

style

INSIDE

- Zack and Miiri Director Kevin Smith talks about the humorous side of porn. **Style | 11**
- Photo exhibit reminds students of the horrors of the Hiroshima bombing. **Style | 12**
- The Angry Queen plans a makeover for a new and improved Sarah Palin. **Style | 13**

1

The number of days until the 2008 Presidential Election. So who will it be, Barack Obama or John McCain?

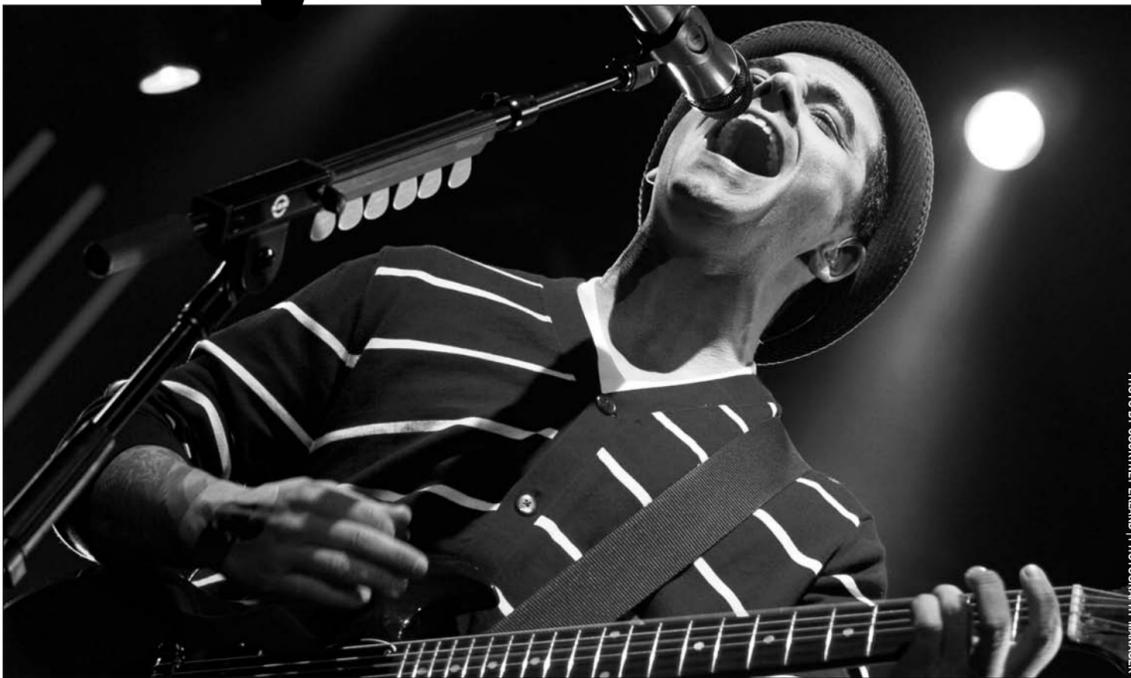


PHOTO BY COURTESY ERIC AND PHOTOGRAPHY MANAGER

Dashbord Confessional was one of the headlining bands at the Rock Band Live Tour at the Patriot Center on Halloween.

Halloween with Panic, Dashboard Rock Band Live Tour Comes to Patriot Center

GRACE KENDALL
Connect Mason Director

A crush of scenesters clad in neon elbow for position by the barricade. Two girls dressed as s'mores swoon on the floor, singing along with "Our Time Now" by the Plain White T's and pledging their devotion to the band with their unblinking eyes and hands clasped over their hearts. Candy is thrown to the audience. Product placement is so prominent audience members will go home reciting not song lyrics but video game commercials. It can mean only one thing: the *Rock Band* Live Tour has come to the Patriot Center for Halloween.

Las Vegas-based pop-rockers The Cab kicked off the night with style. Lead guitarist Ian Crawford was one of the most talented performers to take the stage all night, fingers flying along the neck of the guitar and stealing impressive solos from the frets.

The band played energetic numbers like "I'll Run," "Bounce" and "Risky Business." Though their vocals were occasionally weak, the instruments were strong and The Cab's enthusiasm was infectious, getting the crowd more excited than most opening bands can manage.

The Plain White T's cashed in on this energy, performing a

balanced mix of older pop songs like "Take Me Away" and newer material like the endearing "One Two Three Four."

The Chicago pop-rockers know how to close a set, saving their hits for last. "Hey There Delilah," which everyone claims to be sick of but secretly still adores, was performed well and aided by a feminine backing chorus provided by devoted crowd members.

They followed up the romantic number with the killer pop-punk song "Hate (I Really Don't Like You)," and the energy they carried through their final number created such a good vibe that the rest of their set was left in the dust.

Between two of the bands' sets, teams of audience members were brought onstage to play *Rock Band*. Some of the groups got into it and were fun to watch, like the first group of George Mason University students who flaunted behind-the-neck guitar skills and unique vocals while tearing up "The Kids In America." Others were painful, like the final group who flailed on a Paramore track despite—or perhaps because of—the male drummer being topless.

