.
- Wells Fargo Financial
- Wolf Trap Foundation for the Performing Arts
- Wolseley North America

Job & Inter

Who's waitin



**Prepare for the Fair:
Employer Resume Clinic**

Is your resume ready to give to employers?
If not, visit the Employer Resume Clinic and
have an expert review your resume. Just
show up with your resume for a 15 minute
critique by an employer.

October 2, Thursday
JC, Room 116

O
Tuesday
11a
JC, De
careers.g

style

INSIDE

- Miss all the Fall for the Book festivities? Check out Fall for the Book in review! **Style | 15**
- Read about new releases from TV on the Radio, Kings of Leon and more! **Style | 18**
- See what our reviewers are saying about this week's movie releases! **Style | 19 & 20**

ARTS by George!

Event's Performances Impress Attendees

FIZAH MALIK
Staff Writer

The College of Visual and Performing Arts held its third annual ARTS by George! benefit last Saturday, which is designed to raise money for scholarships for students interested in the art programs at Mason while celebrating the arts at Mason.

Many local metro area donors and businesses support the benefit, which continues to grow and raise more money each year.

"ARTS by George! is a practical realization of the integration of the three components that comprise the arts at Mason: education, professional performances and community involvement," said Bill Reeder, dean of the College of Visual and Performing Arts.

Every year, a staff committee, students, volunteers and community members come together to put the event together. According to Charlie and Shirley Joyce, co-chairs for the College of Visual and Performing Arts, the benefit is a great way to help students interested in pursuing a career in the arts.

"The event has grown every year since the first," said

Charlie. "We look at the students as the performers of tomorrow."

The beginning of the evening featured the artistic talents of Mason students and faculty. Students from different departments in the Center for the Arts showcased their talents with performances in dance, music and theatre.

"I like the benefit because we get to do a variety of things from different ranges," said Jessie Buckman, a junior vocal music major. "The community gets a sample of what we do."

In addition to performances, the works of students in the Department of Art and Visual Technology were displayed for esteemed guests to admire as they enjoyed the evening.

Guests were also able to partake in the international theme of the evening, with an array of foods from all over the world. Cuisine was featured from France, Italy, Mexico and Greece and bars were set up on each level with a variety of red and white wines.

Attendees were able to bid on an assortment of arts experiences, including voice, piano and orchestra lessons as well as a tour of the National

Gallery of Art in Washington, D.C. by an art and visual technology professor in a silent auction. In addition to bidding on professional lessons, the auction also featured jewelry and apparel by Nanette Lepore and courtside seats for Mason basketball games.

At the end of the evening, guest star and Tony Award-winning Broadway artist Brian Stokes Mitchell, a musician, singer and actor, gave a performance in the Concert Hall as a treat for those who came out to support the event. After the performance there was a champagne and dessert reception with Mitchell on stage. During his concert Mitchell gave the audience insight as to why he became interested in some of the plays that he's been involved in, such as "Man of La Mancha," "Ragtime," "King Hedley II" and his Tony-Award winning "Kiss Me Kate."

For more information on the events at Center for the Arts, go to www.gmu.edu/cfa. To get involved with next year's ARTS by George! benefit contact Debbie Paez at dpaez@gmu.edu.



Seniors Cara McGaughey and Prentice Whitlow perform at ARTS by George!

Clark Gregg, Director of *Choke*, Dishes on New Film

"High Time" For Sex-Addicted, Theme Park Worker

ROSS BONAIME
Staff Writer

For years, Clark Gregg has been an accomplished actor and writer, with a successful theater background and working with such directors as Stephen Spielberg, Paul Thomas Anderson and David Mamet. Now, with the film adaptation of the Chuck Palahniuk novel *Choke*, Gregg gets to take his turn behind the camera.

"It was completely fresh and talking about really interesting things about sexuality and compulsion and families and trauma and in a way that was funny," Gregg said.

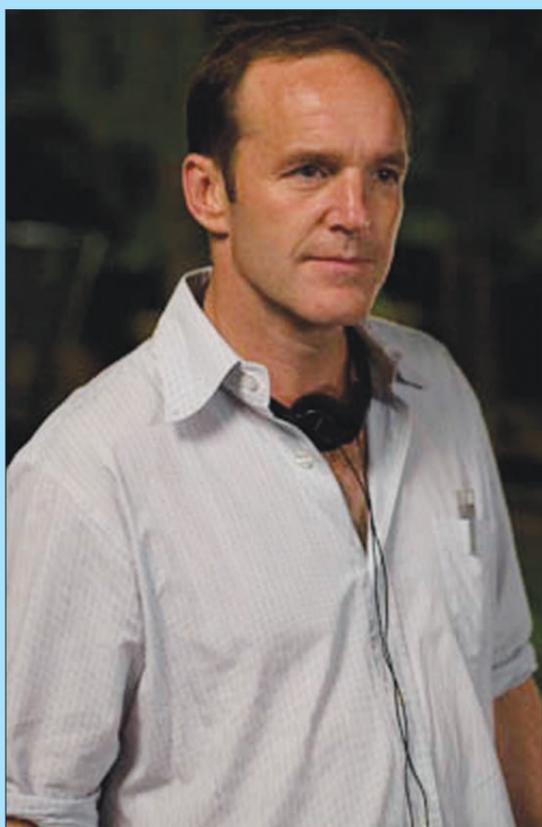
In *Choke*, Gregg channeled both of his talents in writing the film's screenplay and starring as the lead role. The film deals with issues surrounding one of the most understood taboos in recent culture: sex addiction.

"I've never seen a sex-addicted, Colonial theme park worker movie and I felt like it's high time," Gregg noted. When asked why he felt the need to direct, he joked, "an unbridled lust for power. As an actor, you kind of get bossed around," he elaborated. "I definitely had an interest in kind of trying to tell and craft a character's on my own terms."

Gregg was also able to take his first directorial effort to Sundance, one of the largest film festivals.

"It was terrifying. Flat out terrifying. It was a little like jumping out of an airplane and the last thing they say to you is 'someone will probably give you a parachute on the way down,'" he added. But everything worked out for *Choke* in the end. Park City: Fox Searchlight, the production company for *Little Miss Sunshine*, *Garden State* and *Napoleon Dynamite* informed Gregg that they were going to purchase the rights for the movie. "It was just like finding a lottery ticket in your shoe," said Gregg.

Casting any film is, of course important, but adapting characters from a well-loved novel is even more difficult. Luckily, Gregg made an excellent decision in casting *Snow Angels* and *Confessions*



of *A Dangerous Mind* star, Sam Rockwell for the main character of Vincent Mancini. "Sam was one of the very first people I thought of for the character of Vincent because I'm a huge fan and he just felt like a good choice for it. From the first time I heard him read the scenes in his apartment, I knew that I had really nailed that choice," Gregg said.

Now that Gregg has tried his hand at acting, writing and directing, he believes that by doing all three roles he's developed his own addiction to filmmaking. "I never have enjoyed anything much as kind of putting the three two together," Gregg said. "Doing all three roles at once and playing a supportive role both in acting and directing was fun."

When asked what might be his next film venture, Gregg joked, "if I'm lucky maybe, they'll let me be in *Iron Man 2*."

Even though *Choke's* strange subject matter may not initially resonate to all audiences, Gregg believes that those with an open mind will enjoy the film.

"I feel like the idea of kind of waking up one day and realizing that you've mastered a certain persona, where you have created for yourself some kind of diminished expectations," Gregg continued. "It certainly is something I felt deeply at a certain point in my life and that for all the exoticness of *Choke*, I have a feeling a lot of people will relate."

Choke On This

Film Features On-Point Performances

ROSS BONAIME
Staff Writer

When you hear the description of *Choke*, the newest film adaptation of *Fight Club* author, Chuck Palahniuk, your first thought is not "oh, this is going to be a sweet, romantic film." By the end of this dark comedy, however, you will be pleasantly surprised to find that these adjectives strangely describe this movie quite adequately.

Vincent Mancini, played by Sam Rockwell, is not meant to be a likeable guy. Mancini is not only a sex-addicted, Colonial-interpreter, but one who also chokes in restaurants to earn money and to have strangers save him. When he is not suffocating for scratch or picking up ladies in the bathroom outside the sex addiction meetings, he is visiting his Alzheimer's affected mother Ida, played by Anjelica Huston, at her expensive nursing home and trying to keep his best friend Denny from being put in the stocks at work. His normal routine is ruined though, by the appearance of his mother's new nurse, Paige Marshall, played by Kelly Macdonald, whom Victor starts to fall for, but who also has some interesting ideas on how to save his mother and just who Victor's real dad is.

Rockwell has never been a

stranger to sleaze ball characters. In films like *Confessions of A Dangerous Mind* and *The Green Mile*, Rockwell always played the sort-of dirt-bag character. But in *Choke*, he is at the same time, despicable, loveable and misunderstood. In between *Choke* and *Snow Angels*, which was released earlier this year, this could be a breakthrough year for Rockwell.

