



A 'Buffy'
fan says
a somber
farewell
to the
hit series,



March 27, 2003



We're all mad here: the Skipping Mad story, p. 6

Henry Rollins rolls onto campus tomorrow night



Photo provided by www.21361.com

Spoken-word artist Henry Rollins will bring his rough-edged style to Tucker Theatre tomorrow night.

The muscle-bound, tattooed, singer, songwriter, poet, actor, publisher, punk rocker, humbled egotist, political savvy, alterative icon Henry Rollins will make his 25th appearance of his 50-date spoken-word tour at MTSU's Tucker Theatre tomorrow night.

But don't get confused — this isn't your beatnik coffee house poetry reading.

With his in-your-face-tactics and cynical humor, Rollins will shock you, scare you and maybe even tickle your funny bone. The punk rock legend has moved past his tumultuous years as the lead singer for the '80s phenomenon punk band Black Flag. Rollins, now 42, has added a new mix in his career — himself, a mic and a stage.

Rollins has made the cameo less a rite of passage and more a style. Staring in small roles like in *Heat* where he played a body guard for a crooked banker, his only line was a breath taking: "Are you gonna deal with these guys?" And the height of the role was getting beat up by Al Pacino.

This Renaissance man isn't without his struggles. Because of a bad

childhood that landed him in an all-boys military school, Rollins separated himself from his divorced parents. And expect to hear about the recent murder of his best friend, Joe Cole, on stage.

It wasn't until Rollins, born Henry Garfield, started identifying himself in the Southern California hardcore punk rock scene with Black Flag that he found mainstream success. He won a Grammy in 1994 for his *Get in the Van: On The Road with Black Flag* diary album.

But it was with his own creation — Rollins band with Chris Hashett (guitar), Andrew Weiss (bass) and Sim Cain (drums) — that he saw real music stardom when the bands album *Weigh* went gold.

Rollins has never strayed from his punk rock roots. By starting his own publication house, 2.13.61, Rollins has given underground poets and writers a chance.

MTSU students should expect the similar rants and raves that are most common with Rollins songs. From his hit single "Liar," Rollins screams the chorus, "cause I'm a liar/ Yeah, I'm a liar/ I'll tear your mind up/ I'll burn your soul/ I'll turn

you into me/ I'll turn you into me/ cause I'm a liar, a liar, a liar, a liar..."

For many, his twisted observational humor might scare more than entertain. Rollins explained to *The Boston Globe* about his tirade on sui-

cide: "The only funny part I can find is, statistically, it might be safer for you to be in the middle of a liquor store holdup than to be at home

See Rollins, 10

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story by wesley murchison

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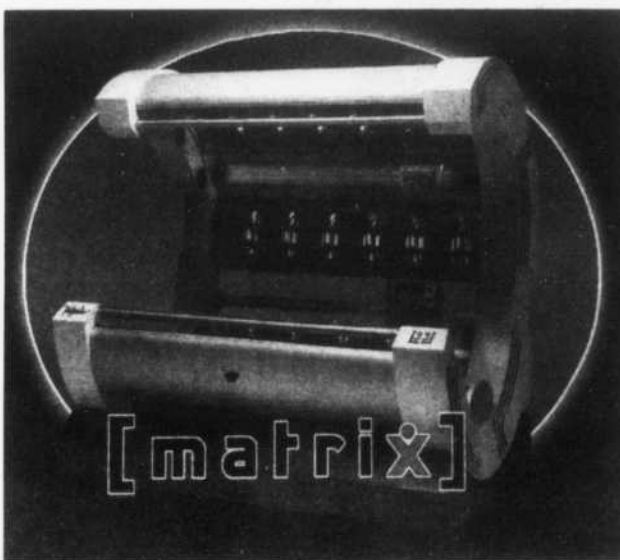
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Joey's Oscar roundup

Didn't watch the Oscars this past weekend? You weren't alone. Only 33 million viewers tuned in this past Sunday, which made the 75th Academy Awards the least-watched ceremony since 1974.

Of course, the spin is that the war with Iraq kept the ceremony from having Superbowl numbers. And the Academy members are quick to point out that the Grammys and the Emmys only had 23 million viewers. Like Washington, Hollywood is always looking for the positive amongst the negatives.

In case you were in the majority, below is a play-by-play of 3 1/2 hours of boredom. I do this for you, the reader (both of you).

7:30 p.m.

The telecast opens with a lumbering montage of the past Best Picture winners. I'm inclined to change the channel but then realize

\$10 is the reward for sitting on the couch for a few hours.

7:35 p.m.

Host Steve Martin outs Jack Nicholson, makes a reference to the gay mafia, and then proceeds to poke fun at Nicole Kidman's fake nose and Kathy Bates' sagging breasts. What, no J. Lo butt jokes?

7:50 p.m.

The special effects team from *Lord of the Rings: The Two Towers* pick up an early award for special effects. Orchestra leader Bill Conti cuts the speech short by striking up the band. Where the hell was he during the Best Picture montage?

8 p.m.

Adaptation's Chris Cooper wins for Best Supporting Actor. I still think Dennis Quaid from *Far From Heaven* was robbed.

Six words I thought I would never hear: Catherine Zeta Jones, featuring Queen Latifah.

8:14

Alias star Jennifer Garner presents the award for Best Animation with her boss, Mickey Mouse. I guess Cris Judd from *I'm a Celebrity Get Me Out of Here* wasn't available. Besides, Ben Affleck has dibs on J. Lo's booty. There's that J. Lo butt joke. J to tha L-O!

8:34

Sean Connery wears a puffy shirt reminiscent of that *Seinfeld* episode.

See Oscars, 10

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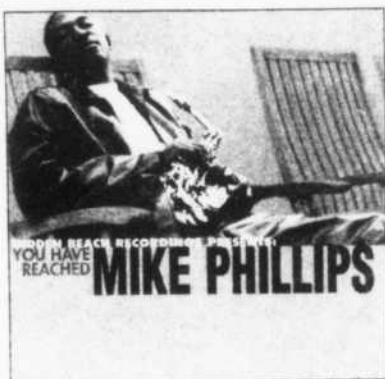
Still reaching: Mike Phillips

I am not a huge jazz fan, and even less of a saxophone fan, but I am a fan of Mike Phillips after listening to his latest album, *You Have Reached Mike Phillips*.

