Proof proves great show for DramaTech

By Siddhartha Parmar
Contributing Writer

DramaTech is currently performing Proof, a play written by David Auburn and directed by Pat Shellen (Tartuffe and The Foreigner). Proof has won a Pulitzer Prize and a Tony Award for Best Play. It revolves around Catherine, played by Erika Gemzer, who is the daughter of recently deceased mathematician Robert, played by Will Wright.

When her father’s mental illness begins to affect his daily life, Catherine decides to quit college to take care of him full time. Her sister, who was working to support the family, comes home after her father’s death to help settle the estate. The play follows Catherine as she discovers her father’s secrets and struggles to reveal her own.

Proof takes place entirely on the back porch of an old dying house. The house is located in Chicago and is owned by Robert, a professor at the University of Chicago. Robert is a brilliant mathematician who contributed to many different fields of math and science. In fact, he was so good that many of his accomplishments were published before the age of 21. However, in his later years, he developed a mental illness and his once brilliant brain gave way to paranoia and compulsive writing.

Catherine is Robert’s daughter. She receives the spark of genius from her father and is afraid she might have received the mental illness as well. When her father’s health deteriorated, she dropped out of Northwestern and moved back home. She is deeply attached to the house and refuses to sell it after Robert’s death.

Since Robert was a compulsive writer, he left behind 103 notebooks full of written material. Hal, played by Michael Sullivan, goes through the notebooks to see if there are any gibberish or if the genius returned for a brief moment. He desperately hopes that Robert left a proof which he can share with the world.

Scientists discuss music with ‘Nique

By Kenneth Baskett
Staff Writer

Looking for an upbeat band with catchy lyrics that you can dance to? Look no further than New York-based We Are Scientists (W.A.S.), whose poppy blend of punk-infused music and quirky choruses are sure to make you a fan. We Are Scientists form the name.

Like most aspects of W.A.S., the story behind it. “We actually got it with every track offering something unique,” said Chris Okai, guitarist and vocalist of the band. “We want people to sit up and notice the cameraman.”

We Are Scientists adopt a very dear in headlights look in this photo shoot, as if they just looked up and noticed the cameraman.

Dekonstruktion leaves much to be desired

By Kenneth Baskett
Staff Writer

Brooklyn MC Okai is set to release his debut album, Dekonstruktion of the Mind, on March 21. The album is coming out on Soundchon records and is produced exclusively by label mate Aymanullah, who has also produced tracks for the likes of Mos Def and Talib Kweli. Okai has a lot in common with fellow New York rapper Nas, with inspiring, thought-provoking lyrics and full beats. The album features various artists like Planet Asia, Vinia Mejica and Tara Thomas.

Okai has a lot in common with fellow New York rapper Nas. The first single of the album is “Bout That.” Unlike most of the other tracks on the record, this one doesn’t have the same revolutionary subject matter as songs like “Criminal.” While the tite lyrics are not as powerful as others on the album, it is a solid first single.
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Catherine broods on the front porch of her late father’s house in the wake of his death and slow descent into dementia.

Erika Gemzer was by far the best. She displayed a full range of emotions, both verbally and through body language. The audience felt and experienced her tears, laughter and anger. Michael Sullivan convincingly portrayed a math geek, which is exactly portrayed a math geek, which

off the record, “Inaction,” is Cain’s favorite song on the album. “Just from a purely visceral standpoint I enjoy it the most.” Possibly the best song on the record is the eighth one, “The Great Escape.” It combines the frenetic, hyperactive style of rock-like inception “with the extremely musical style of ‘Cash Cow.’” The juxtaposition of the heavy, driving bass line and the soaring, staccato guitar riff forms a

Science from page 17

and Squadar. In a sea full of copycats and wannabes, W.A.S. is both original and talented, when it comes to musicianship and songwriting. They compose music in a style they like to call “Advanced High Level Sectional Articulation.”

Essentially, all the parts sound good together, despite being rhythmically or melodically very different. When fused with the erratic, sing-along vocals provided by Murray, the result is an intricate album that is just as good, fun and exciting the thousandth time you listen to it as the first.

