



"Eternity's a terrible thought."

TOM STOPPARD  
AUTHOR, PLAYWRIGHT

By JAMIE McSWEENEY  
THE GAMECOCK

As Canadian communications theorist, Marshall McLuhan, once stated, "The medium is the message." Today's medium is clearly a blend of insight and humor.

From Jack Parr to David Letterman, from Johnny Carson to Jay Leno, and from Steve Allen to Conan O'Brien, the personalities of late night television have changed, but the basic appeal remains the same. Just like their parents did, college students are tuning in to programs after 10 p.m.

The appeal of late night TV can be summed up in two words: lenient censorship. Crude commentary is commonplace, scathing sarcasm is encouraged and all taboo topics are on the table.

"Late night shows are directed for an older audience, and therefore get away with more adult humor," fourth-year music student Brian McNamara said.

But the age-old debate of which late night show is best has taken on a new dynamic.

Many college students opt for Conan O'Brien over Jay Leno and David Letterman, claiming that Leno is too cheesy and Letterman in need of new material.

In addition, students have noted the downturn of Saturday Night Live and its imitator Mad TV. Such late night inconsistencies have turned students on to an alternative route for late night entertainment.

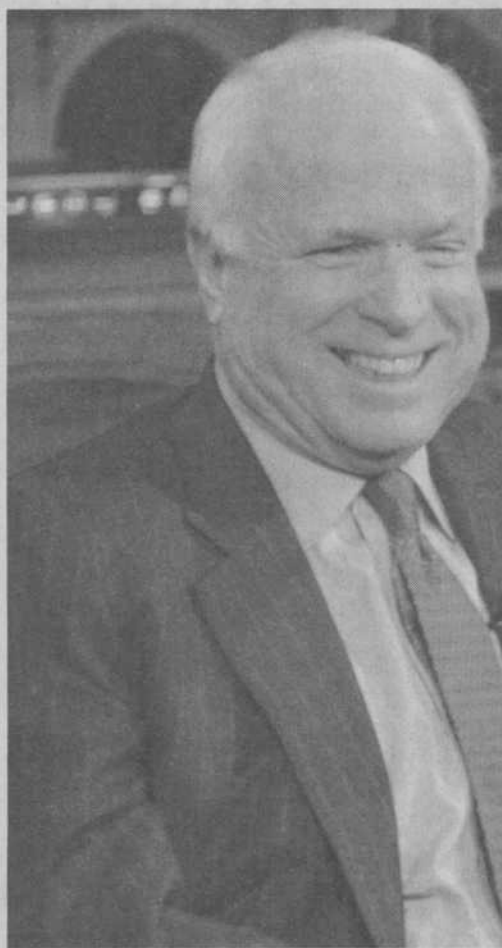
In contrast to the old days when the major networks were the only sources of late night TV, college students have a variety of options and levels of seriousness to choose from.

First and foremost, Comedy Central has gained mass approval from college students for its myriad late night programs. Edward Frazier, a third-year electronic journalism student, explained the Comedy Central edge.