Choke also features some of the best performances in a supporting cast this year. Recently, Huston has taken to playing dysfunctional mother types in the Wes Anderson films *The Royal Tenenbaums* and *The Darjeeling Limited*. Yet with the character of Ida, much like Rockwell, she has to walk that line of being completely unlikeable and sympathetic. She pulls it off and remarkably so. MacDonald of last year's best picture winner, *No Country For Old Men*, does an even more incredible job in *Choke*. As Marshall, she is a tough-as-nails character, which would prove challenging for any actor, but MacDonald's excellently layered performance provides her character depth and inspiration.

The story is as weird as can be and only gets stranger as it progresses. However, director and writer Clark Gregg has a method to his madness and tells Mancini's story as a patchwork of his life, showing who he is

now and what made him this way seamlessly over the film's two-hour time frame. Gregg makes an interesting re-envisioning of *Choke* by taking the source material provided by Palahniuk and making it substantially better. He does what every good book adaptation should do: take out what does not work, enhance what did work and develop the characters to an even further level. Gregg takes Palahniuk's characters and visually flesh them out in an even more compelling story than it was originally.

No one tells a story or makes unusual characters quite like Palahniuk. Yet audiences looking for *Fight Club 2* will be disappointed. While it does deal with some of the abandonment issues and trolling self-help clinics like *Fight Club*, the similarities pretty much end there. However, *Choke*, at its core, is a love story, between Vincent and his family, friends and lovers. Like the people that save Vincent from choking, Vincent attempts to fix his problems with by using interactions with the people in his life to find personal salvation. Like Vincent, on the outside *Choke* may seem dirty, but there lies an extraordinarily engaging and likeable story on the inside.



Brad William Henke and Sam Rockwell star in *Choke*.

Fall for the Book In Review



Chinua Achebe accepted the 2008 Mason Award in the Center for the Arts and read excerpts from *Things Fall Apart* during Fall for the Book.



Pulitzer Prize-winner Michael Cunningham accepted the 2008 Fairfax Prize for Lifetime Achievement in the Literary Arts in Harris Theatre.

Acclaimed Novelist Receives Fall for the Book Honor *Chinua Achebe Receives Mason Award*

SHERELL WILLIAMS
Managing Editor

World-renowned Nigerian novelist, poet, and critic Chinua Achebe visited George Mason University last Monday during Fall for the Book where he received the 2008 Mason Award. The author also read from his most popular, acclaimed novel *Things Fall Apart*, which is celebrating its 50th anniversary.

As recipient of the Mason Award, Achebe receives a \$10,000 cash award and a plaque made up of images of his books and an inscription citing his accomplishments.

A reception, sponsored by Mason's African Students Association, took place in the Grand Tier III of the Concert Hall before the reading. Over 30 students, faculty and literary admirers of Achebe's work attended the reception, which showcased traditional Nigerian food, dress, and music.

"I didn't realize how regal, how beautiful, our culture really was [until I read *Things Fall Apart*]," said Nana Boateng, who coordinated the event with fellow ASA member Mabel Obinim, at the reception.

Obinim and Boateng started planning the reception in late May after Obinim discovered Achebe was visiting Mason in Professor Helon Habila's English class a month earlier. Habila extended the invitation to Achebe to participate in this year's Fall for the Book and accept the Mason award in part to celebrate the anniversary of *Things Fall Apart*.

Before Achebe was brought on stage to begin his reading, members of Howard University's African fraternity, A Knight's Fraternity, Inc., performed a libation ceremony in honor of Achebe.

"A libation ceremony is a very important ritual which consists of the pouring out of a wine or liquid in honor of the ancestors. It is a way to show profound respect for the ancestors because they are thought to be the source of lineage or the models of ethical and social life and achievement," said Obinim, a senior.

Dressed in traditional Nigerian ceremonial dress, KFI president Uzomba Nwagba performed the ceremony in Igbo, the language of Nigeria.

Achebe's reading selection was comprised of four of his poems, "Benin Road," "Mango Seedling," "The Explorer," and "A Wake for Okigbo," written for his close friend, poet Christopher Okigbo, who was killed in the Nigerian Civil War. Achebe says he wrote a number of things for Okigbo, whom he called a "very kind poet" and the "the finest of us."

As a special presentation, Achebe chose to read his poem, "The Explorer," a poem he says he has only read once and is reluctant to read aloud. "It's a poem I don't like for some reason. One of my colleagues said there's something about the accident I had in which my legs were paralyzed that it must be because of that that I wrote this poem. Strangely enough, I wrote the poem before the accident," said Achebe.

To better help the audience understand his fourth poem, Achebe read "A Wake for Okigbo" in English first and then in Igbo, the language in which it was originally written.

His final and fifth reading was a passage from chapter 14 of *Things Fall Apart* that he says

took on a new meaning after revisiting the novel.

"My experience with *Things Fall Apart* is that a book after it's been written and read can still grow. You encounter new things even in books you've read before. I've encountered new things even in a book I wrote. I didn't realize all these years that I had tried to answer one of Conrad's criticisms of Africa, which is that Africans don't have a language," said Achebe, referring to the depiction of African people in novelist Joseph Conrad's *Heart of Darkness*, another popular African novel.

"Growing up in my village, I knew that that was not Africa, that there were eloquent old men and women in the village and that somehow that idea of the eloquence of the village is what this little section is about."

Students attending the event, both from Mason and four area high schools, filed eagerly out onto the main level of the Concert Hall to have their picture taken and their books signed by Achebe after the readings.

"It was really a privilege to be able to hear what stood out to him in his writing and to hear what he found interesting," said sophomore Rebecca Fulton.

"To personally welcome him to Mason and enjoy a series of readings really solidified my college experience," said Obinim. "It really made me appreciate my African heritage and understand how groundbreaking literature can truly affect a person's life. It was almost surreal."

"Even in a wheelchair, with his hearing failing and a rather feeble appearance, when he spoke, this all seemed to fade next to his stoic presentation," said junior George Shry of Achebe's reading.

Achebe said after the reading that he was "literally possessed by the desire to write [*Things Fall Apart*]."

"That's as good a reason to write a book as any, to be possessed by the desire to tell your own story, your own side of the story," said Achebe.

First published in 1958, *Things Fall Apart* is comprised of two, overlapping stories involving the novel's protagonist, Okonkwo. Since its publication, *Things Fall Apart* has been translated into over 50 languages and is the world's most widely-read African novel.

When asked why he titled his novel *Things Fall Apart* during the short question and answer period following the readings, Achebe joked that he was "showing off" before admitting that he titled it after a line in the poem "The Second Coming" by W.B. Yeats.

His other works, including *Anthills of the Savannah*, chronicle the triumphs and disappointments of post-independence Africa, the time after where *Things Fall Apart* leaves off.

Achebe is now the Charles P. Stevenson Jr. Professor of Languages and Literature at Bard College, a position he's held since 1990. The car crash that left him paralyzed from the waist down also happened that same year.

Achebe was a member of the Biafran government service during the Civil War in Nigeria between 1967 and 1970. He has published more than 36 works of fiction, poetry, and essays in addition to a number of African short stories and poems.

The Nightly Miracle of an Artist

Michael Cunningham Humbly Inspires Audience at Final FFTB Event

DANIEL ODOM
Staff Writer

As he humbly accepted the Fairfax Lifetime Achievement Award, Michael Cunningham, the author of the Pulitzer-prize winning book, *The Hours*, hardly embodied the stereotypical image you'd expect from a world-renowned author.

Dressed in tight, dark-washed jeans, and a disheveled black polo worn under a navy blazer, Cunningham appeared more like a literary rock star than a traditionally nerdy bookworm. However, as he spoke to the 150-person audience at George Mason University's Harris Theatre this past Friday evening at the final event of the Fall for the Book Festival, Cunningham proved that he possessed all of the eloquence and perspective one would expect from an author of his caliber.

Born in Cincinnati, Ohio in 1952, Cunningham writes with a self-characterized deadly force on the convictions of ordinary people and the experience of daily life in order to capture what he calls, "the little daily miracle of art." As he read his essay, "Writing and Murder," Cunningham inspired an audience consisting of students, faculty and community members to search for these daily miracles.

The author predominately focused on motivating future writers. "A good book has the ability and potential to revive [readers]; however a great book and great writer is something that, and someone who, makes every sentence matter," he noted. Therefore, by doing so, "they help [readers] feel less alone in the world...and someone can understand them."

A constant theme throughout Cunningham's work is the various ways by which family may be defined. Nowhere is this theme more reticent than in Cunningham's novel, *A Home at the End of The World*. In *Home*, Cunningham tells the intertwined story of three characters: Jonathan, a gay man, Claire, a bisexual hippie, and Bobby, a sexual "anti-narcissist," as they live together in 1980s New York at the dawn of the HIV/AIDS epidemic.

For the author, the complex interconnectivity

of the story's plotline is influenced by his own experiences in New York City during the 1980s. When asked why the subject of the family proved to be such an important one, Cunningham stated, "I remember living in New York where young gay men would call home and say, 'I have two things to tell you. First, I'm gay. Second, I'm sick.' To which the response would be, 'then you don't need to come home again.'" As a result, "gay men, drag queens, friends and everyone in between had to form their own families of necessity," Cunningham said.