The man is an incredible jazz musician, with great control and knowledge of his instrument, the alto saxophone. I can't give Mike Phillips enough praise, but his supporting cast of musicians on this album are just as impressive. The pianist plays a number of great soul lines, and is intelligent enough to know when to wail on a solo, and when to lay back and just play two- or three-chord progressions.

The guitar player is of Reggie Wooten sound and caliber, slapping and plucking killer leads, and coming back to beautifully simple arpeggios and progressions.

The percussion, bass, muted trumpet and choral lines are not quite as prominent, but are equally perfect in their contributions to the album. All the aforementioned musical jargon can be enticing to musicians, but what about everyone



else? *You Have Reached Mike Phillips* can still be appreciated by non-musicians. For one, it's a great mood-setting CD. It may not be on the par with Marvin Gaye's *Sexual Healing*, but it is still very smooth, groove based and soulful.

For some, it may be too much like Kenny G., but for others, it is much more interesting, funky and lively. This CD does not run the risk of falling under the categories of Lite Rock or Soft Rock, because it is not Rock. It is Jazz with a lot of Soul and Funk, and at times, Rap. "Just One Take" uses programming and

samples not unlike those that made Dr. Dre famous. The samples have appealing melodies with harmony along with the expected greatness in percussion.

You Have Reached starts off kind of strange, with vocal distortion, reminiscent of the song, "One more time, I've got to celebrate." In other words, it starts off annoying.

That stuff is soon replaced by amazing instrumental music that occasionally has silly, irrelevant dialogue, like on some Victor Wooten albums. Each song possesses its own distinct feel, which keeps the whole album interesting. A lot of jazz sounds the same to my ears, but this album broke that idea for me.

As *You Have Reached Mike Phillips* progresses, Mike adds in beautiful combinations of instruments and voices. The sax, percussion, bass and piano play throughout most of the album, and the trumpet, electric guitar, classical guitar, single voice and chorus are added at different times with great success. *



Photo provided

Phillips has achieved a balance of instrumentation on this album. This album receives ***1/2 out of four stars.

AFI: Beware the darkness

What would happen if Nine Inch Nails, Sunny Day Real Estate, Staind and NOFX had a lovechild?

Ignoring the fact that all the members of those bands are men, and most likely would not be able to have children together, the baby would probably be something like the band AFI.

In *Sing the Sorrow*, AFI shows that you can have depressing lyrics. However, the songs themselves are not too depressing, because you can't understand the singer most of the time.

This having been said, each of the 11 tracks on *Sing the Sorrow* has some strength. There are well-planned guitar riffs, such as in "The Great Disappointment" (better than I expected). There are also interesting arrangements

of instruments, such as in "Miseria Cantare The Beginning," which incorporates keyboard programming, spoken vocals, cello and vocoder. All of the songs have something going for them.

The problem that AFI runs into during *Sing the Sorrow* is that, while all the tracks possess something of value, something else, such as the drum beat, bass line, programming, vocals or lyrics, are not as convincing.

David Havok's vocals are half throaty-metal growls, and half whiny/nasal high-pitched singing.

The two can work, but on this album they are not very effective. His lyrics are pretty lofty and abstract, using words like "amaranath," "preternatural" and "discarnate."

To some, that may be great, but



Photo provided

AFI: Dark, depressing and indecipherable. This album receives ** out of four stars.

for others, it can be a bit much, especially because he likes to stay on the subjects of death and how everything sucks.

Jade Puget's guitar and keys are strong and give the band a sound that is new and innovative, while

not straying too far from grounded, beat driven rock. Hunter's bass and Adam Carson's drums at times are a little too "Umpa Umpa" punky, but for the most part fit in well with Puget's playing.

The photography and artwork

on the cover sleeve are a little "out there," but tie in with Havok's lyrics.

Havok's contributions to the album for the standard 11 tracks are OK, but not necessarily a help to the band's sound.

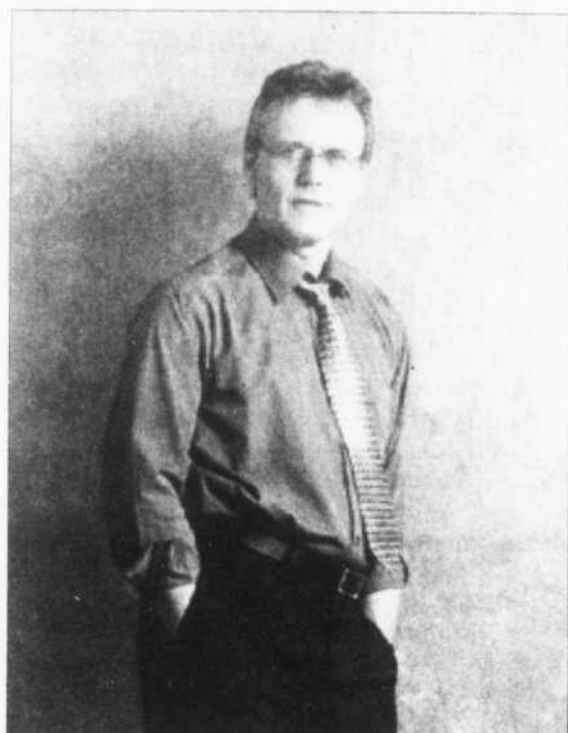
On the final bonus track, however, he redeems himself.

"This Time Imperfect," in my humble opinion, is the best song on the album.

I don't understand why it was shoved way in the back, when it is simply a better song and performance than the standard 11.

The reason I think so is because each of the members of the band added no more or less than exactly what was right for the song.