Dashboard Confessional was next up. The alt-rockers played a good set, but they seemed slightly out of place in a lineup of college-aged pop-rockers. Frontman Chris

Carrabba's vocals were oddly feminine at times, but their devoted fans didn't mind and sang along with all their might to hits like "Hands Down" and "Don't Wait." One of the biggest hits of their performance was "These Bones," a song Carrabba said he wrote after reading the novel *Twilight*.

A large video screen was displayed behind the bands, and Dashboard Confessional was the first to take advantage of it. For songs like "Thick as Thieves," card games and exploding fireworks were a nice backdrop to the music, effectively punctuating some of the songs' emotional themes.

Towards the end of their performance, Dashboard Confessional brought out a few members of The Cab to help play a high-spirited cover of Pink's "So What," which brought the energy in the room up enough to accommodate their final song, "Stolen."

But as high as the energy level was at the end of Dashboard Confessional's set, it skyrocketed as soon as Panic at the Disco took the stage in Halloween costumes, grinning and opening with their holiday song "Trick or Treat."

The band played a mix of material from their first and second albums. Though the recorded sound of each is vastly different, subtle changes made to the older material helped it fit

more comfortably in the candy-coated carnival sound the band has been pursuing.

"But It's Better If You Do" morphed into "I Want You (She's So Heavy)" by the Beatles and then moved seamlessly into an audience-led version of smash hit "I Write Sins Not Tragedies."

Their set progressed nicely, with highlights including lead singer Brendon Urie playing a secondary drum kit on "That Green Gentleman" and a strong performance of "The Day Met the Night." The band closed the night with a dorky dance demonstration and a well done cover of the Isley Brothers' "Shout."

As a whole, it was a solid show. Most of the sets ended abruptly and the instruments were overly loud all night long, but the bands gave strong performances and the crowd seemed pleased. At the end of the night, people left the venue clutching *Rock Band* Live T-shirts and copies of Panic at the Disco's Halloween single, chatting about which band members they had eye-sex with during the show and which songs were their favorites. It may not have been the best Halloween party on the planet as the MC proclaimed between sets, but those who attended definitely had a good time.

An Inside Look at the Iraq War

The Warrior Examines Post Traumatic Stress Disorder

EMILY SHARRER
Style Editor

The Warrior, a play written by popular playwright Jack Gilhooley, takes an intimate look at a part of war that is rarely discussed: the aftermath. This Saturday at 8 p.m., George Mason University's Theater of the First Amendment will put on the play for one night only for students, faculty and area residents in TheaterSpace. The play features Marietta Hedges as Tammy, an Iraq War veteran returning from her second tour of duty with a severe case of post traumatic stress disorder. Throughout *The Warrior*, Tammy deals with the possibility of losing her daughter in a custody battle as well as the hardship of a broken marriage.

Tammy's struggles are chronicled in a documentary made by her friend Giselle, played by Mary Lechter, who provides voiceovers for the predominantly one-woman show.

"We found it to be a very compelling play in that it was a one-woman show that very frankly talked about a topical issue that I didn't feel people were talking about enough," said Director Kevin Murray. "There are women veterans

returning from the war in Iraq who are suffering from a lot of symptom syndromes ... I felt like this play needed a forum."

In September 2006, *The Warrior* was featured at Culture Project in New York City during the anti-war Impact Festival. The play was then chosen from 500 entries and went on to Florida's BacklotArts and Theater of the First Amendment as a winner in its First Light Festival.

In 2007, the play was also put on in Baltimore for the Alternative Roots Festival and now, direct from its successful tenure at the Capital Fringe and New York International Fringe Festivals, the play will come to Mason.

"I think it's safe to say it's not a very favorable depiction of George Bush's policies," said Murray, who is also the Managing Director for the Theater of the First Amendment. "It has an anti-war sentiment about it, but [Tammy] makes it clear very early on in the play she will not diss the troops...It's interesting that [the



PHOTO COURTESY OF KEVIN MURRAY

Marietta Hedges stars in *The Warrior*.

play] has all these different facets."

The Actors Theatre of Louisville and the Corporation have commissioned Gilhooley for Public Broadcasting as well as having his plays developed by the Eugene O'Neill Theater Center, Aspen Playwrights Festival and Sundance Playwrights Lab among others. Including having numerous published works, ExIsles, Gilhooley's latest play, opened

in January in Ireland.

"This man knows about this type of stuff, but for him to write from a woman's perspective about the battle scars that are invisible it was very poignant and very telling," said Murray.

Following the 70-minute performance, patrons are invited to a panel discussion led by Hedges, Professor Carlos Sluzki from the Institute for Conflict and Resolution and Iraq War veterans Amy Baxter and Adam Charles Kokesch. The post-performance panel discussion will be moderated by writer and activist David Swanson.

"It's really a look at the various issues brought up by this play," said Murray. "It's not just a one trick pony of a play; it's not war is bad, PTSD is worse; [Tammy] volunteered, she was very patriotic, signed up under the best intentions and got caught up in things beyond her control. It takes a lot of hard looks at a lot of issues."