Cunningham's passion for both the lives of his characters and the experiences of his community has garnered him a wide professional acclaim and a deeply personal fan base. For an author of his prestige and notoriety, Cunningham was remarkably humble in his interaction with the audience following his reading.

He shook the hands of students and faculty all of whom shared their gratitude and enthusiasm for the author's work. Additionally, Cunningham stayed nearly one hour past the event to stay for photos and book-signings for almost 100 people.

Every author in this world has the potential to inspire readers. Through outlandish prose and ungainly descriptions, however, few authors actualize this potential.

Even fewer are able to accept the title of "great author" without sacrificing their own fervor for humanity. As I read and re-read his books, I am continually inspired by the beautiful prose which Cunningham so deftly creates; yet after hearing his words come to life and meeting him in person, I cannot help but feel that I will remain inspired simply on the basis of this fantastic experience.

While Cunningham might characterize himself as "a remarkably unremarkable person with nothing to teach readers," one cannot walk away from the final Fall for the Book event, without feeling as if they have learned something from a truly remarkable man.



The George Mason University Dance Company performed for students in the back of the Johnson Center during Fall for the Book.

'Snap Once If You Hear Me'

Mason Students Unleash Hidden Talent

FIZAH MALIK
Staff Writer

The Bistro was filled with students who came to see MC Bruce George, co-founder of HBO's *Def Poetry Jam*, for The Spoken Word Revolution as part of last week's Fall for the Book festivities on Thursday, Sept. 25.

"Snap once if you hear me, snap twice if you feel me," said George, quoting the motto for the night's event, where students packed the house to support their fellow classmates in expressing their thoughts, feelings and emotions through words.

"I wasn't expecting it to be such a big event," said sophomore art and visual technology major Tamara Wilkerson.

Associate Director of Student Activities, Dennis Hicks, said that the event also exceeded his expectations. According to Hicks, this was the first time an event like this was presented by their department.

Co-sponsored by Mason's Office of University Life, Weekend Initiatives and the Office of Diversity Programs

and Services, the slam poetry event was a battle between students who were using their words as their weapons. Each piece was passionate and emotion, with some comedy thrown in as well.

The rules were simple—contestants were allowed three minutes to share something about themselves through words. One winner was chosen from every five students to advance to the finals. Out of those five finalists, only one was left standing.

Mason students weren't the only ones who came out to express themselves; teachers also came out to support the event. Calling themselves the "virgin slammers," Catherine Lewis, an English teacher at Thomas Jefferson High School and Claire Eady, an English teacher at Centreville High School, expressed themselves in dedication to their students.

George, who was the guest judge for the event, was out supporting the words and works of the students at Mason.

"It was explosive and therapeutic and broke the ice for other students to have an opportunity to come out and express themselves," George

said. A contestant and second-year graduate student in sociology, Naliyah Kaya, was inspired to do slam poetry after seeing Saul Williams, a poet and musician who is popular for the movie "Slam."

"I love the passion of it all, I would like to make this a regular event on campus and have smaller groups who have different pieces so that more people want to get involved," Kaya said.

As well as poets, there was also live musical entertainment during the intermission of the show. Junior Vincent Lacsamana impressed the audience with his musical talent, as the judges made their final decision on who would win.

The winner was a third year graduate student, Jeremy Hodgson, who brought comedy to life and life to the troubles of the world with his poetry piece.

Hodgson has been doing slam poetry for two years. He is a communication major and one of the coaches for the George Mason Forensics Team.



PHOTO BY GRACE KENDALL

The poetry slam was co-sponsored by University Life, Office of Diversity Programs and Services, and Weekend Initiatives.

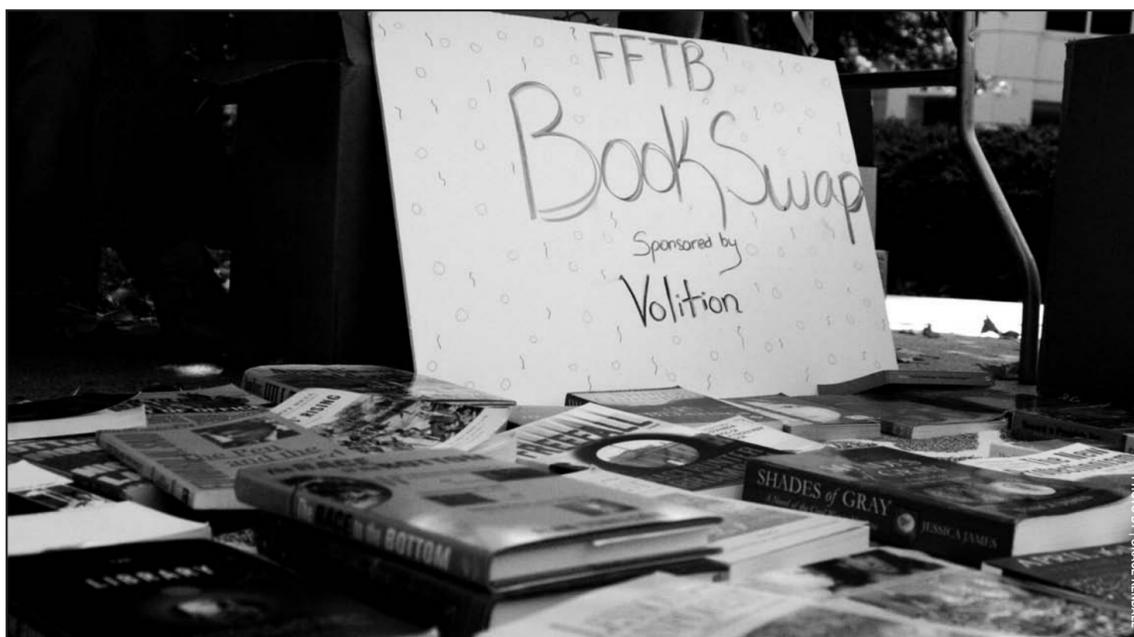


PHOTO BY GRACE KENDALL

Volition sponsored a Book Swap outside of the Johnson Center during Fall for the Book. Students were able to donate a book, then take a book.



PHOTO BY GRACE KENDALL

Espionage expert Fred Hitz spoke about his insider's perspective on espionage on Monday, Sept. 22.

Punk Historian Comes To Mason

Mark Anderson Talks About Growing Up Punk

MARIAN MCLAUGHLIN
Broadside Correspondent

Take the word "punk" and one starts to think about stereotypical labels, such as kids with multi-colored Mohawks sporting some sort of black band T-shirt and a pair of beat-up Chucks. But author and punk historian Mark Anderson was dressed in normal attire as he took to the microphone last Thursday for Fall for the Book event. Andersen, who has written two books: *Dance of Days: Two Decades of Punk in the Nation's Capitol* and *All the Power: Revolution without Illusion*, is a passionate, punk activist, using his enthusiasm and education to make a constructive impact on punk culture as well as Washington, D.C. communities.

Anderson became involved in the D.C. punk scene in 1984, when he moved from Montana to attend graduate school in the D.C. area. From there, he fell in love with the punk scene, and began to keep a record

of all the characters and events.

He talked about history, but told the crowd that he hoped that doing so would provide inspiration for the future.

"History is important, because it is a foundation, showing the journey of others through trial and error, stories, and actions," said Anderson. But before he began to speak about characters of the past, he told us that this was not about them because they aren't around anymore. Anderson was here for the present, for now, to stir emotion in his listeners. He was here to tell a story, and although he only gave Mason students a brief encounter, he was able to put the punk spirit in a beautiful light.

Anderson may be biased since he witnessed the D.C. punk scene, but he felt that it was the most influential underground scene in the country during the 1980s. He even went as far to call it a "Punk Mecca" and continued to back up his opinion by mentioning relevant stories and local punk celebrities, such as the band Bad

Brains or musician Ian MacKaye.

According to Anderson, punk music began as a reaction to the "leftover debris of the '60s." People of that time frame were still stuck to the ideas of sex, drugs, and rock and roll. He referenced "Rock and Roll All Nite" by KISS as an anthem to that lifestyle. A newer generation was getting sick and upset by the hedonistic culture of the hippie remains. They saw more than a good time; there was addiction, burnouts, deaths, and disease. The newer generation got tired of this, and also of the same music. They craved a new sound, one full of raw energy and emotion. Punk music came out of this, and so did multiple movements, such as straight edge, hardcore, and emo cultures.

Each movement and person that Anderson highlighted had its relevancy, creating and changing the face of punk music and culture. Attitudes and behaviors may have altered over time, but the essence was always there, living in the stories that Anderson told and in his own spirit as well.



PHOTO BY LAURA KOLTZ

Punk music historian Mark Andersen spoke to students in Dewberry Hall during Fall for the Book.

For more Fall for the Book photos, visit connect2mason.com

CAREER OPPORTUNITY

P.J. SKIDOO'S
THE AMERICAN WAY

NOW HIRING!

ALL POSITIONS

Food Servers - Cocktail Waitresses
Host / Hostess - Line Cooks
Doormen - Bar Maids

Full or Part Time - Flexible Schedule
HAVE FUN WHILE MAKING MONEY!