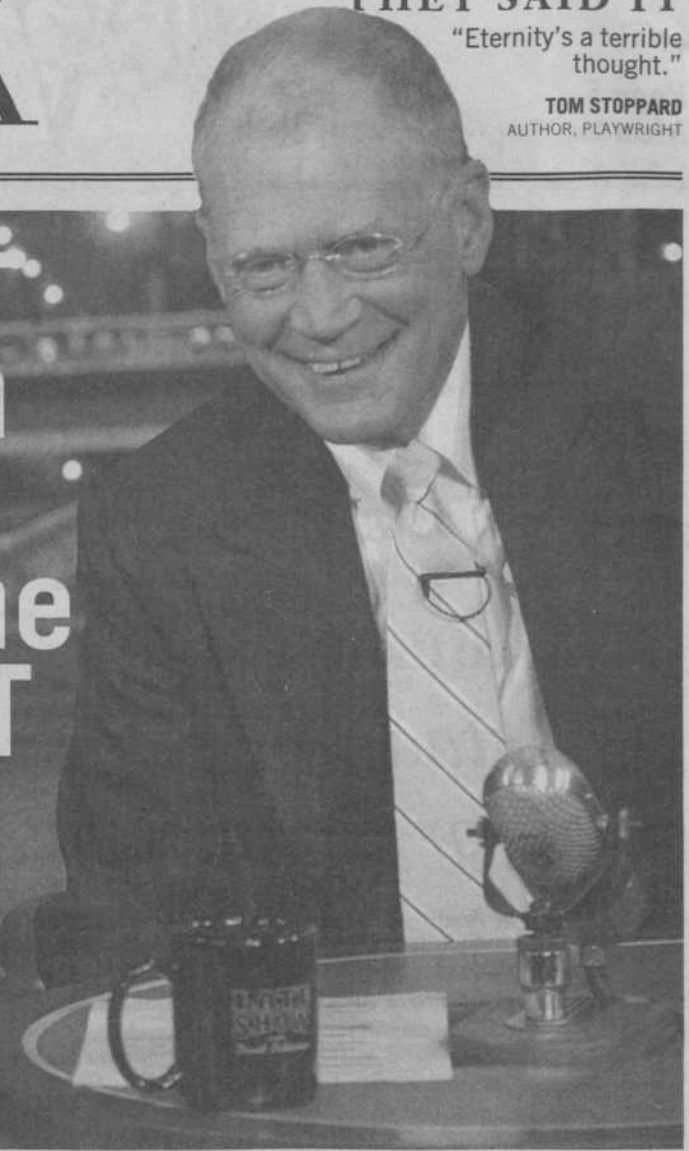
"CBS, NBC and ABC don't have consistency," he said. "Comedy Central is reliable for good programs back to back."

The network is infamous for programs such as "South Park," which mix slapstick humor with political satire. Another acclaimed show, "Reno 911" parodies police reality shows like "Cops." "Insomniac with Dave Attell" tours the drunken, debauched nightlife of both United States' and Canadian cities.

And "Chappelle's Show," which received the highest stamp of approval from students, respects no



## LATE-NIGHT takes on POLITICS, pushes the LIMIT



PHOTOS COURTESY THE ASSOCIATED PRESS

Above, Sen. John McCain, R-Ariz., appears on "Late Show with David Letterman."

political boundaries whatsoever.

Frazier said the effect is inoffensive.

"Dave Chappelle is racist towards everyone, so you can't stay mad at him for too long."

**"Dave Chappelle is racist towards everyone, so you can't stay mad at him for too long."**

EDWARD FRAZIER  
THIRD-YEAR ELECTRONIC  
JOURNALISM STUDENT

Comedy Central's popularity, stemming from its unique blend of burlesque humor and insightful satire, has enticed a massive wave of viewers not just for its entertainment aspect, but also for its comedic coverage of current events.

"The Daily Show with John

Stewart," airing Monday through Saturday at 11 p.m., has been the object of much controversial discussion. The show boasts an innovative style of news coverage, which the host, John Stewart, terms "comedic interpretation" of the news.

Third-year business student Spencer Perry said he turned to the "The Daily Show with Jon Stewart" because "Prime time news just puts me to sleep. I need something interesting to pay attention to."

More orthodox journalists have criticized such "comedic interpretation." "Nightline" host Ted Koppel voiced his discomfort in a newscast from the Democratic Convention: "A lot of television viewers — more, quite frankly, than I'm comfortable with — get their news from the Comedy Channel on a program called 'The Daily Show.'"

◆ Please see  
LATE NIGHT TV, page 7

## Web sites urge young votes

By CARRIE GIVENS  
THE GAMECOCK

The first Tuesday of this November is Election Day, and this election is pretty important. Voters will decide on the next United States President and Vice President, in addition to voting on statewide offices.