Tickets for the play are \$15, though a limited number of free student tickets are available. To purchase tickets, or to receive a student ticket visit the Center for the Arts Box Office during regular hours, charge by phone at 888-945-2468 or visit www.tickets.com.

A Little Cooking Here, A Little Crafting There

Amy Sedaris' Best-seller *I Like You Released on Paperback*

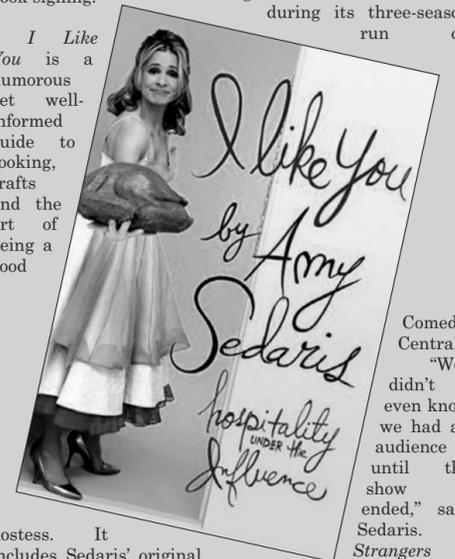
KYLE RIDLEY
Staff Writer

Comedian Amy Sedaris' résumé is as long as it is obscure. How many other actresses do you know star in a hit series one day and then educate families as part of the House Rabbit Society the next?

Whether running a cupcake and cheese-ball business out of her New York City apartment or meeting with her amateur crafts club, The Crafty Beavers, no job is too big or too small.

Adding to her full plate of projects, Sedaris, 47, is also an award winning author. Her 2006 New York Times bestseller, *I Like You: Hospitality Under the Influence*, was recently released in paperback. She appears Friday at the Weinberg Center for the Arts in Frederick, Md for a special crafts demonstration, Q&A, and book signing.

I Like You is a humorous yet well-informed guide to cooking, crafts and the art of being a good



Comedy Central.

"We didn't even know we had an audience until the show ended," said Sedaris.

hostess. It includes Sedaris' original recipes and crafts as well as those passed down from family members and her days of being a girl scout.

"It started off with me thinking I wanted to do an art project and I wanted to do it all in my apartment," said Sedaris. "It never occurred to me that it was going to come out and people were going to buy it."

The New York native added that many of the dishes are melting because the book's photos were shot during the summer. It's this comical, down to earth approach that has caught the eye of many pro and beginner cooks. One page details her aunt's brownie recipe and another lists ideal snacks for those with the munchies.

Aside from tasty dishes, *I Like You* offers an array of unique arts and crafts, including a pantyhose plant hanger, personalized lighters and a seeing peanut.

"Anything with a googlie eye on it—I'm a sucker for those," said Sedaris.

Sedaris, recently named one of *Entertainment Weekly's* "25 Funniest People in America," also shares more risqué creations. Last month she made headlines

after an appearance on *Chelsea Lately* where she demonstrated a vaginal cleansing using a homemade vagina that opened to reveal beads representing "unpleasant secretions."

I Like You's success has garnered Sedaris a fresh group of fans, many of which hope she writes a follow-up. However, Sedaris said if she ever publishes another book, it will be "completely different."

"I like coming in when I don't know the world," she said. "And now that I know the book world like this ... I would have to change it up."

Apart from the book world, Sedaris is widely known for her role as Jerri Blank, the middle aged ex-con who returns to high school, in the off-the wall series *Strangers with Candy*. The show, which she co-created with Stephen Colbert and Paul Dinello, gained a cult-like following during its three-season run on

Strangers with Candy was later made into feature film and released in 2006. Sedaris has appeared in several movies (*Snow Angels*, *Dedication*) and TV spots (*Sex and the City*, *The Closer*). Recently she played goofy Principal Hoffman in Nickelodeon's *Gym Teacher: The Movie*.

"I prefer smaller roles ... I like being a guest star," said Sedaris. "It feels more like a job and I like to see how other people do things and take part in that whole world."

Sedaris said that if she were to take on a major role, she would have to create the material herself. Coincidentally, that's exactly what she's working on now.

Twentieth Century Fox TV recently inked a deal with Sedaris to create, write and star in a new comedy series. The single-camera series will be co-produced by David Letterman's Worldwide Pants and directed by fellow *Strangers with Candy* alumni Paul Dinello. Sedaris is currently hammering out details for the show and plans to fish it to networks in the coming weeks.

Want to Go?

What's up: Amy Sedaris does crafts, Q&A and book signing

When: Nov. 7 at 8 p.m.

Where: Weinberg Center for the Arts

20 W. Patrick Street, Frederick, MD 21701

Tickets: \$20-\$27

Info: www.weinbergcenter.org

Porn You Can Watch in Public

Zack and Miri Create One of the Funniest Films This Year

ROSS BONAIME
Staff Writer

When looking at Kevin Smith's newest film, *Zack and Miri Make A Porno*, it may look relatively close to a film from the Judd Apatow machine and his cast of freaks and geeks. This is an easy mistake to make. Smith's trademark of taking an endearing love story and surrounding it with, as Smith calls it, "dick and fart jokes," lead him through the '90s with *Clerks*, *Chasing Amy*, *Mallrats* and *Dogma*. While Smith found a cult following, Apatow took this formula and found almost instant success with *The 40-Year-Old Virgin*. Now Smith's eighth film takes several of Apatow's well-known conspirators, such as Seth Rogen and Elizabeth Banks and makes a film worthy of the success that Smith has so long deserved.