703-591-4515
9908 Lee Highway
(1/2 Mile West of Fairfax Circle on Rt. 50)



Mickey and Minnie Mouse drove out onto the ice to kick start the **Worlds of Fantasy** ice show.

Enter A World of Fantasy

MONIKA JOSHI
Broadside Correspondent
COURTNEY ERLAND
Photography Editor

Disney on Ice: Worlds of Fantasy, which was featured at the Patriot Center last Thursday through Sunday, proved to be a treat for kids, presenting four unique Disney stories. The show, however, seemed also to be a reasonably enjoyable experience for adults, as the performers displayed a fair amount of figure skating talent. This came as a bit of a surprise to me, given that the show's main purpose is to entertain kids, but the numerous spins, jumps and lifts incorporated into the show were successful in injecting even more liveliness into the kid-themed performance. Many adults also came dressed as their favorite Disney characters along with their children.

Early in the show, characters from *Cars* took to the ice. The animatronics were impressive, though the scene failed due to a lack of plot. Though the many children in the audience enjoyed it, the segment itself was too long to showcase only the cars. Next, 12 skaters waving long sheets over their heads circled the ice, taking the audience under the sea for the story of Ariel, the little mermaid.

The skater portraying Ariel seemed like a fish out of water as she struggled with her foot

coordination while performing, but this part of the show was one of the most coordinated and compelling parts of the evening, with phenomenal blue-green light illuminating the auditorium, truly giving an underwater feel.

The *Lion King* segment was the most dynamic and powerful part of the show and featured some impressive skating by the performers. The set designs for the show were also impressive. In Simba and Nala's routine to "Can You Feel the Love Tonight?" by Elton John, included five magnificent lifts, which displayed the advanced skills of the skaters. The duo received many well-deserved claps and cheers from the audience throughout their spectacular performance.

Following intermission was the much anticipated premiere of *Tinker Bell*. The routine was based off the soon-to-be-released movie *Tinker Bell*, which tells the story of the tiny fairy. During this part of the show, the sides of the stage became vibrant with blooming flowers, colorfully depicting the start of spring, with bursts of confetti as the skaters skated around the ice. This ending celebration was a remarkable exclamation point to the two hour show.

Overall, the show did not disappoint and was very well-produced, as one would expect from Disney. It was the perfect combination of both classic and new stories, making for a memorable family experience.

EFF: Johnny Walker

Comedian Provides Laughs for Students



Johnny Walker performed during EFF in the Bistro.

ADAM BISHOP
Broadside Correspondent

Johnny Walker, a stand-up comedian and musician entertained students at the Bistro in the Johnson Center for over an hour. Every Freakin' Friday hosts events every Friday during the fall and spring semesters, offering free entertainment and pizza.

Walker compares his act to a Fresca soft drink. It starts out light and fruity, but all of sudden there is a shocking and bitter aftertaste that comes out of nowhere. His act mixes stand-up comedy with parodies and original songs.

The show started with a sketch about how YouTube is slowly making our generation dumber, with the use of idioms like "LOL."

"He is really funny," said sophomore Talisha Vernon. "My left side hurts from laughing."

One sketch Walker does is about the classic videogame Oregon Trail. As soon as he mentioned the game, he says he felt a "wave of happiness" come over everyone in the audience. "In fourth grade, we were rewarded for good behavior with Oregon Trail," said Walker. "It

is a Pavlovian response to be happy while playing that game."

According to students, coming to watch Walker's stand-up was well worth it.

"I laughed so hard my head hurt," said Erica Faucette, a freshman from Northern Virginia Community College.

In addition to several stand-up sketches, Walker performed seven songs. One song parodied was "Satellite" by Dave Matthews Band. Walker's song, "Natty Lite," struck a chord with the audience. "When it's cold, it's better. And when it's warm, you're gonna need a chaser. Everything else would taste better, but since everything just ain't around, there's Natty Lite," he sang.

Another song Walker performed involved singing like a whale. "I am impressed that [Walker] was able to incorporate people of all kinds in his act. Including those who speak whale," said Mason alum Kim Cornillie.

"I think [Walker's show] is a great combination of comedy and songs that everybody knows," said Tara Passwaters, chair of Every Freakin' Friday.

Walker also performed "Virginia is a Wonderland," a parody of John Mayer's "Your

Body is a Wonderland" and "Lose Yourself in College," a parody of Eminem's "Lose Yourself," among others.

Walker is currently on his "Unstoppable Tour," which includes 70 shows in four months. Campus Activities Magazine voted Walker as Hot Comedy 2009. He is also a nine-time National Association for Campus Activities showcase selection.

Walker lives in Los Angeles, Calif. and regularly performs at the Hollywood Improv and Laugh Factory. His songs are broadcasted on XM Radio, National Public Radio, All Comedy Radio and Air America.

To check out more about Walker, visit his website, <http://www.johnnywalkercomedyc.com>, or look for his pages on Facebook, Myspace and YouTube.

Next week, Every Freakin' Friday will host Salsations. For more information on Every Freakin' Friday, visit <http://pb.gmu.edu/eff/index.htm> or email at eff@gmu.edu.



ANDY MINOR, STYLE COLUMNIST

LIFE IN A. MINOR

DON'T LEGITIMIZE YOUR LYRICS: LEAVE POETRY TO THE POETS

I was in a bookstore, recently, in its embarrassingly small literature section when I stumbled across a book that, quite frankly, was terrible. It was entitled *The Rose That Grew From Concrete*, a fairly extensive volume of the poetry of Tupac Shakur. Now, let me begin by saying that I have nothing but respect for Tupac and his musical abilities, God rest his soul. He was an incredible musician and I would give my left foot for an ounce of his talent. But after reading this book, I must maintain fully that Tupac has no business rhyming without beats to back him up.

Let's begin first with content. I found that Tupac, as profound and developed as he often sounded in his rapping, wrote poetry that you could find on any 15-year-old girl's MySpace page, complete with the grammar and spelling mistakes you would expect to see on da internet. I can't stand it when people don't take the .02 seconds it takes to spell out complicated words like "are," "you," "to/oo," "see," "be" and "for." Tupac does this frequently; at least twice per stanza. Is it excusable by saying that perhaps this is a textual reference to his lack of education, or perhaps simply him using the language of the street and putting it down on paper, but not by my standards. If you want a poet who frequently misspells words, try ee cummings. He misspelled words all the time, but his misspellings come off as genius, not pedantic street slang.

So where do we draw the line? Many people, myself

included, admit openly that there is a huge influence of poetry on, not only rap and hip-hop, but tons of other musical styles too. And you need to at least be familiar with what poetry can do in terms of rhyme, rhythm, meter and structure if you are to be an effective lyricist. But there obviously still needs to be a separation there because not all poets are rappers and not all rappers are poets. Then why did Tupac excel at one and not at the other? Well, that explanation also shows why we still think of him as a musician today, not a literary genius.

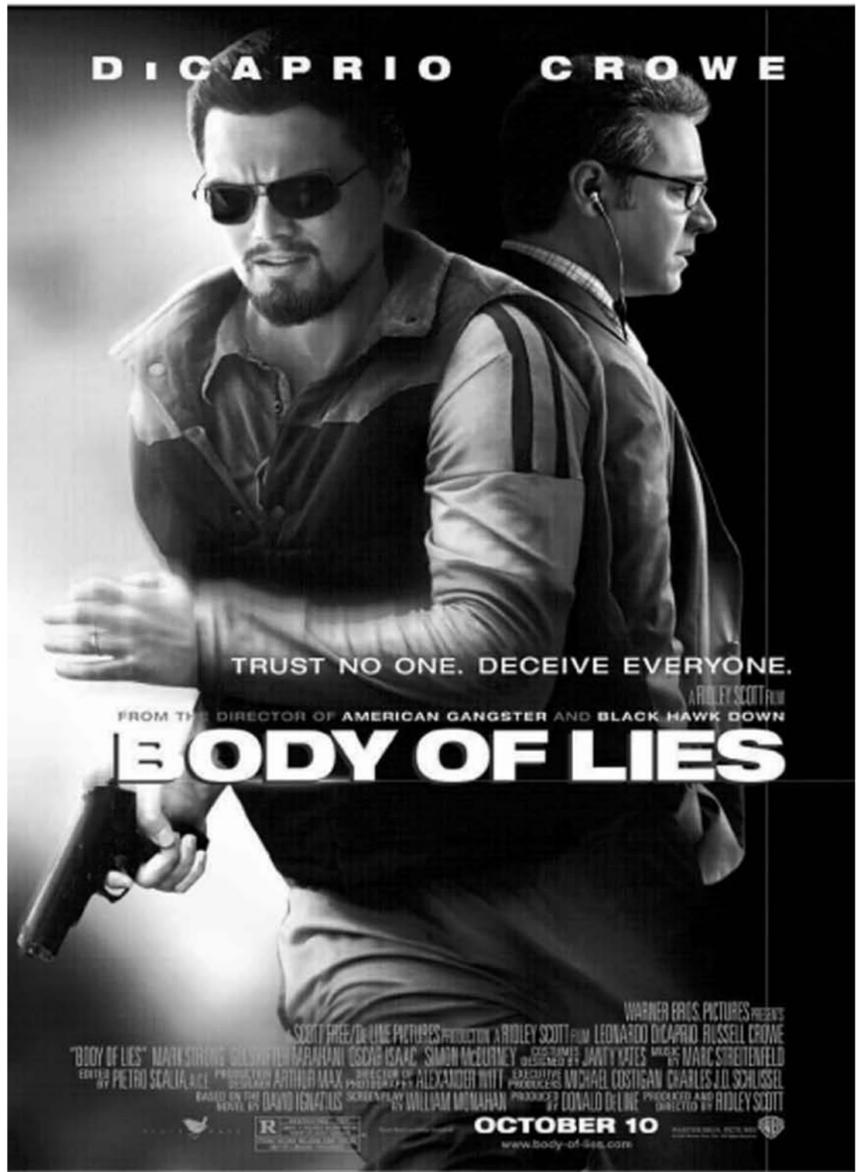
Shakur, among other 1990s hip-hop giants including Notorious B.I.G., Wu-Tang Clan and Nas, all have a defined lyricism to their music. This is a fancy way of saying that their raps are extremely developed and mature. If they weren't, we wouldn't still be listening to them today. But all four of the names—and all the names implied by saying Wu-Tang—employed a certain musicality with whatever it is they were doing. They all sampled from other music, in addition to writing their own, and then rapped over them. All this skill and time and effort that went into making their complete rap—lyrics and beats included—played to more of a musical part of the brain than a literary one. In fact, there was an album put out in 2000 of celebrities and rappers reading the poems from *The Rose That Grew From Concrete* with musical accompaniment, and it actually turned out to be a nice little exhibition. Funny how something written by a musician has hardly any