The 2000 presidential election was won by a margin in the Electoral College, and this upcoming election promises to be a close one, too. Several groups have launched Web sites that aim to encourage and entice the underrepresented college vote.

Rockthevote.com and Declareyourself.com are attempting to stimulate the reported 45 million young people who do not vote.

The Web sites hope young voters will realize that only a small percent of these 45 million need to vote to make a notable difference in the election.

With only 50 days left until the November election,

Rockthevote.com claims to have already registered more than 700,000 voters. Their bus and concert tour is scheduled to continue until after the election.

With sponsors such as Cingular Wireless and Ben & Jerry's, the site urges students to "Get Loud, and Be Heard." The site also has over 350 supporting artists, including Aerosmith, Christina Ricci, and Will Smith.

Traveling from Milwaukee to West Hollywood and Atlanta, Rockthevote.com wants to educate young voters about topics such as increased media censorship, the chance of a new military draft, and the decline of health care coverage for young adults.

Declareyourself.com has also been working hard since its kick-off in March. With celebrity supporters such as Kirsten Dunst and Reese Witherspoon, the site seeks to attract first-time voters with its slogan "Apathy is not sexy."

The site's Declaration of Independence Road Trip is traveling to 50 college campuses

promoting its cause with spoken word performances and music tours.

Declareyourself.com provides information on how to obtain absentee ballots and find polling places.

There is also detailed information on the six Presidential candidates, the three vice presidential candidates, and their respective political parties.

These Web sites are not the only ones that hope college students vote. As second-year political science student Field Cantey said, if students recognized and "actually used the power of the vote, they could demand so much more of politicians."

With issues concerning the economy, war and tax cuts wrapped up in the outcome of the election, Cantey stressed that, "even with absentee ballots, it's worth the hassle to make your voices heard."

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THE ASSOCIATED PRESS

Rob Thomas, right, performs at a recent tribute concert for Carlos Santana. The matchbox twenty lead singer and frontman will release his solo debut album in November.

## When new tunes attack

The fall season brings an assortment of new releases to record store shelves

By MEG MOORE  
THE GAMECOCK

The days of running out to the record store at midnight in search of Tuesday's new releases may be waning.

Digital music downloading has somewhat damped the rush of holding that coveted new release in your hand, one of the first on your block to have it. But for those who still look forward to storming into Best Buy with money to burn, the fall season promises a deluge of anticipated releases. From tried-and-true groups to sophomore efforts to solo debuts, the recording industry is geared up to rake in sales in the coming months, no doubt anxious to offset recent periods of less-than-stellar earnings.

While diehard fans likely have

their favorite bands' release dates committed to memory, there are enough upcoming entries this season to intrigue even the casual record collector. So for those who still get excited about slicing through CD plastic wrap, here's the rundown on what to listen for this fall.

### SEPTEMBER

**Nelly** — St. Louis's favorite rapper son releases "Sweat/Suit." The duel records will be marketed and sold separately and are sure to make a dent on the Billboard charts (Tuesday).

**Tears for Fears** — The '80s pop-rock kings are back with "Everybody Loves a Happy Ending," their first studio release in 15 years. It may be one of those

records that many outwardly admit to wanting but, c'mon, '80s pop is an inescapable guilty pleasure (Tuesday).

**Green Day** — Pop-punk's trailblazers return with a new album of three-chord jaunts, "American Idiot." The release marks their return to the rock game after 2000's "Warning" (Sept. 21).

**John Fogerty** — One of America's most storied songwriters returns with a new collection of tunes. The former Creedence Clearwater Revival frontman hopes to add to his successes with "Déjà vu All Over Again" (Sept. 21).