Puget plays a simple but highly effective guitar line, while Havoc sings in his range a melody that moves only as much as it has to and only as many words as are needed. *



Photos provided by www.upn.com

Clockwise from above: Rupert Giles, played by Anthony Head, provides somewhat of a father figure to Buffy. James Marsters vamps it up as Spike. Michelle Trachtenberg blew into town as Buffy's sister – a teenager full of angst and confusion. Willow Rosenberg, Alyson Hannigan's character, is Buffy's best friend. Emma Caulfield plays Anya, a former villain who had a change of heart. Buffy airs each Tuesday at 7 p.m. on WUXP Channel 30. The series finale will air May 20.

of the series. The solution: an episode free of dialogue, of course. Inspired by the moody gothic horror of Tim Burton and Mary Shelley, Whedon created the Gentlemen, a nightmare of gruesome hues of diseased blue.

The Gentlemen captured the voices of Sunnydale, Calif., thereby obtaining a vital weapon in *Buffy* or any form of entertainment in the horror genre, the human scream. For the next hour, the denizens of Sunnydale were helpless to terror. And Whedon made an entertaining *Buffy*, minus the Valley Speak.

Choice Line: Buffy makes a stabbing motion with her hand, pumping her fist back and forth. Our heroine then realizes her gesture is being perceived as obscene.

* **"Once More with Feeling"**

Original airdate: Nov. 6, 2001

Written by Joss Whedon

Whedon's final wet dream to television critics across America (after "Hush" and "The Body"), "Once More With Feeling" was an all-musical episode that put most Broadway productions to shame. I'm no fan of musicals but "Once More" was a grand scale pop score that foreshadowed developments in the *Buffy* storyline and exposed the hidden emotions of the characters. The actors handled the spontaneous showstoppers with fiery gusto. The songs ranged from the amazingly complex to introspective numbers with delicate lyrics. Even more amazing is that Whedon only began studying piano a year before the episode's

airdate.

Choice Line: "Dawn is in trouble again. Must be Tuesday."

(Buffy poking fun at the series)

* **"Out of Sight, Out of Mind"**

Original airdate: May 19, 1997

Written by Ashley Gable and Thomas A. Swyden

At its core, *Buffy* has always singularly portrayed high school for what it truly is: a vicious circle fed by its power-hungry players. The most powerful metaphor in the early episodes concentrated on that element. Sunnydale High School is located over the mouth of Hell. It has been said that if Joss Whedon had just one good day in high school, *Buffy* would not exist. Certainly the earliest seasons acknowledged the vindictive spirit of Whedon's and the fans' high school experience.

Ashley Gable and Thomas Swyden's teleplay for "Out of Sight, Out of Mind" told the tale of a meek girl named Marcie who went unnoticed by her peers. And in the pre-Columbine setting, Marcie begins to avenge her isolation and loneliness. The emotions are raw and agonizing. It is this emotion that has resonated with teenage viewers and carried on into later post-Columbine episodes like "Earshot" and "Graduation Day."

Choice Line: "If I'm not crowned tonight then, then Marcie's won! And that would be bad. She's evil, OK? Way eviler than me." (Popular Girl and Buffy nemesis, Cordelia on the Marcie situation) *



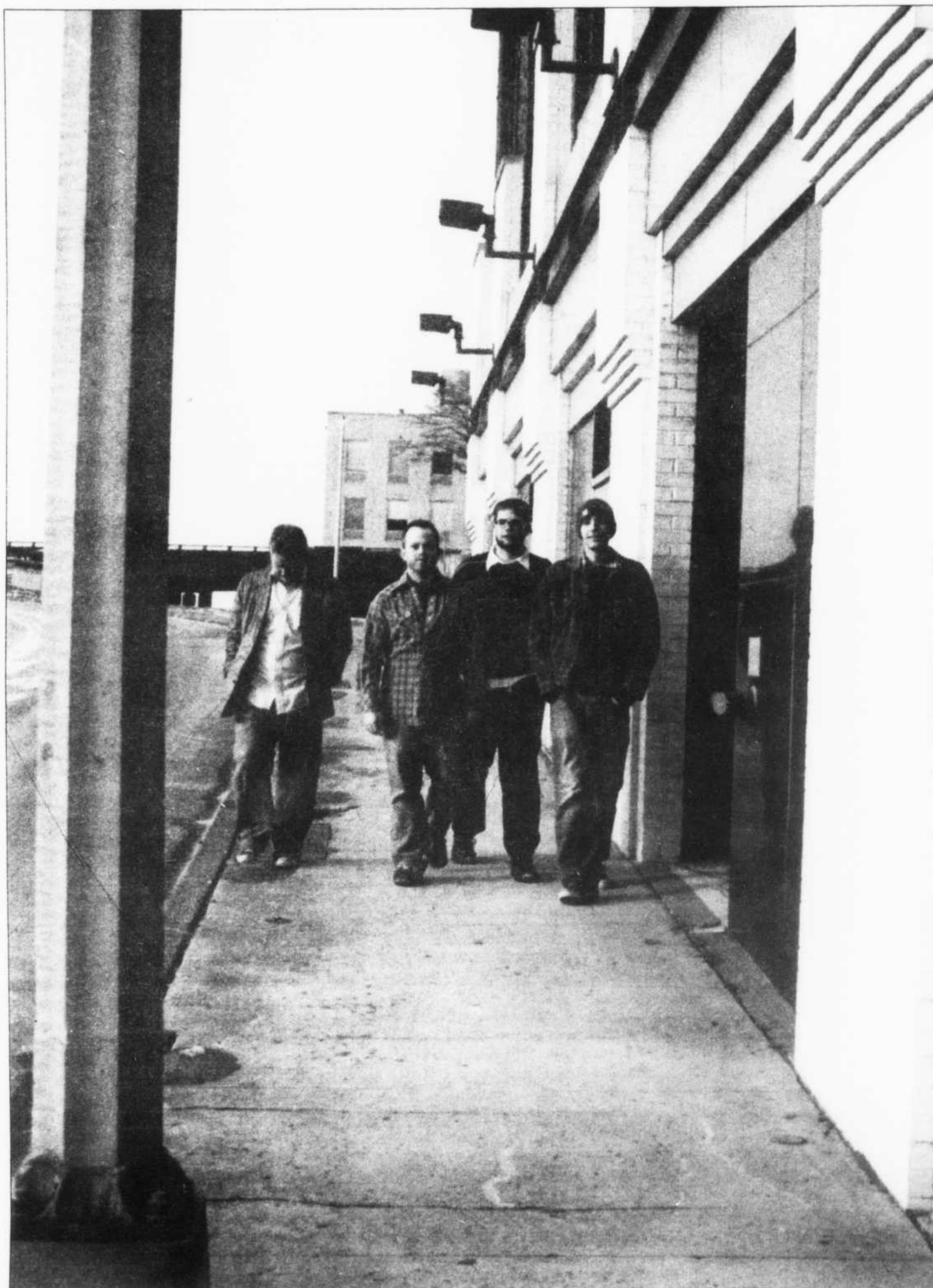
THE WORST

"TRIANGLE"