literary credit until you turn it into music.

I really shouldn't say too much more, otherwise people will start thinking that I don't believe in the arts being melded together in the giant vat of human creativity. There is a strong literary aspect to lyrics, just as there is a strong musical aspect to poetry, but that doesn't mean they in turn justify each other. I just don't want people making excuses for bad poetry because it was written by Tupac, Nas, Soulja Boy, Walt Whitman, T.S. Eliot or anyone else. Not all of those names are musicians, but if any of them are going to write poetry, it better be held to some sort of standard, not just accepted as good because of the author's fame and status.

When I was in middle school I was assigned to do a project for English class called "Poetry Rocks!" in which I had to pick a popular song that I liked and analyze the lyrics as I would a poem. I think what my teacher really wanted was for me to understand how to recognize alliteration, end rhyme and the difference between metaphor and simile, but I was really excited about it regardless. I also remember being let down extremely because I analyzed Aerosmith's "Dream On" (I was in eighth grade and had not yet budded into the musically astute mind you see today), and there really wasn't anything in the lyrics that took me anywhere once I removed them from the music. Looking back I probably would have been better off just reading another sonnet.

SPECIAL ADVANCE SCREENING



COMPLIMENTARY MOVIE POSTERS

Wednesday, October 1

8:00 PM

Johnson Center Cinema

Download a Screening Pass at

UberDuzi.com

or Pick up a Screening Pass at Student Activities SUB 1 Room 101

Rilo Kiley's Frontwoman Shows *Acid Tongue*

Jenny Lewis' Newest Album Shows Singer's Musical Diversity

KYLE RIDLEY
Staff Writer

The genius of a Jenny Lewis album lies in the inability to label it. Without boundaries, the Rilo Kiley frontwoman stretches the musical limit and refuses to play inside the lines of formulaic sounds.

Rock. Country. Soul. Folk. Blues. Pop. Gospel. Disco. Lewis does it all; and her new solo CD, *Acid Tongue*, is no exception. The 47-minute disc pushes the flame-haired troubadour to the head of today's elite class of singer-songwriters.

Lewis, 32, has been unstoppable in churning out an array of eclectic tunes over the last few years. *Acid Tongue* is the follow-up to her dreamlike 2006 solo debut, "Rabbit Fur Coat," and Rilo Kiley's electrified 2007 disc, *Under the Blacklight*.

The bulk of *Acid Tongue's* 11 tracks embrace a quieter

sound. Album opener "Black Sand" is an ominous piano ballad fused with building string arrangements upon final choruses.

"Pretty Bird" and "Bad Man's World" are a soulful pair easily pictured spinning on a classic blues record. The stripped down sounds, subdued instrumentation and smooth vocals craft the ambiance of a smoky, late night lounge.

Album closer "Sing a Song" is an angelic track of encouragement. In a sugary voice, Lewis sings of deadbeat dads, frazzled housewives and recovering drug addicts in hopes that others will lend their support through song.

Acid Tongue's luminous title track is the standout centerpiece amongst a fanciful feast of tunes. With just an acoustic guitar and a male back-up choir, Lewis shares the confessional tale of a woman's voyage through drugs, lost love and lies.

"I've been down to Dixie and dropped acid on my tongue/Tripped upon the land 'til enough was enough.../To be lonely is a habit, like smoking or taking drugs/And I've quit them both, but man was it rough," she sings.

The mesmeric merge of Lewis' vulnerable, yet commanding vocals and the hypnotic choir makes for a heavenly listen.

A couple of tracks lose footing in such a dynamic mix. "Godspeed" and "Trying My Best to Love You" are two hushed numbers that fall short of capturing that lullaby essence found in Lewis' catalogue. Though pretty to the ears, they quickly fade into an unmemorable haze.

However, four powerhouse rock songs compensate for any missteps. On the enthusiastic epic "The Next Messiah," listeners are taken on a nine-minute, three-songs-in-one journey through the life of Lewis' father.

"My daddy was a chancer/He was a bad check bouncer/But he beat that cancer/He's a survivor/He's the next messiah," Lewis sings.

Lewis announces a cure for life's hardships in the fun-filled "See Fernando." The danceable, '50s style rock n' roller depicts a Latin getaway where one's troubles are left behind after visiting Fernando, who'll "buy a bottle of suds for you and

everyone." "Carpetbaggers" also amps it up with a shining folk-rock duet between Lewis and Elvis Costello, who was so inspired during the recording session that he booked studio time the day after *Acid Tongue* wrapped to make an album of his own.

Acid Tongue packs the hardest punch with a sinister tale of matricide on "Jack Killed Mom." This gospel-rock number chillingly illustrates a boy's revenge on his abusive mother with hair-raising instrumentation and haunting vocals.

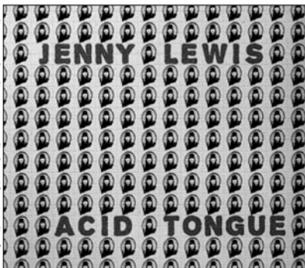
"Off at school, Jack was cruel/He'd become the bully's bull/Was Jack wrong to mimic mom?" Lewis sings in a devilish tone.

Intensifying to a blast of manic fury with Lewis wailing like a siren, the track is a pulse-pounding experience. The titillating trio of strong storytelling, massive music, and vicious vocals is the perfect

recipe to exhilarate the ears and electrify the mind.

Aside from Lewis' paramount songwriting, *Acid Tongue's* raw recordings are the key factor to its success. The vocals were tracked live, leaving room for muddied imperfections and grainy studio sound, all which benefit the end product. The unpolished approach is reminiscent of Liz Phair's classic 1993 album, *Exile in Guyville*, and is a stimulating shift from the glossy standards of today's music industry.

Lewis' latest effort is yet another testament of her ever-evolving and ever-elusive musical prowess. *Acid Tongue* shatters any chance of a sophomore slump by raising the bar to heights that are no match for radio's uninspired play lists. Its assortment of musical delicacy is bound to satisfy the taste buds of those craving something more than the same old reheated mush.



Dear Science Crosses Musical Genres

ROSS BONAIME
Staff Writer

For years, TV on the Radio has sounded like a band toying around with ideas and sounds. The band attempts to ally musical experimentation and song writing in a seamless composition. "Desperate Youth, Blood Thirsty Babes" was gloriously unusual and the group's 2006 masterpiece *Return to Cookie Mountain* set the bar so high, it seemed impossible that any album could surpass their achievement. So who would have thought that their newest album, *Dear Science*, could actually do that?

Dear Science starts off very traditionally. "Halfway Home" has a monotone, pumping guitar line that seems similar to many TVOTR songs of past. Yet, as the name implies, halfway through the song, the band comes out with an explosion of excitement very similar to their greatest song "Wolf Like Me".

"Dancing Choose" and "Golden Age" could have easily been remixes from their previous album LCD Soundsystem. "Dancing Choose" is one of the



few songs on *Dear Science* where lead singer Tunde Adebimpe actually toys around with rapping to great success. "Golden Age" has one of the greatest beats of a song this year and is quite pop-like, but still keeps the integrity of the band's sound. TVOTR also make most gorgeous, orchestral songs such as "Family Tree," a ballad which sounds like a hybrid of

Sigur Ros and Chris Martin. Additionally, "Red Dress" features an impressive brass section, and "Love Dog" merges the qualities of both these songs into a surprising work of art.

