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Students may get discounted parking rates at Underground Atlanta

JOCELYN CRAWLEY AND CHRIS SHATTUCK
Staff Writer and News Editor

If talks between the Student Government Association and management at Underground Atlanta are successful, students may have around 500 additional places to park near the Georgia State campus by next semester.

Although the plan is still in its early stages, James Dutton, the president of the Georgia State SGA, is optimistic about a potential deal but wary that bureaucratic processes may hold up it up.

“The idea for the 500 parking spaces at Underground is just that. It has to go through Auxiliary Support Services for them to make sure it’s due in the contract and is copasetic,” said Dutton. “We can’t have official parking that hasn’t gone through all the right channels. There is a lot of bureaucracy, but we’d really like it to go forward.”

Summarizing the student-parking situation, Dutton said the SGA will continue to press Auxiliary Services so that all policies and decisions are advantageous for the student body.

Prices for the newly available parking space have yet to be worked out, although Dutton says students using PantherCash may get a discount. “The hope is that if they accept PantherCash and you pay in PantherCash you get a discount, just like you do with the vending machines on campus,” said Dutton.

Dutton also believes that students using PantherCash would be more secure while parking at Underground. Dutton also says these new parking spaces would do a lot to alleviating some of the parking problems at Georgia State.

“I think they will be used. I don’t know if they’ll all be used... Wednesday.”

SEE PARKING PAGE 3



The Student Government Association is working to make parking at Underground Atlanta available to students.

CHRIS SHATTUCK | SIGNAL

Georgia State considering 24/7 access to the MILE during finals week

BRITTANY KNOX
Staff Writer

The MILE may be opening twenty-four hours a day, seven days a week in part of a pilot program led by the Student Government Association and Student Affairs.

At a recent Student Government Association meeting, the possibility of keeping the MILE open on a later schedule to benefit students’ study time was discussed. The idea proposed by SGA committee members is to keep the MILE open on a 24/7 schedule in place of the University Library running on this schedule.

Changes have already been made in the University Library schedule, now staying open until midnight during the weekday, to help accommodate students who con-



The MILE may be open 24/7 during finals week.

CHRIS SHATTUCK | SIGNAL

tinue to study and work late into the evening.

The MILE, or Mathematics Interactive Learning Environment, is a computer lab specifically for the use of students enrolled in math courses at GSU that is funded by the Provost’s Office, the dean’s office of the College of Arts and Sciences, and the division of Information Systems and Technology.

Students who may not have computers or access to certain mathematical applications at their homes would be able to take advantage of the equipment in the MILE, as the lab is fully outfitted with student tools including computers, printers and a projector system. Math assistance is also provided for students during normal hours to assist them during their work and study time.

Since its opening, the MILE has moved from the Urban Life Building and is now located on the corner of Piedmont Avenue and John Wesley Dobbs Avenue, underneath the University Commons with a GSU police office conveniently right next door.

Benefits to having this study and work facility open for these extended hours would provide students with necessary academic tools and resources and a communal learning environment.

Clayton Lynn, a senior and marketing major at GSU can see the benefits of the proposed idea but has some concerns regarding possible costs to the university.

“Is it going to cost the univer-

SEE MILE PAGE 5

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NFL predictions by the sports editors

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Betsey Johnson's flirty new fall styles

JUDY KIM
Photography Editor

Dark colors, black, cut-outs and flounce meet a huge splash of bright hot pink: That's the best way to describe the Betsey Johnson Fall 2011 Fashion Collection, or at least the inspiration for the playful and flirty dresses that are now part of the company's collection.

On Sept. 6, the W Buckhead hosted Betsey Johnson's Super-Cala-Fashion-istic Fall 2011 Fashion Event.

The event became so crowded that some fashionistas were even turned away, and

seating was limited to the point where many patrons were forced to stand for the entire show.