**Hilary Duff** — Ashlee Simpson, watch out. Acting/singing teen queen Duff returns with a self-titled

◆ Please see FALL MUSIC, page 7

### BOOK REVIEW

## NPR reporter gives human face to war in 'Naked in Baghdad'

**NAKED IN BAGHDAD: The Iraq war as seen by NPR's correspondent**

Anne Garrels  
★★★★ out of ☆☆☆☆

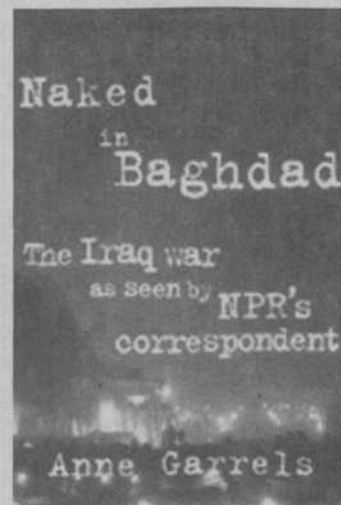
By MEG MOORE  
THE GAMECOCK

Front-page newspaper photos and evening news reports — for most of us, these serve as our glimpse into the reality of war. We hear of Iraqi militants and American deaths, catching only the most sensational snippets of what, for the journalists actually embedded in the Middle East, has been a war not so clearly defined in black and white.

Depicting a country undisputedly torn by the U.S. invasion, National Public Radio's Anne Garrels details her experiences in "Naked in Baghdad: The Iraq War and the Aftermath as seen by NPR's Correspondent." Her direct prose brings a human side to the conflict, which is so often broken down into bombing raids and body counts. Though she speaks of explosions and artillery fire, Garrels' accounts of everyday life in the face of war are far more riveting. Through her diary-like account of a country in turmoil, she turns faceless Iraqis into fellow human beings.

Garrels begins with her first assignment in Iraq, starting in October 2002. Her first-person accounts are interspersed with e-mails from her husband, Vint, who sent out updates for family and friends during Garrels' journeys abroad.

When she arrives in the Middle East, inspectors are on the hunt for weapons of mass destruction.



Rumors of war begin to grow as little evidence of such technology is found. And yet again, Iraqis face the prospect of being invaded by U.S. troops.

Garrels' assigned Iraqi driver, Amer, becomes her ally and protector throughout her stay in the country. Amer, along with others she speaks with, is wary of Saddam Hussein's seemingly ubiquitous intelligence agents — Garrels likens life under Baath Party control to that in the former Soviet Union. Yet, she also reveals that Iraqis are skeptical of a U.S. invasion — they question the United States' motivations and they fear that life post-Saddam will only be worse.

Garrels writes that in the months leading up to the invasion, many Iraqis are of two minds concerning the conflict: "More and more: make it clear that they want an end to Saddam's brutal hold, but they're also afraid of war and subsequent civil conflict if he goes ... while many say they would welcome outside intervention, these very same, people" don't

believe President Bush's promises that he has Iraqis' interests at heart."

While oppressed under Saddam's leadership, the country remains proud of its previous prosperity, of its cultural history as a cradle of civilization. Garrels relates that citizens are resentful of a foreign occupation and fear that the many tribes and groups currently suppressed by Baath Party control will erupt in civil unrest. As her experiences evidence, there is no easy answer.

Treating each individual she encounters, regardless of loyalties, as a person rather than a friend or enemy, Garrels takes an unbiased stance in her search for news. She depicts a war where the hardships endured remain more imminent than the victories achieved. Viewing "enemies" as not necessarily evil and U.S. troops as not without fault, her journalistic eye proves unblinking, gathering facts and presenting them, each one blunt, honest and telling. We grieve along with Garrels at the plight of a people not unlike us in their dreams and ambitions, a people with patriotism for their own nation and conflicting emotions towards what the future holds.

The Iraq situation was never as simple as we wanted to believe; we hoped we would be welcomed, that our actions would redeem a society held under for so long. However, as Garrels conveys through "Naked in Baghdad," perhaps securing freedom wasn't as simple as sending in the guns. Like war, liberation is an ambiguous thing.

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