What makes *Dear Science* so great is that while previous TVOTR albums sounded like the band was attempting to make art, this sounds like since they have found the right formula to do it. Never before has TVOTR been as accessible as they are with this album. *Return to Cookie Mountain* may have been better on a song-by-song basis, but *Dear Science* is a more overwhelming musical experience. In crossing musical genres while keeping their artistic integrity, TVOTR has demonstrated their mastery of musical art. Not since Radiohead has a band found such a great musical ease in positively affecting and inspiring their listeners. If this is the case with future TVOTR albums, the future for this remarkable band is limitless.

Kings Reign in U.S.

ROSS BONAIME
Staff Writer

When Kings of Leon released their first album *Youth and Young Manhood* in 2003, it seemed almost like they were just trying to jump on the garage-rock bandwagon. With beads that were starting to rival those of My Morning Jacket's band members and a southern-drawl akin to Lynyrd Skynyrd, the three Followill family members were understandably accepting of the moniker "the southern Strokes." Yet with albums such as *Aha Shake Heartbreak* and *Because of the Times*, the Followill boys expanded their sound by evolving their musical sound. With their newest release, *Only by the Night*, Kings of Leon might have found a perfect melodic fusion of their past albums which suits them to a proverbial tea.

The album starts off slow with "Closer" and "Crawl," the previous of which features lead singer Caleb singing his heart out in a surprisingly refreshing way. Following these tracks, the album kicks out some of its greatest songs. The awkwardly named first single, "Sex On Fire," embraces the band's

southern roots to illustrate their musical growth. "Use Somebody," while featuring some of the album's weakest lyrics, is decidedly different musically, making it one of most fun tracks on the imported album.



However, like most Kings of Leon albums, the album progressively slows down its tempo. While not entirely negative, the previous tracks steal the spotlight from later songs. The band is no stranger to controversial and unusual topics. The album's track "17," features the band singing about falling for an underage girl. "Oh she's only seventeen, whine whine whine, weep over everything."

Other songs, such as "I Want You" show glimpses of their Tennessee childhood. "A

hay ride at five, everybody's coming around, so go press your skirt, word is there's a new girl in town," sings Caleb Followill on the track. And although not every track on the album is a true, complete gem, this is a great collection of eleven fine songs.

The band has truly matured in the duration of their musical career, with frontman Caleb putting more soul into his singing then ever before and Matthew and Jared showing guitar skill far beyond their years. Nathan's drumming has evolved into carefully regulated tempos from the extreme tempo of past songs as well.

Despite a poor finale, Kings of Leon informs audiences that their "flawed" style is not characteristically bad. In their previous albums, the band has toyed around with punk, garage, experimental and hard rock individually, while in *Only by the Night* the group culminates this experimentation into the best album of their career. "Only by the Night" may not be their best work, but it does show that they are striving to be something more than they used to be and with some time, their best work may still be ahead of them.

NATIONAL SECURITY AGENCY NSA

Your perspective.
Your culture.
Your intelligence.

That's your Cultural iQ.

Put your cultural intelligence to work at NSA.

Help us put the world into perspective

Meet us at your school's next career event.

DATE: October 8, 2008, 11 a.m. - 4 p.m.
PLACE: Johnson Center, Dewberry Hall

Visit www.NSA.gov/Careers for more information.

U.S. citizenship is required for all applicants. NSA is an equal opportunity employer and abides by applicable laws and regulations.

WHERE INTELLIGENCE GOES TO WORK®

Indie Artist Blossoms

KATIE ROBERTSON
Broadside Correspondent

Every young musician has to pay his or her dues before making it big and singer-songwriter Matt Duke's story is no different.

While playing countless shows in Manhattan bars, at local coffee shops and in basements in the suburbs, the 23-year-old has managed to put together his second full-length album entitled *Kingdom Underground*, released through Rykodisc Records on Sept. 23.

Born and raised in Southern New Jersey, Duke's first introduction to the music world began when he started taking piano lessons at age seven. He later taught himself how to play the guitar, he admits mostly "in order to impress girls in high school," but soon began seriously writing and performing his songs for anyone who would listen.

By 2004, Duke was living in Pennsylvania, writing and recording his first demo. Friends from a local college, Drexel University, sent the demo to the university's student-run record label, MAD Dragon Records. Duke immediately signed with MAD Dragon and his songs were broadcast frequently on the student radio station.

After his songs were met with a fair amount of success under MAD Dragon Records, Duke then signed on with the much larger indie label Rykodisc Records to make his second album.

Kingdom Underground was recorded in just over four weeks in a small studio in Burbank, Calif. Duke worked with producer Marshall Altman, who has worked with artists such as Kate Voegele and American Idol contestant Elliott Yamin.

Before *Kingdom Underground* was even released, Duke's music had already

caught the eye of the infamous Los Angeles-based gossip columnist Perez Hilton. Back in May, Hilton posted Duke's song "Rabbit" on his site. He described the song as "simple and sweet." Hilton even commented that Duke was "gorgeous," a quote which also



appears on the front cover of the CD. Of course, whether Hilton was referring to the song or the artist himself is unclear.

Kingdom Underground features several upbeat pop songs that are a departure from Duke's past acoustic tracks and songs such as "Sex and Reruns" and "Walk it Off" which are fun and catchy. However, fans of Duke's older acoustic style will not be disappointed, as the album also features slower tracks, reminiscent of Duke's first album. Tracks such as "30 Some Days" and "Rabbit" showcase Duke's quiet, but powerful vocal ability.

In the song "Atrophy on the Brain," Duke seems to be attempting to channel a younger version of Maroon 5's Adam Levine, and even the background beats spark memories of "This Love" and other familiar Maroon 5 hits. While not entirely unique, all in all the song is a good effort, and Duke's best vocals are heard on this track.

Duke shows a great deal of promise in the songwriting aspect of the recording process, especially in terms of lyrics. His

lyrics tend to be thoughtful and some tracks tackle broader social issues like drug addiction. The album also includes the expectedly generic songs about love and painful breakups.

At times, however, it is a little unclear who Duke's listening audience for this particular album might be. While the overall sound and most lyrics seem to suggest a kind of indie pop sound, there are overt Christian references in several songs. Many of the songs would probably be met with greater success on Christian radio than on pop stations.

Audiences who enjoy the acoustic aspects of several songs on *Kingdom Underground* would also enjoy Duke's debut album entitled *Winter Child*, which was released through MAD Dragon Records two years ago, in September 2006.

Any local Matt Duke fan hoping to catch the singer on the road appears to be out of luck, at least for now. Duke is currently scheduled to play scattered shows mostly in the Pennsylvania and New York area, but will no larger tour throughout the country.

While Duke's songs are well put together and nice to listen to, the album lacks that certain special something that could put a young musician on the map, or in this case, at the top of the radio charts.

More information on Matt Duke, including music, tour dates and videos are available online at his MySpace page www.myspace.com/mattduke, or at his official Web site, www.mattdukemusic.net.

Igor: Not Kid-Friendly *Nights* is No *Notebook*

Acting In New Movie Is Subpar



A scene from *Igor*, directed by Anthony Leondis.

JOSHUA HYLTON
Broadside Correspondent

If I were a mad scientist, I think I would name my hunchbacked assistant Fred, or maybe Steve. I would want him to have a common name because frankly, I'm tired of all hunchbacked assistants having the name Igor. From *Frankenstein* to *The Rocky Horror Picture Show* to *The Nightmare Before Christmas*, we've seen this stock character pop up time and time again. *Igor*, the first animated film produced by Exodus Productions, takes this cliché and tries to create a movie around it and fails miserably.

In this sorry excuse for a film, a climate change has forced the fictional country of Malaria to depend on evil to help it survive. The sky is covered by thick clouds that do not permit sunshine in which makes crops die and the economic value of the country diminish. To survive, they create evil experiments that allow the town to prosper from a monopolist gain. The country's mad scientists are considered celebrities and are trusted to produce the most evil inventions they can conjure up. Every one of these scientists has an assistant named Igor, but one particular Igor, voiced by John Cusack, dreams of

becoming a mad scientist himself. After his master has a fatal accident, he gets his chance and creates life, but there's a problem. His creation isn't evil. To avoid humiliation, he has to work out the kinks before displaying his creation at the Evil Science Fair.

Igor has two friends that he previously invented, Scamper, whose voice is lent by Steve Buscemi, an immortal cat with suicidal tendencies, and Brain, voiced enthusiastically by Sean Hayes, a robot with a human brain inside of it to make it function. Although Brain is nothing more than a harmless character, Scamper makes me question the ethics of the filmmakers. He can't die, but wants to badly. Throughout the film, he electrocutes, crushes, poisons, and blows himself up to try and end his existence. What are we teaching our children? That suicide is fun?

But the surprising violence featured in *Igor* shows that perhaps the film isn't for children anyway. In one scene, Scamper blows a large hole through his head while the camera zooms in to show his pulsating brain. I was shocked at what I was seeing. I just kept thinking, "Isn't this supposed to be a children's movie?" Considering the excessive amount of violence in today's

media, I suppose kids nowadays may be too desensitized to notice or care, but I wouldn't recommend the movie for children under eight or nine.