Despite technical difficulties — faulty microphones and lighting, an overcrowded venue and a runway so small and shaky that two models actually fell while making their way down the runway — as well as the two cute, fun dancers who entertained the crowd halfway through the show, the highlights of the fashion event were the clothes themselves. Cute and celebratory, they're the kind of thing you'd feel right at home in at your birthday party.



Judy Kim | *The Signal*

From tutus to off-the-shoulder sweatshirts to intricate cutouts, Betsey Johnson's new line features cute, flirty clothes dressed up with a splash of vibrant color.

Bucky Larson: more than meets the eye

JOCELYN CRAWLEY
Staff Writer

You wouldn't expect *Bucky Larson: Born to Be a Star* — a movie about a young man who decides to pursue a career in adult films after discovering his parents were once porn stars — to provide a fresh perspective on sexuality. If anything, it seems like it would fall into the category of films like *40 Days and 40 Nights*: no discernable plot, just a few cheap gags about, erm, bumping uglies or playing five-on-one, so to speak.

But *Bucky Larson* is actually a bit more mature than you might think. The film tells a coming-of-age story of sorts, following the mental and moral growth of the protagonist, played by comedian Nick Swardson (*Grandma's Boy*).

"We don't tap into the filthiness," Swardson said in a college conference call with *The Signal*.

Swardson said that although some of his fans had reservations about the role, others understood that he has a history of playing extreme

characters. That said, Bucky Larson is actually fairly naïve, even G-rated — someone Swardson said he personally doesn't have much in common with.

"I don't own a sweater vest," he said.

Although the background and evolution of Swardson's character is certainly intriguing, his own life warrants examination too. A fan of comedians including Charlie Chaplin and Woody Allen, Swardson began his own career in entertainment after completing high school. In addition to a recurring role on Comedy Central's "Reno 911!," Swardson's filmography includes *Almost Famous*, *House Bunny* and *Just Go With It*.

With an all-star cast, including Christina Ricci (*Sleepy Hollow*), Stephen Dorff (*Blade*) and Don Johnson ("Miami Vice"), as well as writing courtesy of comedy legend Adam Sandler, the film is sure to resonate with audiences — despite its potentially questionable content.

"I'm proud of the final product," Swardson said. "It's the weirdest romantic comedy you'll see in your life."



Bucky Larson: Born to Be a Star tells the story of a naïve young man who decides to enter the world of pornography in order to follow in his parents' footsteps.

Sony Pictures Publicity

Luda, Neon Trees face off at Soundclash

Aysha Johnson | *The Signal*

Neon Trees frontman Tyler Glenn's enthusiasm was a highlight of the show — he rocked so hard, he knocked over a mic stand.

JUDY KIM
Photography Editor

In one corner is Ludacris: world-renowned rapper, the lyrical genius behind “Move Bitch” and arguably Georgia State’s most famous former student. In the other is Neon Trees, an alt-rock group whose big break came when it opened for The Killers.

These musical heavyweights faced off at the Red Bull Soundclash Sept. 5. Approximately 1,800 music fans crowded the West Plaza at Georgia World Congress Center and became witnesses to five rounds of music challenges.

In Round 1, each band showcased its talent and genre by playing three of its biggest hits. Ludacris and his band played “Move Bitch,” “Stand Up” and “Get Back,” and Neon Trees rocked it out with “Callin’ My Name,” “Love and Affection” and “Girls and Boys.” Lead singer Tyler Glenn’s enthusiasm was palpable — while swinging his mic around, he knocked down a mic stand.

Round 2 was dubbed “The Cover,” a challenge where each band played a cover of Michael Jackson’s “PYT.” In Round 3, “The Takeover,” each band would begin to play any of its hit songs, and cede the ending to the other group. Ludacris started the challenge with “Fantasy.” Halfway through, Neon Trees took over and played a straight rock version of the fast-beat rap hit. They then played alt-rock favorite “1983,” but Luda easily slowed it down for a more R&B feel.

