



Marriott sponsors food drive

BY MARGUERITE HIGGINS
THE GAMECOCK

Kicking off their first of a kind Caring Cans program, USC in correlation with the Sodexo Marriott Services is extending their employees at three USC locations to collect non-perishable items for families and individuals in need of food for the holidays.

Lasting until Dec. 14, Caring Cans will have drop-off tables at the Grand Market Place, Gibbs Court and Sidewalk Café. "This is a wonderful way to give back to the community for the holiday spirit," Sodexo Marriott Services marketing representative Sheila Derrick said. This is the first corporate-wide program Marriott Services has done that included USC, Derrick said.

"We've gotten the word out pretty well so far," Derrick said, which included news announcements on WUSC radio, channel 8, and public service announcements on local radio stations. The Executive Director of the Harvest Hope Food Bank also got the word out by speaking at the USC Treelighting celebration earlier this week, urging students to extend their generosity in the holiday spirit.

The total amount of canned or boxed foods will be delivered to Harvest Hope Food Bank,

which will distribute the food to local churches and organizations and also get food to families through their Food Agency Distribution Center.

"We're not sure what to expect, but we're hoping that USC students, faculty, staff and other people will just bring a few items each," Derrick said.

"Caring Cans" isn't the only food drive USC sponsors during the holiday season. Public Relations Coordinator for Harvest Hope Food Bank Veronica Delcastillo said they expected more food donations from drives sponsored by Gamma Beta Phi, USC Student Services, Financial Aids Office and various other groups.

"We always can't keep up with the specific groups since we get more donations during the holidays, but we appreciate what the university does for us," Delcastillo said.

Harvest Hope Food Bank gets their donations from donations from companies and businesses and buys food when in shorter supply. However, with the holidays coming closer, Delcastillo said she expects a large turnout.

"Six days before Thanksgiving, we got enough food to distribute more than 100,000 pounds of food from our Food Agency Distri-

bution, and we hope to surpass that number by the end of December," Delcastillo said.

Derrick said the Marriott Services plans to add onto their projected food drive by launching another food drive around the college dormitories. "It's still in the organizing process, but this food drive will basically be about cleaning out your cupboards and donating anything students might not need," Derrick said.

The proposed food drive would begin in the last few days of exam week and would concentrate on dorms with kitchens inside the rooms. However, Derrick said the drive would still establish drop-off points at other dorms.

According to the USDA's Household Food Security's 1999 report, more than 31 million Americans are food insecure, which means they didn't have assured access at all times to enough food to have a healthy, active life.

People interested in making separate donations to Harvest Hope can contact them at 254-4432 or visit their building at 2220 Shop Road.



MacKenzie Craven THE GAMECOCK

Caring Cans is a food collection sponsored by University Dining.

The spotlight desk can be reached at gamecockspotlight@hotmail.com.

Cool for August heats up in December show

BY ADAM McCALLISTER
THE GAMECOCK

Upon entering Billy G's for the Cool For August show, a few things necessary for a music review became apparent.

First, there must be a love for music. This is pretty necessary. Next, there should be some previously known knowledge of the band. And then to top it all off, for most places in the Vista, you might want to be 21.

Unfortunately, I was a few months short of one of these requirements.

With some fast talking and a band member saving me, we entered the somewhat unlikely concert venue. It's no secret that Billy G's might not be the best place to showcase a band's talent, especially an energetic band like CFA.

Their makeshift stage is a tough place for five established musicians to navigate in and out — not a place I see the band being used to.

I first witnessed these fellas back in 1997, commanding a much larger arena prior to their tour with Matchbox Twenty, Creed and Our Lady Peace.

Since then it might seem like they have fallen far from the public eye. Their first release, "Grand World," plays almost like a typical rock album. However, their studio work pales in comparison to a live performance.

With the combination of multi-instrumental lead guitarist Chris Harris and drummer Larry Voss, both fairly new to the band, their rock sound becomes highly infused with a union of many different genres. At different times throughout the show, you can witness the ambient keyboard sounds offset with a smooth drum and base line or even an addition of a powerful loop track.

However, the real power comes in the form of Gordon Vaughn's lead vocals. He has a power over the stage with his oral/rap/ballad tech-



SPECIAL TO THE GAMECOCK

niques. We feel his influences coming through in many songs, obviously showing the impact modern singers like Matchbox Twenty's Rob Thomas (a future collaborator on their sophomore effort), Pearl Jam's Eddie Vedder and even Tracy Chapman have had on him.

Coupled with his passionate performance, Vaughn's snake-like moves proved as a great juxtaposition to the 30-something crowd's dance attempts.

After looking past what is onstage and into the songs themselves, it's easy to tell the lyrics act as an open door into private and personal feelings.

Throughout the show, Vaughn provided a commentary on the meanings behind a few of the more delicate subjects, guiding us through such melodic treats as "Happy Days" and "Walk Away," a track possibly familiar with the MTV masses.

After all was said and done, Cool For August easily came out and surprised the Columbia audience. This might not be the stadium they're used to, but they wouldn't let it affect their show at all.

The spotlight desk can be reached at gamecockspotlight@hotmail.com.

Incubus descends on South Carolina

BY SUSAN LUCAS
THE GAMECOCK

Back in 1991, while still in high school, Brandon Boyd, Mike Einziger, Jose Pasillas and Alex Katunich decided to form a band.

In coming up with a name, they did what many bands have done before — they flipped through a thesaurus. As Boyd explained to Rolling Stone in February, Incubus "means a demon who invokes the spirit of women in dreams. We were like, 'Cool!'"

For several years, Incubus played gigs throughout their native California. Their songs were strongly based in the realm of hard rock but had some great funk rhythm.