Original Airdate: Jan. 9, 2001

Written by Jane Espenson

As you can tell, *Buffy* fans treat the writers like celebrities. And if Joss Whedon is the resident Tom Cruise, Jane Espenson is the resident Tootie from *Facts of Life*. Espenson is a shaky hit-or-miss wordsmith, an author trained on forgettable sitcoms like *Something So Right* and *Monty*. While *Buffy* does occasionally delve into its campy roots, Jane Espenson gorges *Buffy* with camp. "Triangle" is Espenson's worst. It features an unrealistic troll and 42 minutes of *Buffy* and the Scooby Gang running from the oversized *Star Wars* reject. Again even at its worst, *Buffy* is more enjoyable than *Shasta McNasty* or *Homeboys in Outer Space*. It will certainly be missed. *



We're all mad here

the Skipping Mad story

The band Skipping Mad has been filling Murfreesboro's void for "coffee table music" as their guitarist/vocalist Patrick Johnson puts it, for just under a year now.

This four-man group of vocalist/guitarist Michael Peters, drummer Brian Jones, bassist Lee Floyd and guitarist/vocalist Johnson couldn't be composed of more seemingly contrasting individuals.

Their descriptions of each other say it all. Peters calls Jones a "fuzzy businessman" because of his drive and interest in promoting the band. Johnson contrasts this perfectly by being the "lazy rock star" who reminds them to live in the moment.

What Floyd really likes about Peters is his duality. "Whenever he's not playing he's just really nice and really reserved," Floyd explains, "but whenever he's on stage he just lets everything out."

Johnson calls Floyd the "quiet artist" and the "glue" because not only does Floyd, a graphic design major, do all of the band's design, it was around the time of his joining that the band started to gel together musically and become more like a family than simple band mates.

Skipping Mad started when Peters returned from a 2-year-long missionary trip to Bolivia and started playing again with Johnson, whom he'd met their freshman year at MTSU.

"I guess basically," Peters recounts, "I came back from Bolivia, wanted to play music, so Patrick and I

Left: Skipping Mad walks the streets of Middle Tennessee in the usual *Reservoir Dogs* fashion.

Opposite page, left

to right: Brian Jones (drums), Patrick Johnson (guitar/vocals), Lee Floyd (bass) and Michael Peters (vocals/guitar).

story by heidi ward



got together and started writing songs that we don't play anymore."

Every band needs a drummer, and after a few others, Peters met Jones in a class and supposedly talked him into drumming for them.

"We went through a couple of drummers," jokes Peters. "No one really wanted to play with us. Brian didn't either, but he stuck around because he couldn't find anyone else to play with."

As the joke continues, Jones stuck around telling them he was going to quit every week.

Then they lost their bassist. Floyd, an acquaintance of both Jones and Johnson, agreed to join the band and play bass. The only problem was that he wasn't a bassist.

He has since learned to play bass.

The all-around writing style of the group involves all four of them; throwing out ideas, changing things, and making it fit. Peters notes that there are no ego battles between them. Jones says that the band isn't only four musicians, it is four songwriters, and that brings about their hard to classify sound.

Their music is a meshing of many different elements to form a perfect example of fluid contradiction. Insightful lyrics flow over smooth melodies that break into distorted chunky guitar riffs and back again, yet manage to maintain a cohesion that gives a truly unique sound.

With influences ranging from Tool to Sunny Day Real Estate and everywhere in between, the music of Skipping Mad is definitely hard to categorize.

They often ask other people for help. A

favorite description so far is that they sound like "the bastard child of Smashing Pumpkins, REM and Tool."

But their influences work, according to Jones.

"The songs all sound like the same band," he says. "Somehow they all slide into each other. We might slow down for a second, and then we might speed it up. We might be really happy for a second, but the next song might be angry as hell."

"In a quiet, melodic way we're angry as hell," Floyd says sarcastically. "It's all condensed to one scream."

And while Peters, who acts as front man, claims none of them have the front man persona, they feel they must be doing something right.

"I've actually seen people coming back that

If one of us left,
the band
would be **done**.
The way we work together is
impossible to come by.

— Patrick Johnson

I don't know and that's kind of cool," Floyd explains, "because it's not just your friends coming to see you play."

While you won't see insane stage antics at a Skipping Mad show, you can guarantee some rocking music and the occasional banter with the crowd.

Peters jokes about crowd response.

"Sometimes when they're in a good mood they actually laugh at our jokes," he says.

The biggest question they get from people though has to do with their name.

Jones clears that all up. He thought it up when he saw a TV show that said it was impossible to skip and look mad at the same time.

Determined to change their old name, Peanut Gallery, Jones had prompted the band

to start thinking up new names. They pondered the idea of Scalene, but Floyd thought it sounded like industrial solvent and Jones thought it sounded like a diet drink.

So, when he saw the show and tried to look mad and skip, Jones felt he'd found a name possibility. The rest of the band agreed and since then they've been Skipping Mad.

"I think the name goes good with the sound," Peters says, "with the skipping mad thing because it shows the dichotomy."

He believes that being mad and skipping is similar to how music can be hard sometimes and soft others — the bringing together of different aspects, much like the band itself.

Different as they all are, every piece counts in this band.

"If one of us left," Johnson says, "the band would be done. The way we all work together is impossible to come by."

So, what's with this "coffee table music" description?

"There's a million books on a table wherever you go," Johnson explains, "and there's always one that just draws your eye for some reason. And you open it up and you never put it down. I think no one knows what to make of our music. So they just see the fact that we put a lot of work into it and that gets their attention, but it takes that for them to get into us because initially they don't know what to think of us."