For Round 4, otherwise known as “The Clash,” each band took on DJ Mick Boogie’s challenge to adapt their songs to other genres: reggae, acoustic and metal. During the first session, Ludacris had all the women swaying their hips to a pleasant reggae version of “Pimpin’ All Over the World.” Meanwhile, Neon Trees struggled a bit, playing a song that would have felt more at home at Pineapple Willy’s. During the metal session, Ludacris’s supposed remake of “Get Back” did not sound like metal at all, and though Neon Trees accepted the metal challenge well by adding screamo, this ultimately turned off the crowd.

At this point it had become clear that Ludacris was winning the Soundclash as fans crowded his stage. However, during the Wild Card Round where each band was allowed to bring a surprise guest, the audience went nuts for Neon Trees as they played their smash hit, “Animal.” The band had fans join them onstage wearing animal masks, and for their surprise guest, they challenged Luda by inviting hip-hop duo Big HEED and ALIEN. It was their best performance of the night, but this change of ambiance was short-lived as Luda proved his reign by bringing out his surprise guests for the night: pole dancers.

As the crowd raved to his song, “How Low Can You Go,” Luda concluded his winning night by rapping, “Welcome to Atlanta.”

Aysha Johnson | *The Signal*

Luda performed some of his greatest hits, but really won fans hearts with the addition of pole dancers to his stage act.

Eccentric musical legends to visit ATL

PAUL DEMERRITT
Staff Writer

Black Moth Super Rainbow is back. After a two-year hiatus, the ragtag collection of aural explorers has returned to melt any and all eardrums with its fifth release, *Psychic Love Damage*. Over less than a decade, the band’s style of bleary psychedelia has garnered an impressive amount of notoriety that has earned it a cult following, including such notables as The Flaming Lips, Eric Wareheim of “Tim & Eric Awesome Show, Great Job!” and Mike Watt of The Minutemen.

Black Moth Super Rainbow is currently supporting the release of *Psychic Love Damage* by embarking on a tour of the east coast, which finds its way to The Masquerade Sept. 14.

What exactly makes up a Black Moth Super Rainbow? It starts with Tobacco, the alter ego of lead songwriter/analog mastermind Thomas Fec.

He began his synth experimentation in high school with the first incarnation of BMSR, which took on the equally bizarre name of Allegheny White Fish. It was there that Tobacco first honed his skill for the

noisy abstraction he later brought to BMSR, though to a lesser degree. In 2000, Tobacco was joined by former bassist Power Pill Fist, and Allegheny White Fish transformed into satan-stompingcaterpillars.

Soon after the change, keyboardist The Seven Fields of Aphelion, along with current bassist Ryan Graveface, joined the project and decided to rename the group for a final time to Black Moth Super Rainbow.

The band’s eccentricity quickly carried it into the spotlight with its third release, *Dandelion Gum*, the first thousand copies of which were originally packaged with a bubble-gum scratch-and-sniff cover.

Experimental cohorts The Octopus Project teamed up with the group in 2007 for a collaborative album premiered at SXSW. *Eating Us*, the band’s most recent LP — which came packaged with synthetic hair, of all things, — found BMSR filtering the murky folk of its early releases through the psychedelic fuzz of its current offerings.

Little is known regarding the evolution of BMSR other than the music it has released, along with only a handful of interviews. All members of the group have encased themselves in an aura of mystery by rarely both-



Pitch Perfect PR

Black Moth Super Rainbow have been spreading their brand of musical eccentricity for about a decade. Their current tour brings them to the Masquerade on Sept. 14.

ering to keep up any form of a public persona. This sustained silence only adds to the cryptic nature of the band’s music, which always seems to find itself in a musical limbo between

the hazy pop of Sgt. Peppers-era Beatles and the mellow space of Boards of Canada.

With ticket prices for BMSR’s upcoming show at the Masquerade at

only \$15, it’s wise to catch one of the most fiercely original bands while it is still gracing us with the opportunity to enter into its weird and wonderful world.