As the name implies, *Zack and Miri*, played by Rogen and Banks respectively, are two life-long friends who have the idea to make a dirty movie to help fix their financial woes. The amicable couple along with *Zack*'s coffee-shop co-worker and producer, represented by Craig Robinson of *The Office* fame, enlists the help of "actors," such as Smith regular Jason Mewes as Lester the Molester, Traci Lords as the appropriately named Bubbles and Katie Morgan, as stripper-turned-porn star named Stacey. Together, they try to make a movie that will solve *Zack* and *Miri*'s problems. Yet the two friends worry about how the movie will affect their friendship when their looming sex scene together comes and what the repercussions of this physical act could mean for them.

Rogen and Banks are brilliant together and their chemistry is palpable. Rogen, whose recent role in *Pineapple Express* was disappointing, is in his most heartening and hilarious role since *Knocked Up*.

Banks however has never made a film that is equal parts romantic and comedic and she has not been this funny since *The 40-Year-Old Virgin*. Her newest work in this film, Oliver Stone's *W.* and *Definitely, Maybe*, proves that she is one of the up-and-coming actresses to watch.

The supporting cast is either hit or miss though. Smith favorites Jeff Anderson and Mewes are fun, as is Robinson, who is brilliantly understated as Delaney. Nevertheless, Traci Lords and Ricky Mabe, another one of the porno's stars, seem more like one-note characters and not essential in any way, except for a few fleeting laughs.

For years, Smith has been known for his vulgar candor and excellent dialogue, yet lacking when it comes to directing. Since his last film, *Clerks 2*, and his recent work on the CW's *Reaper*, he has started to seem more comfortable directing and it truly works here. While the script still sounds like Smith's usual banter, he also seems willing to tell the story without words, instead opting for silence or a glance that says much more than he could ever say. Smith's ability to be experimental with both of these mediums works in his favor.

The combining of the actors made famous by Apatow with the astounding writing of Smith makes for a great synergy. Surprisingly, the film is not overly gratuitous and finds the warmth within the characters, making the subject matter seem nonchalant. The film looks and feels like it came from *Silent Bob* himself, thanks to his favorite cinematographer Dave Klein. With help from his usual suspects, plus Rogen and Banks with their powerhouse performances, and Smith's new take on direction and usual wit, *Zack and Miri Make A Porno* is one of the funniest films this year and a great addition to the already fantastic library of Smith's films.



From left, Elizabeth Banks, Justin Long and Seth Rogen in *Zack and Miri Make a Porno*.

Kevin Smith on *Porno* Director Talks to Broadside about His Latest Film

ROSS BONAIME
Staff Writer

Kevin Smith, the writer and director of *Chasing Amy*, *Dogma* and *Jay and Silent Bob Strike Back*, could arguably be considered one of the most important influential directors in recent history. Smith came from the early '90s with his now-classic *Clerks* to become an essential indie director and has gained popularity since. Smith's current film, *Zack and Miri Make A Porno*, possibly his most ambitious and controversial, might also be one of his best.

"If you scrape away the pornography and the other trappings of the story, in terms of a bunch of people getting together to make a porno, it really is kind of how we made *Clerks* to some degree. Some knuckleheads who don't know anything and get together and make a feature" Smith said of the similarities to his newest film to his first film. "The experience of making *Clerks* 15 years ago definitely informed the plot of this movie."

Smith, a native of New Jersey, is known for his View Askew films, a series of films with interconnecting characters, stories and themes that takes place in the Garden State. "The area of New Jersey in which I grew up in certainly affected the kind of dialogue I write, fractured, candid dialogue with a lot of vulgarity cause that's how my circle of friends; that's how we speak," said Smith. However, for Smith, it is more of the people that influenced him than his location: "I imagine if I had grown up any place else, it wouldn't be that much different, although having my friends that I've had over the course of my life has

certainly influenced me as a filmmaker. But I can't say that the great state of New Jersey necessarily influenced that, as much as the people in New Jersey that I hung around with definitely influenced it," said Smith.

Zack and Miri star Seth Rogen is known as an excellent improviser, yet Smith is notorious as a director who is not so much of a fan of ad-libbing. Yet according to Smith, the culmination of both their styles was not a problem.

"It really combined rather well. I mean at the end of the day, they're all consummate professionals who love to act they all honor the scripts, it's not like they all get there and are like 'well we won't be needing this anymore.'"

Rogen's spontaneous way of comedy seems to have worked well for Smith. "When he makes a joke that's not there, that wasn't in the script or ad-libs a line, it sounds like it's coming out of the character's mouth, not Seth's mouth, so it doesn't seem like someone's stopping the show to make a joke or stand out. He's also good at ad-libbing stuff that propels the story forward. So you welcome a guy like that cause he's not just executing, he's elevating," said Smith.