So, just take a second to check it out and you won't be able to put it down.

For more information on Skipping Mad, check out their Web site www.skippingmad.com. *

photos provided by patrick johnson

Rewound affair

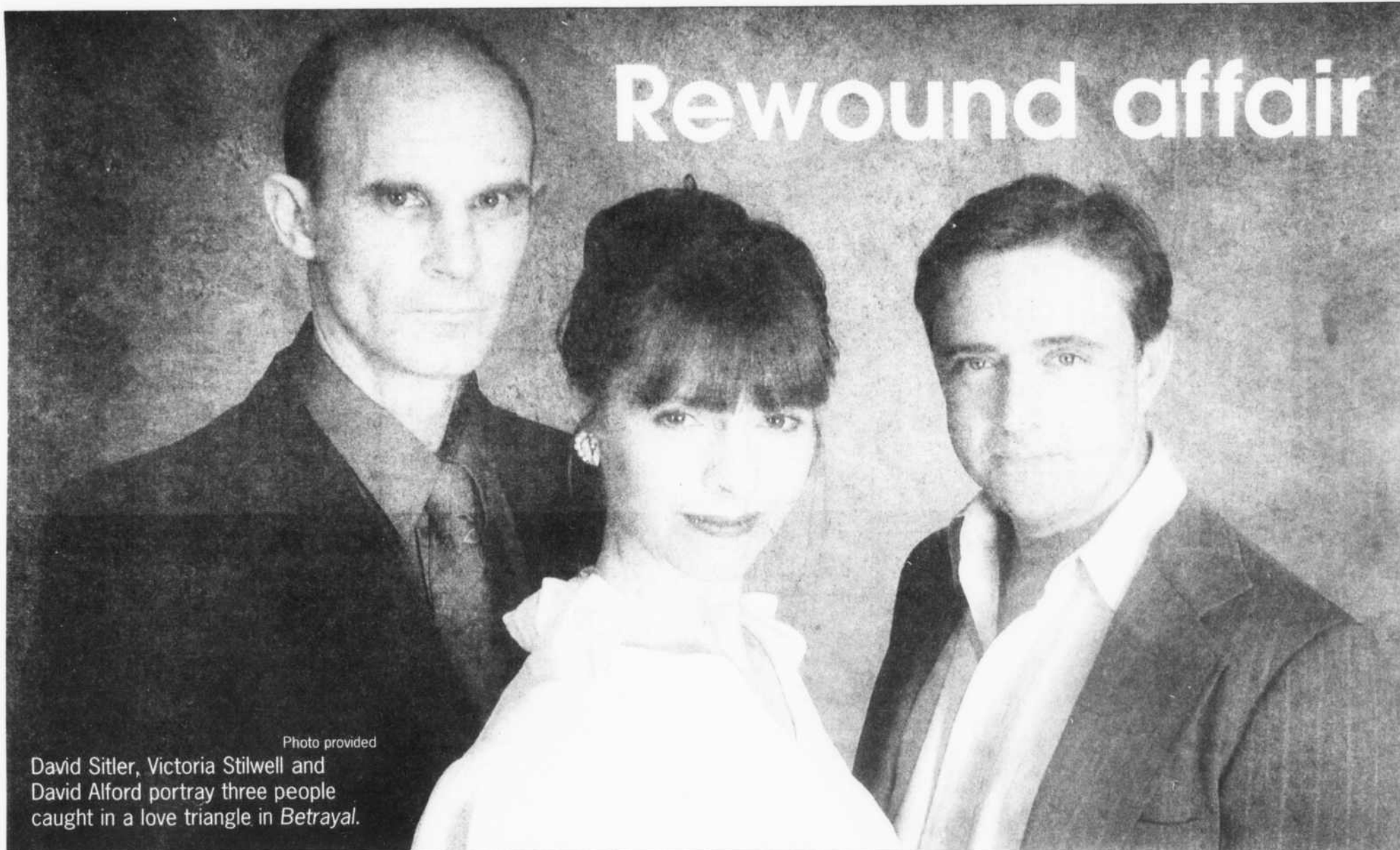


Photo provided

David Sitler, Victoria Stilwell and David Alford portray three people caught in a love triangle in *Betrayal*.

'Betrayal' makes memory work overtime

If you have missed out on all the other productions of the 2002-2003 Off-Broadway Series of the Tennessee Repertory, you have one more chance. The Rep is producing Harold Pinter's *Betrayal* as their last offering of the year in Tennessee Performing Arts Center's Johnson Theater, today through April 5.

Betrayal is the story of an extramarital affair. However, for the story to be that simple, it would not be written by Pinter.

Betrayal is the story of a prolonged love triangle between three upper-crust elites in British society: Robert, his wife Emma and Robert's best friend Jerry. What makes this story truly Pinterian though is that

it is told backward in time. The play begins a couple of years after the affair between Emma and Jerry, and closes with the flirting that sparks the affair.

This rewind effect keeps viewers guessing the true cause of the affair instead of the repercussions of it.

"Pinter has found a way of making memory active and dramatic, giving an audience the experience of the mind's accelerating momentum as it pieces together the past with the combination of curiosity and regret. He shows man betrayed not only by man, but by time," wrote London's New Society of a recent English production.

I recently had the opportunity to chat with David Sitler, who plays

Robert in The Rep's production. This is what he had to say.

Rachel Robinson: This is the first Harold Pinter play at The Rep. How do you think the audience will adjust to Pinter's style?

David Sitler: Oh, I think they will adjust fine. It is a cryptic play in that it has the Pinter pause. That is something Pinter is famous for. [The play] has three pauses where so much of what is said is not being said.

RR: How does the backward storytelling work in *Betrayal*?

DS: It works great. [Going] forward would make the story happen in time. [The audience] would know what was happening. Backward, the

audience knows what happened, they have to just find out why. It really engages the audience.

RR: What is the major struggle in the play between the characters?

DS: Well, Robert and Emma are married. Emma betrays Robert, Robert betrays Jerry and Jerry betrays Emma. There is a triangular relationship, and betrayal happens on all levels. But, the greatest betrayal is each character to himself.