The film has a mean spirited attitude regarding some sensitive topics as well. It makes jabs at blind children at least three or four times, even going so far as to have them sing Johnny Nash's, "I Can See Clearly Now." That's supposed to be funny? In the realm of comedy, everything is open to satire and wisecracks. Still, there's a limit and using blind children as a tool for jokes was over the line.

After the astonishing beauty of this summer's stellar film *Wall-E*, every other animated film looks insipid in comparison. *Igor* simply does not hold the same beauty of many other animated movies to hit the big screen recently. I don't expect all CGI movies to be Pixar-esque, but there was very little to be impressed by here.

The characters in *Igor* are voiced marvelously; showing that even in dreck like this, Cusack, Buscemi and other great actors can come across as lively and fun. But that can't save the film's poor script, mediocre animation, and offensive undertones from drowning itself.

MARY CARPENTER
Broadside Correspondent

Richard Gere and Diane Lane star in the new movie *Nights in Rodanthe*, which is based on the book by Nicholas Sparks. The movie, which is about finding love and finding yourself, has been called "The Notebook of 2008."

Adrienne Willis, played by Lane, is the mother of two children: a devoted son and a daughter who resents her. Adrienne has recently separated from her husband, and after seven months apart, he decides he wants to come back home.

Hoping to find the time she needs to think about her decisions about her family, she agrees to go to Rodanthe to watch over her friend's inn for a weekend. As soon as she arrives, the forecast begins calling for a hurricane. Only one guest, Paul, is staying at the inn, an angry, bitter doctor, played by Gere, on his way to see his son, who decides to stop in Rodanthe to deal with a crisis of his own. The two end up releasing a side they did not know they had over a bottle of whiskey while cleaning out the pantry. Then, when the hurricane finally hits, the two

find comfort in each other, and begin to form a relationship beyond that of innkeeper and guest.

The movie, however, does not compare to the book. The way the movie was set up is completely different from the book and while the characters are the same, everything in the movie seems rushed. Gere and Lane's relationship in the movie does not seem real and they do not seem to have any chemistry. The audience cannot see how their relationship develops, instead it just sort of happens in one night and they are suddenly in love. And frankly, Lane and Gere sucked at being in love.

The love between the two starts to come alive only when Paul leaves to stay with his son. That's the first time the audience can sense the love between Paul and Adrienne. It becomes genuine and the audience can feel what Adrienne is feeling and the emotion starts to seem authentic, instead of forced or fake.

Not only was the characters' relationship unbelievable, but so was Gere's performance. Gere trying to be angry and somewhat bitter about his past does not go over

well for the *Shall We Dance?* and *Runaway Bride* star. But once he starts to transition over to the soft, emotional doctor, he seems more at home in his character. Lane was more convincing and believable in her role and you could see and feel the emotions that she was feeling; I felt sympathy for her and her daughter, which was the relationship that seemed to hold the most sincerity. The viewer can really see how Adrienne's choices affect her daughter, and the two grow together in the film.

This entire movie was a let down for me as a Nicholas Sparks fan. I was expecting more from the actors and the film as a whole and although the movie does have some good points, it is somewhat confusing, and sometimes the different scenes do not connect with the rest of the movie. *Nights in Rodanthe* is clearly geared toward an older audience of women, while the 2004 film *The Notebook* based on another Sparks novel was geared toward a younger female audience. I give this movie only two stars, because I was expecting the actors to be more convincing in their roles.



Adrienne (Diane Lane) and Paul (Richard Gere) walk in the waves at Rodanthe in Warner Bros. Pictures' and Village Roadshow Pictures' romantic drama, *Nights in Rodanthe*.

Knits Are Perfect Transitional Pieces for Fall

THAO NGO
Broadside Correspondent

The most fashionable of seasons is finally here. Fall is the season that many anxiously wait for to see the new trends and collections either published in the 700-some page *Vogue* or displayed in the window mannequins at Macy's and Bloomingdale's.

One of the key pieces this season is something that is easily accessible to everyone: knits. Sweaters, cardigans and dresses have all been top items in the Fall 2008 Ready-to-Wear shows. So what's so special about them this season? They're the ultimate summer-to-fall transitional pieces, and strong wardrobe staples once winter rolls in.

Knits are extremely versatile, as shown in the Diane Von Furstenberg collection with sweater dusters and the Rodarte collection with leggings and dresses. Although various cuts were shown throughout the tents of Bryant Park, non-traditional knit pieces demanded the most attention: Missoni's slouchy tops and dresses, Rodarte's edgy webbed fabrics, and DKNY's eclectic knit beanies and wide-sleeved patterned sweaters.

These knit trends have been trickling down into our more affordable world and can be found in familiar places such as Urban Outfitters, GAP, Forever 21, and even Abercrombie & Fitch. Trends in knitwear this season are leggings, or

slouchy-fit cardigans and sweaters and sleeve detailed knits, which allow for flattering silhouettes of all shapes and sizes.

Knits are everywhere, and the key to distinguishing any sweater from one that works and one that's simply blah is attention to detail. Whether you want to find a more indie and eclectic knit from Urban, a classic cardigan from the Gap or Abercrombie, or a fun and trendy piece from Forever 21, the first important element is the material. Spend your money wisely on the types of fabrics you purchase: polyester fabrics have the potential to pull when worn a mere three to four times and natural fibers such as cashmere can shrink down to fit your Cabbage Patch Doll if you don't have access to dry-cleaning. Cotton and wool are the best compromises to make in terms of quality and cost. Synthetic fibers like polyester and acrylic are cheaper, but should you purchase these materials take extra steps to care for them in order to maximize their durability.

The second aspect to look for in shopping for the perfect knit piece is the cut. This season sweaters will range from fitted to slouchy or wide-sleeved to cape silhouette. Therefore, try to find an element of flair, which separates the piece from other drab items. For example, if you're looking at a traditional button down cardigan, seek one that has a unique pattern, color, stripe embellishment, or cut altogether. This will let you both stick out in a good way and not make it to the campus worst

dressed list.

The most important shopping advice is the fit. The item is meaningless unless it looks like you are meant to wear it. If the piece is too baggy, too tight, and too embellished you will inadvertently create a fashion disaster. Ladies, nothing should be spilling out from your tops or bottoms and no one should be drowned in fabric. Since slouchy is a strong cut this season, be careful with overdoing it and crossing over to baggy; think of the word slightly when associating with slouchy.

When putting anything together, make sure your entire look is well-balanced. A fitted top pairs with fitted bottoms nicely, and slouchy sweaters should be worn with a tighter fitting bottom such as leggings, skinny jeans, or even over shorter dresses and skirts. Wide-sleeved and cropped tops work well with fitted pants or shorter dresses and skirts. Additionally, tighter tops can be worn with wide-leg trousers or long Bohemian-styled skirts. Strong pieces or colors should be worn with minimal accents. The key is to highlight the best piece of your outfit, not overpower it and clutter your look.

So whether you're headed to the mall or getting out your yarn and needles, remember that knits are your best bets to looking incredible this season in numerous styles and shapes. Fall is a fun season to play around with your style, so have at it ladies—take risks, meddle with new colors and patterns, and experiment with layering.



Senior Deanna Stepanovich wears a knit sweater in the Johnson Center.

**WORK AT A PLACE
WHERE YOU'LL
ACTUALLY WANT
TO EAT THE FOOD.**

Chipotle (pronounced chi-POAT-by) serves fresh, gourmet burritos and tacos at reasonable prices in a cool atmosphere. Here's your chance to get in on the ground floor of one of the fastest growing restaurant companies in town.

Apply in person for full and part-time positions:

**GRILL COOKS, PREP COOKS, LINE SERVERS, CASHIERS,
KITCHEN MANAGERS & SERVICE MANAGERS**

-Training Provided-

Chipotle - Burke Centre
5747 Burke Centre Parkway
Burke, VA 22015

email rmittelstaedt@chipotle.com

Chipotle.

GOURMET BURRITOS & TACOS
An Equal Opportunity Employer

Cherry, Bekaert & Holland, L.L.P.
Certified Public Accountants and Consultants

Choose to make a difference.

What you do matters.

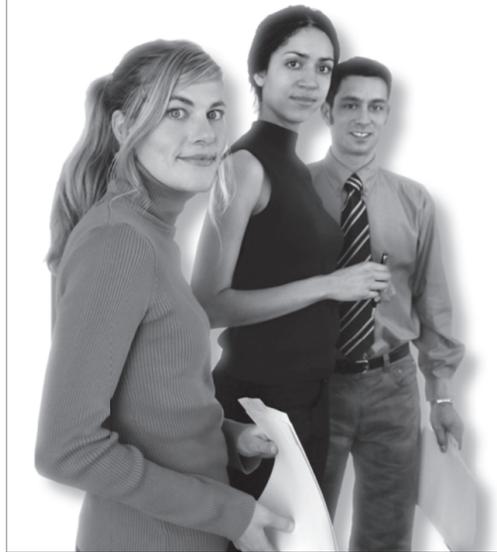
At CB&H, we understand the value of our associates and the work they perform. From public companies to not-for-profit organizations to family-owned businesses, you will help clients solve problems by developing solutions that have an impact not just on the communities we serve, but throughout the world.