In many of Smith's films, there has been an incredible connection between characters. With the characters of *Zack and Miri* as played by Rogen and Elizabeth Banks, this is no exception. "From the moment we sat down to do the first table reading of the script, it was apparent that their chemistry was sickening it was so good, it was so insane and so thick," said Smith. *Zack and Miri* could quite possibly be put in the pantheon of great connections in Smith films. "Sometimes you work with

actors that just have that wonderful, fantastic chemistry that you don't even have to do anything as a director except stay out of the way." When the two main characters finally consummate their relationship, Smith wanted to make it as believable as possible: "Every movie I've ever seen with love making or intimacy portrayed, it's usually very cheesy." However in his film, it is quite different. "This isn't a scene about the act of physical intimacy as much as it is about the emotional connection between these two people," said Smith.

"I knew the term 'porno' was going to turn off some people." *Zack and Miri* has been shocking people with just its name and promotional materials alone and Smith does know that this is a film that may not be for everyone. "Initially the MPAA gave us a NC-17. Because porno's in the title, I think maybe they were a bit heavy-handed in giving us a NC-17," said Smith.

But Smith assures fans that this is the movie that he wanted. "I got to keep everything I wanted to keep in the movie." Even through all the ratings drama, Smith's next film could be just as controversial. "I'm going to do this flick called *Red State*, this little political horror movie that I scripted right after *Zack and Miri*. With *Red State*, I get to kind of switch genres all together. There [are] no laughs in the movie whatsoever. On the surface, as it's written, there [are] no likable characters, everybody dies, it's dark, there's no comedy in it. It's like 180 degrees from not just *Zack and Miri Make A Porno*, but also every other flick I've ever made."

Smith has innovated the comedy genre, and it seems like in his promising new batch of films, he will change it once again.

CENTRAL INTELLIGENCE AGENCY



YOU CAN MAKE A WORLD OF DIFFERENCE.

NATIONAL CLANDESTINE SERVICE CAREERS



Be a part of a mission that's larger than all of us. The CIA's National Clandestine Service seeks qualified applicants to serve our country's mission abroad. Our careers offer rewarding, fast-paced, and high impact challenges in intelligence collection on issues of critical importance to US national security. Applicants should possess a high degree of personal integrity, strong interpersonal skills, and good written and oral communication skills. We welcome applicants from various academic and professional backgrounds. Do you want to make a difference for your country? Are you ready for a challenge?

All applicants for National Clandestine Service positions must successfully undergo several personal interviews, medical and psychological exams, aptitude testing, a polygraph interview, and a background investigation. Following entry on duty, candidates will undergo extensive training. US citizenship required. An equal opportunity employer and a drug-free work force.

For more information and to apply, visit: www.cia.gov

THE WORK OF A NATION. THE CENTER OF INTELLIGENCE.

HPV FACTS: #4

FOR MOST, HPV CLEARS ON ITS OWN. BUT FOR SOME, CERVICAL CANCER CAN DEVELOP

HPV.COM

Bloc Party Gets Personal With *Intimacy*

London-Based Band Produces Most Dynamic Album Yet

PEARSON JONES
Interim Asst. Style Editor

Bloc Party gave little warning to fans that they would be releasing a follow up to 2007's *A Weekend in the City* in August. Lead vocalist Kele Okereke and the rest of Bloc Party announced through a web chat on Aug. 18 that their new LP *Intimacy* would be following a similar digital release format as Radiohead and Nine Inch Nails. The only difference would be that Bloc Party would be slapping a price tag on their digital release, despite the popular trend of allowing downloaders to name their own price. The rush release date of the album was scheduled for

Aug. 20, while a physical copy was released later into stores on Oct. 25. Those who were even aware of the release could go download the full album off the band's website for \$10.

At Times, *Intimacy* sounds like the remains from *A Weekend in the City*. They both have the catchy hooks, electrifying riffs and pulse-pumping beats that will keep you hitting repeat. But *Intimacy* clearly has a unique feel that digresses from the sound of *Silent Alarm* that made Bloc Party's rise to fame an easy one. It's a move that has allowed Bloc Party to produce one of its most diverse albums yet.

The album starts off with the eerie resonating intro notes

of the first track "Ares," which is then followed by a mash up of synthesized sounds backed by a rapid drumbeat with a



fluctuating delayed guitar riff. Okereke's definition of dance rock genre has drastically

changed since *Silent Alarm*. Bloc Party has crammed so many different elements into *Intimacy* that the sound just explodes out from beginning to end. Okereke has strayed away from the sounds of other modern dance rock bands like Franz Ferdinand, and instead, has opted to resonate with a sound more like The Chemical Brothers mixed with Blur. This album's direction is a lot darker and faster than anything *Silent Alarm* had to offer. Okereke's voice is the only thing that remains the same. His voice flows effortlessly over the tracks. The chaotic sounds of tracks like "Trojan Horse" and "Mercury" are complimented well by Okereke's high-pitched

wailing. Lyrically, this album is as intimate as the title suggests. "Paralyze me with your kiss, wipe those dirty hands on me. Maybe we're looking for the same thing, maybe you're the one who will complete me," sings Okereke. *Intimacy* is basically a break-up album with the same cliché "I miss you" lyrics that most break-up albums have.