RR: So, the audience engages themselves as they would in a mystery?

DS: [Yes, because] the little clues become big things in the play. And, the play is done in the round, so the audience is really close to the actors.

RR: How is humor involved?

DS: Humor happens because the

audience is ahead of the game and it uses irony well.

RR: Describe Robert and Emma's relationship before her affair with Jerry.

DS: It's good. Robert treats her as a wife. In my eyes, I see the relationship very differently than Emma would, but they love each other. Robert is a good catch.

RR: How is time the worst enemy for all of the characters?

DS: It's the old saying: time can heal all wounds, or make them worse. What is the real enemy is the exasperation of the wounds.

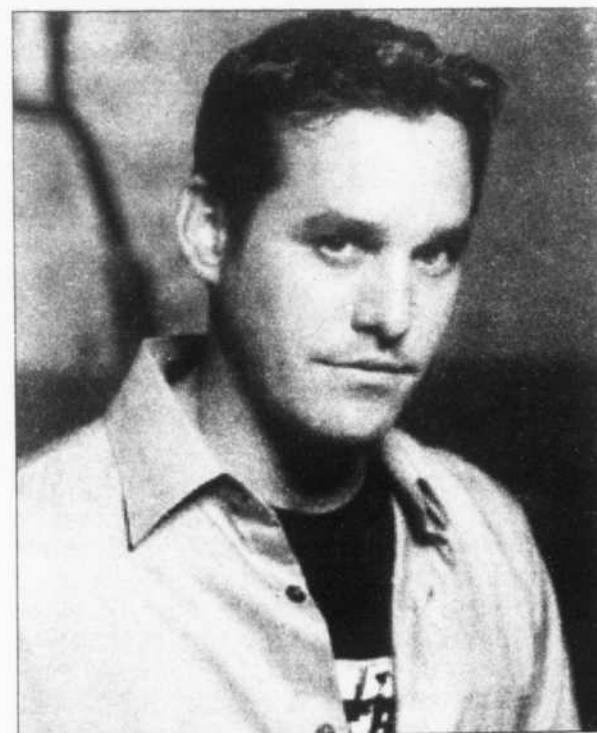
Time is running out on The Rep's season, so don't let *Betrayal* pass you by.

Tickets for *Betrayal* can be purchased at any Ticketmaster location, or by calling (615) 255-ARTS. *

story by rachel robinson

The death of a slayer – for real this time

A 'Buffy' fan says a somber farewell to the hit series



Photos provided by www.upn.com

Top: Sarah Michelle Gellar stars in the critically acclaimed series, *Buffy the Vampire Slayer*, as the slayer herself. **Above:** Nicholas Brendon, master of comic hijinx.

After seven butt-kicking seasons (five on the WB, two on UPN) *Buffy the Vampire Slayer* is biting the dust.

And with the final episode looming, I have come to terms with the sadness of finding a life outside the rich *Buffy* universe.

As a fan of the series, I have been insulted through the obvious ("Isn't Buffy a thinking man's Xena?") and realized the masculine identity issues involved with watching a WB program ("Don't your testicles need to be revoked for watching the Dawson network?")

Like with any good cult phenomenon, *Buffy* fans are a rare breed of TV critics, chronic masturbators, MTSU professors and two unashamed Sidelines reporters. We defend these ignorant criticisms on a regular basis.

Besides, *Buffy* exists on a level paralleled with metaphoric college literature. Series creator Joss Whedon explores the meaning of life, death, the existence of God and the basic need for human contact in one hour.

Buffy hones Whedon's manipulation of the English language with snappy dialogue and verbal malaprops rivaled only by *Seinfeld* and *The Simpsons*.

Since *Buffy* fans are usually an obses-

sive-compulsive bunch, I have decided to list my five favorite *Buffy* episodes and the absolute worst excuse for a *Buffy* episode in the series' history.

Even though *Buffy* was slightly uneven, the drama has always been the best thing on network television. It sure beats *Joe Millionaire* and *Are You Hot*.

Maybe Sarah Michelle Gellar can slay Lorenzo Lamas in the series finale. Talk about Must See TV.

Buffy airs Tuesdays at 7 p.m. on WUXP Channel 30. You can catch up on past *Buffy* episodes on the FX network.

The series finale will air May 20.

THE CAST OF CHARACTERS

* **Buffy Summers** (Sarah Michelle Gellar): the reversal of the stereotypical, helpless dumb blonde in any number of horror films

* **Willow Rosenberg** (Alyson Hannigan): the former computer geek who unwittingly turned into a lesbian role model

* **Xander Harris** (Nicholas Brendon): the trusty comic relief, a court jester in this contemporary morality tale

* **Dawn Summers** (Michelle Trachtenberg): Buffy's surprise sister with helpings of teen angst to spare

* **Spike** (James Marsters): a Billy Idol-esque vamp with a soft spot for Buffy; a former villain with an implanted chip that renders him harmless (think: neutered Doberman)

* **Anya** (Emma Caulfield): a bumbling Lucille Ball-esque demonic genie with a soft spot for Xander; a former villain with a change of heart that renders her harmless (think: a Doberman on Valium)

* **Rupert Giles** (Anthony Stewart Head): the father figure in Buffy's life; a crusty Brit who can find work as a spokesman in Folgers coffee commercials, post-*Buffy*

THE BEST

* **"The Body"**
Original airdate: Feb. 27, 2001
Written by Joss Whedon

This artfully written episode involves the death of Buffy's mother. "The Body" isn't exactly about death. It is about the beauty surrounding death, the moments of shock and grief, the frailty of life itself. The characters are isolated despite being bounded together in a time of grief. When Dawn asks sister Buffy for the reasons behind death, the pain is emotionally charring. For a fleeting moment, we feel connected to the characters' pain. For that brief moment, Buffy almost seems real.

Choice Line: "Where did she go?"