For an idea of what W.A.S. sounds like, think of groups like Bloc Party, The Strokes or Hot Hot Heat. “To me we don’t sound a whole lot like anybody else,” Cain said. “I certainly recognize similarities to certain other bands. I don’t feel like we have a ton in common with anybody. If we ever did feel like we sounded too much like another band, we would deliberately deviate from that sound.”

The album opens up with a driving guitar riff and techno-like drum rhythms. The first single, “Nobody Move, Nobody Get Hurt,” where Murray repeats, “My body is your body, I won’t tell anybody. If you want to use my body, go for it.” When asked what inspired the song, Cain said, “I don’t know that anything inspires any of our songs, anything specific. We just kind of write them and put words to them.”

In the video, a man in a bear suit chases the band for the entire length of the album. The video, I think like all of our videos, just came from wanting to do something stupid, and the idea of having a bear chase us or around without any cause or resolution we felt it to be quite magic. So we did it, and unfortunately there it is. I think it worked out pretty well.”

The third song and second single

Not that it has much of anything to do with anything, but these kittens just are about the cutest little things ever.

“We’re not going to do much in the way of fancy lighting or stage production that would involve, say, burning jet fuel of anything—the sort of thing you’re used to seeing from your U2s”

Chris Cain Bassist and backup vocalist, We Are Scientists

The detail continued with the props as well. The seasons are different during the flashbacks, so the prop change accordingly. During the winter, all the plants were replaced by dead ones and live ones for the summer.

Proof will be playing until Saturday, February 18th. Tickets are $5 for students, $8 for faculty and staff, and $10 for the public.

Proof’s perfect choice for Tech. The premise is based on math, for staff, and $10 for the public.

The album is for sale on a headlining tour of Europe, the

The set design was especially convincing. The porch had all four walls, but the furnishings were minimal. On a table, there was a photo of the man who built the house, and a small statue of a bear.

All the math and science jokes will be played until Saturday, February 18th. Tickets are $5 for students, $8 for faculty and staff, and $10 for the public.

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Dogs steal show in Eight Below

By Michael Hamilton
Contributing Writer

Disney’s new film doesn’t suck! What? Eight Below brings back the type of movie that made Disney great. The dogs are the star of this one, and the movie succeeds both because of the dogs’ true character and because of the minimized role in the film that their human counterparts play. Gerry Shepard (Paul Walker, 2 Fast 2 Furious) is a sled dog guide assigned to take a scientist into the Antarctic wilderness.

After going out against better judgment, the scientist almost slips into the icy water and is saved by the lead dog Max. After rushing back to the base, bad weather forces his team into an emergency evacuation. Gerry agrees to leave his dogs behind, chained up and alone, only with the promise that a team would be months before the weather is safe to return for them.

Even cat lovers will agree, these hounds are vastly more adept at showing joy, sorrow, pain and happiness than Paul Walker. The human-acted parts of Eight Below are necessary but fairly generic. Mild romance, comic-relief (thanks to Jason Biggs) and because of the minimized role in the film’s most shocking moment of surprise.

Days, weeks and months pass before Gerry and his caring human companions are able to return to discover the questionable condition of the dogs.

The scenes switch between Gerry’s stubborn attempts at getting back to Antarctica and the survival tactics of the intelligent dogs, who grow ever closer to the audience in proportion to the peril.

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Frank Marshall, who has been known as producer and assistant director on films like The Indian Jones series and Who Framed Roger Rabbit?, films the sled dog team of huskies and malamutes in their natural state. Marshall takes a script from a Japanese movie originally based on a true story from back in the 1950s and turns it into a wonderful ride of emotion as we fall in love with the beautiful sled dogs. This is a movie that will justify the eight dollar ticket and the ten dollars in snacks.

Photo courtesy of Disney Pictures

No one expects the dogs to survive as they make their way into the world’s most brutal climate with nothing but the fur on their backs. The cooperation and other nuances of pack behavior give the audience insight into what is right and good about dogs.

Watching these dogs playfully attack the aura borealis reflections was a great moment. The dogs quickly adapt their teamwork skills to catch birds and to chase a threatening leopard seal (whose computer graphics need work) from a giant whale carcass in the film’s most shocking moment of surprise.