"Mercury," *Intimacy*'s first single that debuted as a teaser weeks before the rest of album was revealed, is definitely the one song that truly defines the new direction and image *Intimacy* is trying to convey. The simple, one-phrase repetitive chorus, "my mercury is in retrograde," appears to be unoriginal and dull, but the words

dub over the beat of the track perfectly. "Mercury" starts off simple, with Okereke belting out the chorus with his voice being remixed to sound similar to a record being scratched on a turntable. The whole song builds up into a finale of synthesizers and horn blasts that will make you question who really is behind the helm of Bloc Party now, because this is nothing like what we have seen from Okereke before.

It takes a couple of times to get through *Intimacy* to fully appreciate what Bloc Party is trying to do. The mesh of dance rock riffs and club derived beats become infectious after awhile, just give it a chance.

Thanks for reading *Broadside!*

(Now don't forget to recycle)

University Mall Theatres

www.universitymalltheatres.com

ALL SEATS FOR NORMAL MOVIES ARE ONLY \$3.00 WITH YOUR GMU ID!

\$3.00

Midnight Shows

EVERY FRIDAY AND SATURDAY NIGHT

FEATURING

THE ROCKY HORROR PICTURE SHOW

(Rocky tickets are \$5.00!)

www.universitymalltheatres.com

We're right across the street!!!
What are you waiting for?

703-273-7111

(Ask about special group rates!!!)

Students Remember Hiroshima

Exhibit Features Photos of 1945 Bombings

IJEOMA NWATU
Broadside Correspondent

Shigeko Sasamori told a story that is not heard often. She told a story of war, pain and peace. A quick glance at this small, soft-spoken woman would not lead someone to believe she is a survivor of the first nuclear attack. But in fact, this quiet woman in her seventies was only 13 when the first atomic bomb fell on the Japanese city of Hiroshima.

On the night of Oct. 28, with the help of the Institute for Conflict Analysis and Resolution, or ICAR, and the Conflict Analysis and Resolution Undergraduate Program at George Mason University, Sasamori told her story and the life changing events of Aug. 6, 1945.

An estimated 140,000 Japanese citizens died as a result of the atom bomb that fell on the cities of Hiroshima and Nagasaki. Sasamori was a young school girl at the time of the bombings. Her survival is unique in that she was within a mile radius of the bomb's release and subsequent drop. Sasamori suffered severe burns throughout her body. Fortunately in 1955, a decade

after the bombing, Sasamori traveled to the United States to undergo a series of surgeries that would span 30 operations. Since then, she has experienced health problems as a result of the bombings, most recently thyroid cancer and intestinal cancer. She currently lives in California along with her only son and two

grandchildren. Sasamori commits to speaking engagements across the country throughout the year.

In cooperation with the Hiroshima Peace Memorial Museum and the Hiroshima-Nagasaki Peace Committee of the National Capital Area, the evening also provided the opportunity for guests to view an exhibition of the aftermath of the bombings of Hiroshima and Nagasaki. Photographs blown to a large scale were displayed

throughout the front ballroom of Student Union Building II. Horrific and unimaginable pictures taken immediately after the bombing and the days following brought Sasamori's story to those in attendance. Such titles of these photos read:



PHOTO BY TEDDY MEYER | ASST. PHOTOGRAPHY MANAGER

John Steinbach spoke at the Hiroshima exhibit.

"The Charred Corpse of Boy", "Human Shadow Etched in Stone", and "Man Burned Over His Entire Body".

When one student asked whether she was angry about what happened, Sasamori responded, "I never felt anger at American people. I am very thankful for surviving. I am angry for the war." Though the coordination of the evening's event occurred just three weeks earlier, it attracted students like

Jared Schmitz, a junior studying Conflict Analysis and Resolution.

"It's not every day that you meet a survivor of the Hiroshima and Nagasaki bombings," he said.

Under the leadership of Andrea Bartoli, PhD of ICAR, Haruka Nakayama, a first-year Master's student in the ICAR program was able to help organize the event. Even with the struggles she had in coordinating the event, Nakayama had a desire to ensure the event came to fruition.

"I wanted people to feel something from her experience. That was my motivation," said Bartoli.

The night ended with an offering of a bookmark to everyone in the audience. The gift, which included Japanese sayings with English translations read: "Be attentive." "Be intelligent." "Be reasonable." "Be responsible." Sasamori noted that the first statement of being attentive is the most important. She impressed upon the importance of caring for other people because, "War is no good for anyone," Sasamori said.