(Dawn, upon seeing her mother's body)

* **"The Gift"**
Original airdate: May 21, 2001
Written by Joss Whedon

Whedon ends an inconsistent Season five with the spellbinding showdown between the Buffster and season villainess Glory (Clare Kramer). "The Gift" closes with an unexpected hat trick: the death of Buffy herself. The episode also demonstrates Whedon's writing deftness. Surrounded by rookie writers from MTV's *Undressed* and syndication's *BeastMaster* (don't ask) Whedon validates the praise of being television's most creative force. He also utilizes his gifts to

cover for a season worth of mistakes. The man deserves an Emmy.

Choice Line: "You have to take care of each other. You have to be strong. Dawn, the hardest thing in this world ... is to live in it. Be Brave. Live." (Buffy's final words)

* **"Hush"**
Original airdate: Dec. 14, 1999
Written by Joss Whedon

Buffy received industry recognition and its sole Emmy nomination outside the technical categories for this innovative hour. The idea for "Hush" can be traced back to thesaurus-reading media critics who were quick to praise Buffy's clever wordplay but overlooked other aspects

story by joey hood

Oscars: Continued from 3

He must be up to his knees with Old Scottish women. Puff it up, Puff Daddy!

8:37 p.m.

Zeta-Jones wins for Best Supporting Actress. Kathy Bates flopped out for absolutely nothing except my sweet, sweet memories. And I still think Edie Falco from *The Sunshine State* was robbed.

9:07 p.m.

Y Tu Mama Tambien's Gael Garcia Bernal makes the first of many political statements about the war in Iraq. The first of many.

9:17 p.m.

Best Documentary winner Michael Moore is loudly booed off-stage after calling President George W. Bush "a fictitious president." Now Michael, you know that Dubya hasn't a clue what fictitious means.

9:21 p.m.

One of the Best Short Documentary winners thanks Maury Povich. Should we really thank a man for giving us back-talking teen transvestites on a regular basis? The answer is yes. Yes, we should.

Rollins: Continued from 2

alone in your bedroom with a gun in your bedside drawer."

Coming from Buffalo, N.Y., and taking off to Charlotte, N.C., Rollins' spoken-word tour is an international one-man show.

9:28 p.m.

Shirley Jones tells a stunned crowd that "winning an Oscar has improved my sex life." They have to be good for something.

10 p.m.

Eminem sweeps the Best Song Category with "Lose Yourself." Oscar knows how to get down with his peeps. Em doesn't show up to accept, though. But still: U2, what?

10:10 p.m.

Peter O' Toole is given the Lifetime Achievement Award. His last name is O' Toole. I laugh uncontrollably for minutes on end.

10:11 p.m.

In the instant replay of Adrien Brody's Best Actor win, the actor utters the phrase, "Holy shit." That's the sound of someone's sex life improving.

10:17 p.m.

Nicole Kidman wins for Best Actress. 'O good,' I think to myself, 'this nightmare is almost over.' Boy, was I wrong.

10:23 p.m.

Here comes another montage of past Academy presidents. Come on, now. If I wanted to watch old people, I would flip over to PBS.

10:29 p.m.

After the States, Rollins is off to the United Kingdom and then Australia.

MTSU students can get their free tickets for the 8 p.m. campus show in the Keathley University Center, Room 308. *

59 former Oscar winners are introduced in less than 10 painfully slow minutes.

10:30 p.m.

Elderly sex therapist Sue Johanson tackles the tough questions concerning dildos on the Oxygen Network's Sunday Night Sex Show. I'm glad she's not my grandmother.

10:53 p.m.

Roman Polanski wins for Best Director for *The Pianist*. Everyone opens their mouths and looks around the room in shock. The good thing about Polanski's win: no acceptance speech.

11:04 p.m.

Chicago wins for Best Picture. Miramax co-chair Harvey Weinstein is overjoyed. Only four of the Best Picture nominees were produced by Miramax. What are the chances?

11:05 p.m.

Finally. What else is on? *



Skipping Mad

Friday, March 28th



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CLUB LISTINGS

WHO DO YOU CALL?

THURSDAY, MARCH 27

TODD SHARP: 10 p.m., 3rd & Lindsley Bar & Grill, \$6. Soul Intoxication, 7 p.m.

SHERRY COTHRAN: with Melissa Mathes, 9 p.m., 12th & Porter

UPS & DOWNS OF INDUSTRY/IDE: 8 p.m., Blue Sky Court, \$5.

CRAIG MURPHY EXPERIENCE: TRIBUTE TO THE MUSIC OF POISON: with Flesh Machine and The Reverbians, 9:30 pm, The Boro Bar & Grill, \$3-\$5.

BLUE MORNING: 8 p.m., Bunganut Pig, Franklin

MORE & GENDEL: 8 p.m., Bunganut Pig, Murfreesboro

THE EPOXIES /THE DUTCHIES: 9 pm, The End, \$5

MEET-N-THREE: feat. Schacklebox & The Droptomics, Exit/In

ROSEWATER FOUNDATION/ CLIST/ OVERZEALOUS: 9:30 pm, Faces Restaurant & Lounge, \$3-\$5

BLUEGRASS NIGHT FEAT. THE CUMBERLAND FIVE: 7:30 p.m., Guido's New York Pizzeria

FRONTROW FOR THE MELTDOWN: 7 p.m., The Muse, \$5

CHRIS CROFTON and THE ALCOHOL STUNTBAND: with DJ 1977, 9:30 p.m., Slow Bar, \$5

DEBORAH ALLEN: 8 p.m., The Sutler, \$5

ASHLEY STEPHENSON BAND: 10 p.m., Windows on the Cumberland

SHOOFLY PIE: 10 p.m.-1 a.m., All American Sports Grill, \$3.

FRIDAY, MARCH 28

JIMMY HALL & THE PRIS-

ONERS OF LOVE: 10 p.m., 3rd & Lindsley Bar & Grill, \$8. Blue Mother Tupelo, \$5, 7 p.m.

DELICIOUS: with The Fabulous Has-Beens, 9:30 p.m., 12th & Porter

EYE-40/UP WITH THE JONESES/DOPE-A-MATIC: 9 p.m., Blue Sky Court, \$5

JANIE GREY: with Sweet Pea's Revenge, 9:30 p.m., The Boro Bar & Grill, \$5-\$7

THE CLARENCE DOBINS REVUE: 9 p.m., Bunganut Pig, Franklin, \$5.