- Work as part of a dynamic, local team
- Take an active engagement role
- Develop opportunities through meaningful and challenging work

Please visit our booth at the Career Fair on Tuesday October 7, 2008.

We would love to meet you to see how you can make a difference with us.

For more information, email Jennifer Royal at jroyal@cbh.com.



Offices throughout the Southeast, including:
Atlanta | Charlotte | Tampa | Washington, D.C



The Firm of Choice.
www.cbh.com/college

Action Is In The *Eye* of the Beholder

Eagle Eye Is More Than a Stereotypical Action Flick

DYLAN HARES
Broadside Correspondent

Eagle Eye is the new action thriller starring Shia LaBeouf and Michelle Monaghan, which also co-stars other famous names, including Rosario Dawson, Michael Chiklis and Billy Bob Thornton. Like most good rides, *Eagle Eye* starts off moving and doesn't stop until the very end.

At the beginning of the film, the Secretary of Defense, played by Chiklis, is faced with a daunting decision on whether to bomb on the supposed location of a known terrorist. Even though the evidence is stacked against them, the President urges the strike anyway, causing massive retaliation in the Middle East and the potential threat of a terrorist attack.

Jerry Shaw, played by LaBeouf, is an average guy doing average things in a very average life inside of a big brother, dystopia somewhere in the near future. A secret revealed about Shaw in the beginning of the film is a huge give away to anyone with half a brain, who can see how the story line is already getting a little played-out and predictable.

The film's other main character, Rachel Holloman, played by Monaghan, is a single mother just trying to stay afloat in the big city. Inevitably, Jerry gets set up by an unknown force and receives a mysterious phone

call from a mysterious woman who seems to be able to see everything, or have an "eagle eye," if you will. Jerry's then arrested and taken into custody by Agent Morgan, played by Thornton, who has no patience for suspected terrorists. Sufficed to say, the mysterious woman and her "organization" set up perfectly choreographed and executed plans that free Jerry from custody, and unite him with Rachel. The two then are sent on a wild and action-packed quest to do this woman's bidding and get their lives back.

What shocked me most throughout the movie wasn't the film's over-the-top explosions, or the perfectly executed chase scenes, though. The fact that unlike most action-conspiracy thrillers, the two main characters, who are always male and female, didn't make any pit stops in each other's pants and kept a very platonic relationship the entire way through was surprising.

Long story short, the movie can be compared to a fruit smoothie. It has lots of well-known action-film flavors, like dry humor, compliments of Thornton, great acting, and familiar and over-done plot elements. What *Eagle Eye* does is take these flavors and put them into a new combination that tastes unlike any other film and goes down just as smooth. Naturally, the movie involves a top-secret government project that involves space-age



Shia LaBeouf stars as Jerry Shaw in *Eagle Eye*.

technology, directly ripped from the video game *Portal*, mistakes by the upper echelon of the government, and a massive assassination attempt. However, just because it's predictable and familiar doesn't mean it's bad. The acting is great, the special

effects are wonderful, and the best part is, if you want to be entertained, but you want to have to think too hard, this movie is blissfully and mindlessly entertaining.

Q&A With *Eagle Eye* Star Michael Chiklis

EMILY SHARRER
Style Editor

Michael Chiklis, the main character from FX's *The Shield*, who stars as the Secretary of Defense alongside Shia LaBeouf in the new movie *Eagle Eye*, dishes on what it's like to work with the young Indiana Jones star.

What's it like working with Shia?

Shia's great. I really enjoy the kid. He's a great talent, smart, not an ego whatsoever—just open and really, really wonderful to work with. I admire the kid, he's on fire. This kid's a certified movie star [and] the reason is not only because he's a wonderful actor, [but] because he's accessible, he's likeable and there's a reason for that. He's a good guy.

There are a lot of action movies out there right now, so how does *Eagle Eye* differ from other action movies?

A lot of action movies depend on CGI and blue screen effects and post-production special effects and I'm gonna tell you what: there's almost none of that in this movie. It's really old school, [it's] practically shot, but its new school in the terms of the level they take some of these action sequences to. One of the biggest stars is DJ Caruso [the director], the direction of this movie is really unbelievable.

What would you tell people about what to expect when they see *Eagle Eye*?

You know, if the seats had seatbelts, I'd put one on because it's really one of those thrill ride break-neck pace movies that

keeps you on the edge of your seat. It's incredibly well directed. It's a story about two ordinary people placed in an extraordinary situations and they don't know for quite a while what's happening is happening to them. You really just take that ride with them.

What I like most about *Eagle Eye* [is that] as thrilling as it is, it's equally smart in its storytelling [and] I like that in a movie...You really want for these people and that's also attributed greatly to Shia. He's someone you instantly root for. You wanna be on the guy's side.

Diddy is the New Trump

Who Wouldn't Want to Work For Diddy?

FIZAH MALIK
Staff Writer

A nationwide search for an assistant of the infamous Sean "Diddy" Combs was launched in February of 2008 and although over a million people showed up to land the coveted position, only 13 were picked.

Among those, was one of George Mason University's very own.

Boris "Can Do" Kuperman even has his own motto: "make your next move your best move, rather than being in checkmate," said the TV personality. "I can get anything done, I don't take no for an answer."

On last Monday's episode, "New York Hustle," Kuperman was voted off the show.

The 13 chosen contestants are put up to challenges each week by Diddy, and documented in the VH1 show, *I Want to Work for Diddy*.

Kuperman grew up in Sterling and attended Parkview High School, where he wasn't exactly at the top of his class.

"I got into a lot of trouble at school, even trouble with the law," Kuperman said.

During his senior year, Kuperman received the "Best Business Law Student Award," and at 17, Kuperman started to go out and do promotions for different entertainment labels. By 21, he was interacting with some of the biggest names in the music business such as 50 Cent and Lil' Wayne, as well as others. He didn't know it, but his life was about to get a whole other twist.

"I was working with a model, Francesca Ellana, and she told me about the show and said that I should try out," Kuperman said. "I was skeptical at first because it was such a big name."

Kuperman wanted to make a big impact on the rap mogul, so he sent in a video as

opposed to attending an audition.

"I wanted them to know that I was relatable to other people. I've been through the struggle, I know what it's like out there in the real world," he said.

The video was his ticket in; within a few weeks, Kuperman got a call back saying that he got into the semi-finals. He was then flown out to New York City for an interview that would determine whether or not he would progress in the show, which has been called a younger and hipper version of Donald Trump's popular series *The Apprentice*. Kuperman didn't know it at the time, but New York City was going to be his home for a month. Kuperman was flown back out to New York on April 16 to begin his journey.

"While on the show, I learned that I thought I was the best at what I did back home, but I came into a world where there were 12 other people who were just as good, if not better than me," said Kuperman. "This is a competitive industry and you have to stay determined and you do have to be the best at what you do."

Challenges featured on the show include a presentation about yourself and a challenge of 50 tasks that must be done in 24 hours.

"One of the biggest fears on the show was the fear of elimination," Kuperman said.

After the taping of the show, Kuperman returned home and back to Mason. He is currently studying criminal justice.

To catch up on previous episodes visit www.workfordiddy.vh1.com. You can also catch the series Monday nights at 9 p.m. on VH1.

To learn more about Kuperman, visit his MySpace at myspace.com/toplaw.

Be a Hero!

Sperm Donors Give the Gift of Life & Get Paid

Seeking healthy, college educated students and professionals, 18-39 to participate in a donor program.

Fairfax Cryobank
A GIVF Cryobank

Conveniently located near Fairfax Hospital

Online application at www.123donate.com

Up to **\$100** per visit



EVERY SEASON STARTS AT
DICK'S
SPORTING GOODS

Coming Soon! New store opening in Dale City on Worth Avenue (off Prince William Parkway).

Do you love sports? Do you want a career with a rapidly growing company? If so, then DICK'S Sporting Goods is the company for you. We're looking for friendly faces to provide great service to our customers. Applicants must be at least 18 years old.

Great positions available:

- Sales Leaders/Supervisors
- Sales Associates - Apparel, Footwear, Freight Flow, Team Sports, Golf, Lodge (Hunting/Camping/Fishing)
- Cashiers
- Bike Technicians
- Running Specialist
- Fitness Trainer
- Golf Club Technician
- Maintenance/Operations
- Administrative Assistant
- Temporary Associates

Why Work for DICK'S Sporting Goods?

- Competitive Pay
- Excellent Benefits
- Employee Discount
- Full and Part Time Schedules

Apply online at: www.DicksSportingGoods.jobs/newstores

WIN BIG
BIGGER. FASTER. STRONGER. SMARTER.

EOE

AppleFCU.org/BLACKOUT

learn how to win \$\$

**Get it.
Wear it.
Win big!**

Check out the t-shirt design online.

WIN UP TO \$50!

Get your BLACKOUT shirt at Apple FCU!

Apple FCU is located in the Johnson Center behind Taco Bell.

Apple
FEDERAL CREDIT UNION