Domino's Pizza

10649 Braddock Rd #A
Fairfax, VA 22032
Phone: 703-352-0990

3 GREAT DEALS

\$7.99
Large 1 topping

\$6.99
Medium 1 topping

\$13.99
Medium 1 topping, soda, sandwich

OPEN UNTIL 1 AM ON FRIDAY AND SATURDAY

Hours of Operation
Su-Th: 11am-11pm
Fri-Sat: 11am-1am

Bluegrass Band Leaves Others In The Dust

The Infamous Stringdusters Bring Their Show To Falls Church

MARIAN MCLAUGHLIN
Staff Writer

This past Saturday night, the James Lee Community Theater in Falls Church turned into an acoustic, bluegrass haven. The D.C. Bluegrass Union presented The Infamous Stringdusters, along with the Jordan Tice Trio. As the opening act came on, guitarist Jordan Tice announced that tonight he and bassist Paul Kowert would be playing only as a duet. The combination of the steel string guitar and the upright bass blended together in unique harmony. Although the two

were known to play bluegrass, it was obvious that they were also familiar with jazz and classical techniques. Jordan would switch from intricate strumming patterns to sailing scales, and Paul would pluck a simple bluegrass line, only to pick up his bow and saw away into some complex improvisation.

The two had a bright and original sound. They definitely did not stick to generic bluegrass melodies. Instead, they explored interesting chords and harmonies. Sometimes they played the same melodies together, making a beautiful contrasting layer of tones. Never

did one of them take the spotlight.

One thing that amazed the audience was that Jordan and Paul are both only 21 years old, yet well-accomplished and talented musicians. They joked about their skill during the song "1147," saying it was the 1,147th song they wrote. It wouldn't be a surprise if it was true, since each song they played that night was so innovative and entertaining.

After a brief intermission, the Infamous Stringdusters performed. The large ensemble consisted of six different stringed instruments such as a

steel-stringed guitar, slide Dobro resonator guitar, upright bass, banjo, fiddle, and mandolin. The group played together for over an hour, mostly at a fast pace, laughing and smiling the whole time. Most of their songs followed standard bluegrass progressions and patterns, yet their energy and skill blew away the audience. One player always started off the song, and they constantly switched up singers and soloists.

It was interesting to watch how each performer varied in their technique and how they played their instrument. The

banjo player and the Dobro player both picked their instruments with celerity, yet their sounds were incredibly different. The banjo had a more twangy sound and was held like a guitar, while the Dobro player had his instrument set up like a lap slide guitar.

Between songs, the group would joke around a little bit, but they mostly spent their stage time jamming out. At one point, the mandolin player and the bassist broke apart from the group and started a duet, exchanging themes and musical ideas. Then they started their own extensive solos. The

mandolin player shredded scales along the small, miniature neck of his instrument as the bassist hit his instrument in a percussive manner. Afterwards, bassist Travis Book complimented Paul Kowert by saying, "Playing bass with his passion is damn near impossible." He felt like he couldn't top Paul's skill, and he joked about how he was terrified to solo. After that, the Stringdusters invited Jordan Tice back on stage for their encore, allowing each player one final solo before wrapping up the show.

Alaskans, American Indians Celebrate Heritage

With the start of November, most American families are preparing for a traditional Thanksgiving dinner to celebrate the Pilgrims successfully surviving their first winter in America. However, while it is important to recognize these early settlers, all too often Americans forget about the important role Native Americans have played throughout our nation's history.

This year, George Mason University will be celebrating its sixth annual Native American and Alaskan Heritage month, sponsored by the Office of Diversity Programs and

Services, by holding various events throughout the month of November.

Beginning on Wednesday, Nov. 5 from 6:30 to 8:30 p.m., ODPS will be hosting a powwow dance workshop in Dewberry Hall. Here, members of the American Indian and Alaskan Native Student Association, or AIANSA, will teach Mason students about traditional music and native dances. This workshop will prepare Mason students for the Sixth Annual Veteran's Powwow on Monday Nov. 10, which is the largest to date. Doors open at 12 p.m. and the grand entry is at 1

p.m. The powwow lasts until 10 p.m. and is free for all. Dakota Schreiner, a senior employee at ODPS and member of the Lakota at the Cheyenne River Sioux Tribe in South Dakota says the "powwow includes native dancers and vendors and is a way to educate the public about a bit of Indian culture and dance."

"The public is welcome to perform in the dancing," said Schreiner.

Check out what's happening for the rest of the month on Connect2Mason.com



Ballet Flamenco performed on Saturday, Nov. 1 at the Center For the Arts.

Dancers Give A Festive Show

Rhythmic Dance Group Brings Spanish Culture To Mason

Kristen White
Broadside Correspondent

José Parcel's flamenco dance company performed the Ballet Flamenco at the Concert Hall on Saturday, Nov. 1. Flamenco dancing is a form of expression that originates from a rhythmic form of accentuation for singing. It is a contagious, spirited dance that includes the entire audience's emotions and mood. These dances are very technical forms of theatrical performances that are closely tied to the Gypsy spirit. The Compañía Flamenco José Parcel was founded in Madrid, Spain and has been touring around the world for many years with their vibrant and colorful musicians, singers, and dancers. The feeling and intensity that the dancers brought to the stage resonated all throughout the Concert Hall on Saturday night.