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Photo courtesy of Disney Pictures
Two Bits Man pontificates about horror that is Valentine’s Day’s offering, suggests solutions for reducing suction

Truly, it is a time of magic, of wonder and romance. It is a time of fireworks, spontaneous recommitment to deep, abiding love. Oh wait, no. I was getting my life confused with a jewelry commercial again. I hate it when I do that.

That’s right, comrades. Yet another Valentine’s Day has come and gone and I’m sure you, like me, are glad to see the sorry bastard leave.

Oh, now don’t get me wrong. It’s not like I dislike having it brow-beaten into me by the good people at DeBeer’s that the only way to truly express my love for my girlfriend is by buying her a shiny rock or desperately trying to hold back the floodgates of despair springing from those countless, worthless Valentine’s Days of years past, failing, drinking myself into a mercifully numb stupor and waking up the next day on a bench at the Midtown MARTA station next to a schizophrenic homeless guy rubbing his (and possibly others’) fecal matter into his own hair in an attempt to, as he puts it, “scare off the ghosts.”

No, that’s great. No complaints here. What’s to love?

I think it’s fairly clear; I’ll say that, on the whole, we here at the two bits have a) especially hard by the sourworts of Valentine’s Day.

For guys, it’s a whole day dedicated to reminding you of the grim realities of faceability. It’s there for two reasons. For every girl and guy you meet, Mr. 22nd Level Ozg Shamen in World of Warcraft, will let’s face it, you probably don’t make the cut.

Though, hopefully, you can fill that void in your life with all the money you’ve made off of selling epic pounds to spoiled 13-year-olds with freakishly too much money on their hands.

And then there are the girls; you poor, poor minority. Logic would suggest that you guys have your pick of the litter. Thousands and thousands of smart guys, any number of which do not have great hair and B.O. From not having yet discovered regular bathing or deodorant respectively. Well, logic can go screw itself, because you guys are just as far up scatological creek as the dudes.

Call me crazy, but I think it might have something to do with the fact that the vast majority of those thousands of men on campus recite in terror at the sight of any woman who doesn’t have pointy ears, wear a skin in bi-kini and live in his imagination next to the self-insertion, erotic, Star Trek fan fiction featuring a cartoon Lt. Uhura and Major Kira from Deep Space Nine that he’s been working on for the past six months. Rowr.

At least that’s what my girlfriend would have me believe, but then again, what doesn’t the cut.

So, what’s the solution to this most unfortunate dilemma? Guys, it’s time to hang up that 2.2 Round sword of Epic Pain for a few more years, get your bar of soap out of storage, and actually—oh, I don’t know—talk to some girls. I know, I’m talking crazy, but just hang in there with me. I think I’m on to something, something big, something that doesn’t involve spending your Fridays getting drunk and playing Halo 2 until you want to gouge out your eyes.

And ladies? Three words: chain mail bikinis.

Will this fix all four problems? Probably not. Does it change the fact that, even under the best of circumstances, there will be literally thousands of guys still forced to find love in the arms of video games and pornography? Ultimately, we’re gonna have to come to terms with the fact that we’ll all have to spend a few Valentine’s Days on the bench, but we should be able to comfort ourselves with these few facts:

1) That bench is liberally supplied with porn and beer.
2) With the fat cash you’ll score from your sweet, sweet Teach, you can have all the lovely ladies (or fellows) you can stand.

"A smart, beautiful, forgiving girl who’d never hold a silly little thing like a greatly exquisite statement against her otherwise exemplary boyfriend..."

...but then again, who ever had a problem with video games and pornography, really?

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THE VAGINA MONOLOGUES
There are many politically and socially aimed attacks, but because of the weakness of each track, the cause is more hurt than helped.

song on the album is the last track, 'Amendment (Starvation).’ On the track, he says that if starvation still exists, it must be because a few powerful people want it to. The song is intelligent and well thought-out. As far as the whole CD goes, it is just okay. Other than the previously mentioned songs, most of the others just fade together due to similar, lackluster beats. There are many politically and socially aimed attacks, but because of the weakness of each track, the cause is more hurt than helped. So if you enjoy thoughtful, motivated lyrics or are just a big fan of Nas, pick this one up in March. Otherwise, it's better left alone.