In 1995, DJ Lyfe saw one of their shows and asked to join the band. With the added hip-hop feel, they released "Fungus Amongus." In 1997, they received the opportunity to tour Europe with Korn.

As well, they released the EP "Enjoy Incubus" and the LP "S.C.I.E.N.C.E." They then joined forces and played dates with 311 and Sugar Ray.

Incubus hit a rough patch in 1998 with the departure of DJ Lyfe. However, the amazing DJ Kilmore quickly filled his spot. Incubus once again hit the road, touring with both The Family Values Tour and Ozzfest.

In 1999, Incubus finally received the critical acclaim they deserved with the release of "Make Yourself." Boyd's poet-like writing and amazing vocals are featured on their new acoustic CD "When Incubus Attacks." Now out with the Deftones and Taproot, the members of Incubus have a reputation for being nice guys who put on a solid show.

On Nov. 29, Incubus played the Hornets Training Center in Fort Mill, S.C. They came dancing out to Michael Jackson's "Thriller" and



Susan Lucas THE GAMECOCK

immediately broke into "Make Yourself." While they did squeeze in "Vitamin" and "New Skin" from "S.C.I.E.N.C.E.," their set consisted mainly of songs from their recent LP, including "Stellar," "The Warmth," "Nowhere Fast," and "When It Comes."

It was a tight set by guitarist Einziger, bassist Katunich, drummer Pasillas and DJ Kilmore. Boyd, singing with raw emotion, played the conga on several songs.

Boyd kept the mood light. At one point, he proclaimed they were "the Jackson 5." Midway through the set he announced that they were about to play a "really heavy metal song," before launching into the sweetly melodic "Drive." Finally, before ending with their hit "Pardon Me," Brandon announced that they would be "playing here every Friday for the next month." I know I wasn't the only one in the audience who wished it were true.

The spotlight desk can be reached at gamecockspotlight@hotmail.com.

'A Hard Day's Night' director set groundwork with techniques

BY JAMI BERNARD
COLLEGE PRESS EXCHANGE



James Keivom
COLLEGE PRESS EXCHANGE

Richard Jester directed The Beatles in "A Hard Day's Night" and "Help!"

enough to bask in the sheer energy of the film. Its fast and furious style laid the groundwork for MTV, the opening scenes of the first "Austin Powers" film and more.

The lads from Liverpool looked so relaxed in front of the camera (well, maybe not George Harrison) that you would think

Lester shot the film with no script. In fact, there was one, by the late writer-actor Alun Owen, and it was Oscar-nominated. Meanwhile, Gilbert Taylor's stunningly immediate black-and-white photography suggests nothing more or less than the frank realism of cinema verite.

Lester's innovative film has lost nothing in the intervening years. Although it has not gained anything in terms of additional footage, that's not to say there were no extra bits at one time.

"All four Beatles had a key scene on his own," recalled the now-retired Lester during a brief visit to New York between world cruises with his wife. "Ringo (Starr) was walking around with a dreadful hangover by the river, George had a scene with an ad executive, John (Lennon) had a little scene, and Paul (McCartney) had a sequence with an actress in an 18th-century costume with a wig. It was a charming scene, but I felt it was too languid and lethargic in tempo and that it was going to take a lot of effort to pull the film's energy back in. So I cut it out, and Paul was the only one who

never got a scene of his own." More painful is the loss of two musical numbers that failed to make the final cut. "I was given nine tracks of music the Beatles had already composed and recorded," said Lester. "I threw one out. I have no memory of what it was called, or where it is, but I never put any footage onto it. We did film a song called 'You Can't Do That,' but I felt again we needed to keep the tempo moving upwards toward the conclusion of the film. I am sure there are purists and musicologists who would say I'm an absolute idiot to have done that, but so be it."

Lester demurred when asked about creating the jazzy, free-wheeling, multi-camera, quick-cut style with which he has been credited.

"I don't think there is ever such a thing as a new style," he said. "We're all derivative. We're all rip-off merchants. You might do things in a way nobody thinks has been done before, but it's somewhere if you look for it. You can see a line that goes through everyone's work from the time they started making films."

"A lot of the techniques I was using haven't changed at all. The microphone that we used to shoot 'A Hard Day's Night' — with its wires and its fishing line — was not very different from the microphone that Al Jolson used."

The director's influences included Buster Keaton, Federico Fellini and Francois Truffaut. But the Lester style was also a product of a youth spent in the burgeoning television industry in Philadelphia, where he rose from 18-year-old stagehand to director within a single year.

"In live television, there was no chance of getting it right or better. If it went wrong, it went wrong. Also, the use of multiple cameras was the thing that made what I did different from the people who were my influences. The directors of the French New Wave used a single camera and shot their films in a very traditional way, although with great energy."

Lester also directed the Beatles in "Help!" (1965), Lennon in a serious acting role in "How I Won the War" (1967) and

'A Hard Day's Night' Trivia

— An 11-year-old Phil Collins was in the filmed audience for the Beatles concert that ends the movie. His mother was a casting agent specializing in extras and her task was to fill the auditorium.

— Wilfrid Brambell, who played Paul's troublesome grandfather, was a star of the hugely popular British sitcom "Steptoe and Son."

— The entire movie was scripted "in Liverpool cadences we hoped the Beatles would be comfortable with," Lester said. The only improvisations were a few lines during the press conference scene.

— The filmmakers referred to the extremely tearful girl in the concert audience as "the White Rabbit." She might have been one of the fans who, according to Lester, tried "to saw their way into the theater with hacksaws."

— Along with screenwriter Alun Owen, musical director George Martin was nominated for an Oscar.

— Lester told John Lennon he could easily have an acting career. Lennon replied, "Yeah, but it's silly, isn't it?"