Parcel has been studying the art of dance since he was 16 years old and made his professional debut with the Ballet de Valencia by Martin Vargas. Parcel's first choreographed work was named Te traigo al sur, Miguel. He has toured all across America with Clara Romana's company and the Carmina Burrana show. Parcel also joined the Ballet

Nacional de España where he was able to interpret works such as Medea, Los Tarantos, Fantasia Galaica, and Poeta. Within this ballet company he worked with many masters of dance and gained an incredible amount of experience. Two new productions of Parcel's have been launched recently, which include a large production with scenery and more than 20 artists called Espartaco and a smaller performance that got the chance to travel abroad called Sueños.

The production named Ballet Flamenco is a refreshing taste of Mediterranean culture. The ballet begins with a light and festive dance with slow body movements, defiant steps, and swift arm movements. The entire company was on stage to start off the evening with "Aire Fresco." They gave the audience a taste of their spirit and excitement with partner dancing while speaking Spanish during certain moments.

The second dance switched the mood more towards a serious interpretation of dance. "Soledad" was performed by Parcel and was the strongest dance in the entire production. The lighting was intensely blue while a spotlight was on just Parcel and the chair he

was posing on. The difficulty level of this dance was very high and Parcel was able to execute it to the audience's enjoyment. This dance was forceful and emotional and ended with Parcel back on the chair with the lights turned off. The audience was extremely satisfied with Parcel's movements and accomplishments during this dance.

"It was so different than any other show I have seen," said sophomore Mary DeRiso. "The solo dance was incredibly complex and I could not keep my eyes off of his swift movements."

Much of the entertainment came from the musicians and the singers too. While the audience's vision was transfixed on the talented dancers, the sound was inspiring their senses as well. The lighting on the stage emphasized the emotions and images that the dancers were trying to depict with their performances. The ending of the show with "Fiesta Flamenco" reinstated the color and vivacity of the culture of flamenco dancing and, specifically, The Ballet Flamenco by José Parcel.

The Angry Queen

...On Sarah Palin

It's election time and in keeping with the democratic tradition of the ever-expanding and diversifying voting process, I felt it necessary to throw in my two cents about one aspect of this year's political race.

First, let me make myself clear. This column is satire and pretty much a commentary on all things fashionable, ridiculous and plain odd, so before people get their granny panties in a twist over how I might be "attacking" a political figurehead without any sympathy or intellectualism I will preface simply by saying, "Lighten up and loosen up." This is just some tough love from a real queen to the newest Republican princess.

Now, let's get to the juicy topic on hand: Sarah Palin.

Sarah Palin is a hot woman. Hell, the Alaskan governor was a former beauty pageant runner-up and God knows somewhere, card-carrying members of the NRA no doubt have some ridiculous PhotoShopped picture of her in a stars and stripes bikini winking to the camera with an AK-47 in hand. Why for a short time, a brief nano-second really, I was amused with the aspect that she served to debunk rumors that politics no longer served as the "Hollywood for Ugly people."

Well, if Ms. Palin is the

pretty person's political representative then I have a profound problem. First off, Palin is far from the beauty pageant days of looking like a mixture between a French poodle and a drag queen. Lately, however, the political irritation has "reinvented" herself as an ironclad pit bull wearing a harsh shade of coral lipstick.

Speaking of make-up, did you know the woman spent over \$20,000 dollars to get her lip gloss to pop just the right way? Dear God, if your make-up takes that much work, girl, then spend the money on a facelift and some Botox and pick up some Covergirl from the nearest Walgreens. That's what Tammy Faye Baker did and look at how iconic that heavily mascara-ed dame turned out. Furthermore, Palin needs to simply stop wearing irritatingly obnoxious shades of lipstick. Listen, I'm as big a fan of experimenting with the newest shades of magenta, but try a pastel or a neutral shade for Joe the Plumber's sake.

Also, have you noticed that her outfits are what Project Runway contestant, Suede, would call, "wackadoodle"? There's the red leather jacket she wore during an interview with CBS—just out of curiosity, but since when were political figureheads looking to a 1980s

Eddie Murphy for fashion advice? Well, if your purpose was to look like the next political punchline, Palin, then as a certain infamous banner read: mission accomplished.

Then there's the hair. It boggles my mind. Whoever thought to themselves, "y'know what, I want to merge a mullet and a beehive into one foul monstrosity and waste of styling product." Well, I want to meet this person and then instruct the pin-up loving card-carrying NRA member to shoot. Sure, the hair is interesting, but it has the same effect on me as Palin's ultra-conservative 1950s rhetoric does: rage.

Lord, if I could just get my hands on Governor Palin—think of all the good I could accomplish. Picture this: I'd coif her hair into a stylish bob, get her into a well fitting v-neckline blouse and some fabulous YSL pants, then finish the look with a pair of Christian Loubitin pumps. Imagine it, let it fester in your head, and then dash that fleeting hope with the realization that it will never come to pass. Sigh, how much of a better use of \$150,000 is that? Next stop, Cindy "I Only Wear Monochromatic Outfits" McCain.

The Angry Queen is written by Staff Writer Daniel Pino



HPV FACTS: #4

THERE IS SOMETHING YOU CAN DO
ASK AT THE CAMPUS HEALTH CENTER

HPV.COM