SKYLINE DRIVE: 9 p.m., Bunganut Pig, Murfreesboro, \$5.

AUDITY CENTRAL PRESENTS WRVU 50TH ANNIVERSARY AFTER PARTY FEATURING PLURAL Z (featuring RUBY AMANFU): with DJs Chek, Jolby, Mindub, Emerald, & Jung, 9 p.m., The End

Free before 10 p.m., \$7 after

GOLDEN SQUID ENTERTAINMENT PRESENTS LLAMA: with Homunculus, Exit/In

\$8. For ticket information, call 498-6543 or go to www.ticketmaster.com.

FIVE FOOT ANNIE/THE LUXURY STARS: 9:30 pm, Faces Restaurant & Lounge, \$5-\$7. Benefits Phi Alpha Social Work Honor Society Scholarship.

BILL GAITHER HOME-COMING TOUR: 7 p.m., Gaylord Entertainment Center \$22.50-\$32.50. For ticket information, call 255-9600 or go to www.cc.com.

STEVEN MOSELEY & CHAD SCOBAY: 7:30 p.m., Guido's New York Pizzeria

SAVED BY GRACE/IF HOPE DIES: 7 p.m., The Muse, \$7

ROCK THE DECKS DJ BATTLE ROUND 3: 10 p.m., The Muse, \$7. Winner receives \$300 prize.

TAKE BACK THE NIGHT

BENEFIT: Red Rose Coffee House & Bistro, 8 p.m. Featuring Carolina Ave., Exit 81 and Soon

FOGGY BOTTOM: 9:30 p.m., Slow Bar, \$5

WEATHERSPOON: with Bethany Dick Band featuring Tony Wray, Todd Cook and Julie Adams, 9 p.m., The Sutler, \$5. Artie Hemphill, Carla Frandsen and Kevin Sharp in the round, 6 p.m.; Mary Ann Shive, 8:30 p.m.

THE COAL MEN: with The Rails, 10 p.m., Windows on the Cumberland

KROSSTOWN TRAFFIC: 10 p.m.-2 a.m., All American Sports Grill \$4

SATURDAY, MARCH 29

MILE 8: with Allyson Taylor, 7 p.m., 3rd & Lindsley Bar & Grill, \$7

THE SHAZAM: with Weatherspoon, 10 p.m., 12th & Porter

MAGDALENE HOUSE BENEFIT/NEW YEAR'S EVE PARTY FEAT. HETHER: with Tin Charlotte and Soundtrack for a Supermodel, 9 p.m., Blue Sky Court \$5

SPOKEN JAZZ WORKSHOP: 9:30 p.m., The Boro Bar & Grill, \$5-\$7

JOYTOWN, 9 p.m., Bunganut Pig, Franklin

SKYLINE DRIVE: 9 p.m., Bunganut Pig, Murfreesboro, \$5.

ALT. COUNTRY HOE-DOWN: with Jill Block, Suzette and The Neon Angels, Davis Raines, Porter Hall, TN, Kevin Smith and The Banditos and Daniel McClendon, 8:30 p.m., The End, \$5

SHAPES OF RHYTHM REDUX-WRVU 50TH ANNIVERSARY BIRTHDAY BASH HIP-HOP SHOW FEAT. SCIENZ OF LIFE: with DJ Coolhands, DJ Egon, Count Bass D

and Prophetix featuring John Doe, 9 p.m., Exit/In, \$7, ages 21 and up, \$10 ages 18-21

NONE MINUS ONE: 9:30 p.m., Faces Restaurant & Lounge, \$5-\$7.

MAMMY: 8 p.m., Guido's New York Pizzeria

COHEED & CAMBRIA/MY EPIPHANY/SILENT FRIC-TION/OLIVER'S DOWN-FALL/THE VAUX: 7 p.m., The Muse, \$8. All ages.

MASERATI/EMERY REEL/THE CYCLE: 9:30 p.m., Red Rose Coffee House and Bistro, \$5

DETROIT COBRAS: with Lucky Guns, 9:30 p.m., Slow Bar, \$10

GESPACHO JONES: with Bones Explosion, 9 p.m., The Sutler

OLD UNION: with Randy Russell and Ball Hog, 10 p.m., Windows on the Cumberland

KROSSTOWN TRAFFIC: 10 p.m.-2 a.m., All American Sports Grill, \$4

SUNDAY, MARCH 30

WILL HOGE: with The Massacoustics, 8 p.m., 3rd & Lindsley Bar & Grill, \$10

TWO THIRTY-EIGHT/CELEBRITY/HOLLAND/HETHER: 7 p.m., The End \$7. All ages.

VIVID LEMON: 8 p.m., Guido's New York Pizzeria

DANCIN' OUTLAW DOCUMENTARY SCREENING: 9 p.m., Slow Bar Free

CARDS IN SPOKES: 7 p.m., The Muse, \$5. All ages

NED VAN GO: 8 p.m., The Sutler

To submit a club listing, call 898-2917.

3rd & Lindsley Bar & Grill: 259-9891

12th & Porter: 254-7236

All-American Sports Grill:

Blue Sky Court: 242-6033

The Boro Bar & Grill: 895-4800

Bunganut Pig, Franklin: 794-4777

Bunganut Pig, Murfreesboro: 893-7860

The End: 321-4457

Exit/In: 321-3340

Faces Restaurant & Lounge: 867-7555

Gaylord Entertainment Center: 770-2000

Guido's New York Pizzeria: 329-4428

The Muse: 778-9760

Red Rose Coffee House & Bistro: 893-1405

Ryman Auditorium: 254-1445

Slow Bar: 262-4701

Sports Planet: 890-7775

The Sutler: 778-9760

Tennessee Performing Arts Center: 782-4000

Windows on the Cumberland: 251-0097

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...And Don't Forget To Breathe

(5) GO-BETWEENS
Bright Yellow Bright Orange

(6) ALL SKANADIAN CLUB
Various Artists

(7) AFI
Sing The Sorrow

(8) ATREYU

Suicide Notes...

(9) CURSIVE
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