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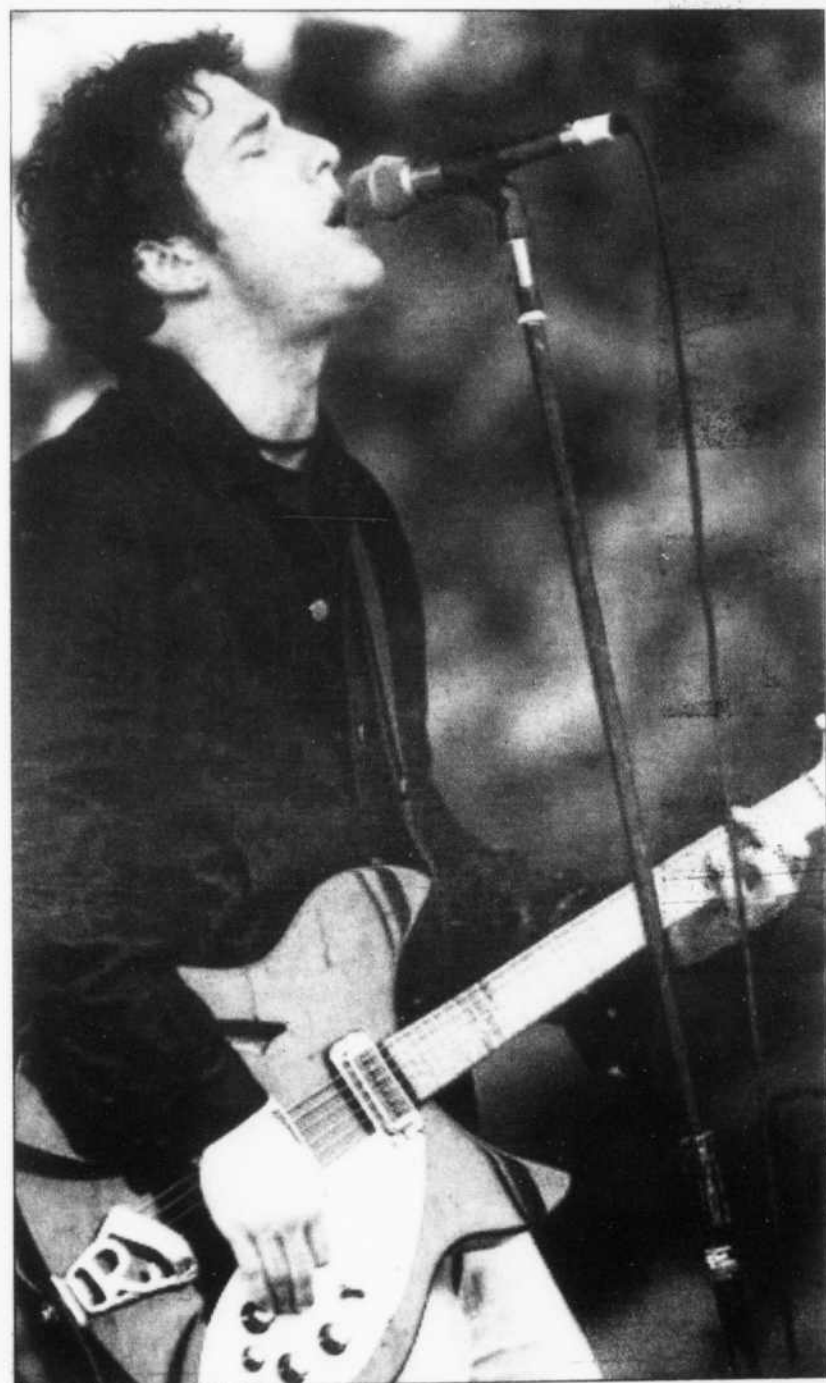


*Tale as
old
as time*

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March 6, 2003



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Will Hoge: This 'Carousel' ride has stopped spinning

Vichy France, 1942: a place of detention

Symbolic of the Holocaust at large, *Incident at Vichy* brings to the stage what was a daily occurrence in occupied France of 1942.

Suspected Jews were pulled off the street and placed in detention in Vichy France so that their race might be proven beyond doubt. Proof in this case was generally accepted as Jews were circumcised, gentiles were not – with few exceptions. In practice under German racial law, suspected persons were Jewish until proven Gentile.

Arthur Miller, author of *The Crucible*, offers a view into the brutal world of Nazism and the final solution in his one-act play, *Incident at Vichy*. The play opens on six men and a boy in a detention room. Based on a true story, Leduc, a Jew, and Von Berg, an Austrian Gentile who had fled Vienna when the Nazi's took the city, are the only two characters who are really developed.

Given a pass to freedom upon proof of his not being a Jew, Von Berg gives the pass to Leduc. Von Berg is central to Miller's theme of a larger acceptance of responsibility, from Janet Balakian's "Miller in the Sixties," "he who inevitably profits from the death of the Jews merely by having survived." Leduc, an ex-French officer accepts Von Berg's self-sacrifice and flees at the expense of Von Berg's life.

Underlying the theme of the story are comments made by various detainees that provide some insight into the thoughts and feelings of the victims of Nazism. Monceau, a Jewish actor, clings to the belief that, "Germans are still people. ... After all, they were picking up Jews in Germany for years before the war; they've been doing it in Paris ever since they came in – are you telling me all those people are dead? ... I go on the assumption that if I obey the law with dignity, I

will live in peace." And for some, like Von Berg, the ultimate horror of Nazism, the final solution, was all too believable –

evinced in his statement, "What one used to conceive a human being to be will have no room on this earth. I find it the most believable atrocity... Because it is so inconceivably vile."

In "Incident at Vichy: A Sartrean Interpretation," Lawrence Lowenthal states that "the Nazi's refusal to abide by the rules of civilization makes a mockery of all illusions about moral behavior, social order and humanist conceptions of man." In this respect, the Nazi's are not singular. Leduc chooses to live in shame rather than die honorably.



Miller

Leduc believes that "man is not reasonable, that he is full of murder, that his ideals are only the little tax he pays for the right to hate and kill with a clear conscience."

According to Lowenthal, "Miller does offer a lesson in *Incident at Vichy* however: if man can awaken to his complicity in evil, he can exchange his guilt for responsibility, as does Von Berg."

The alternative? Shortly before Leduc flees he states that, "...All this

See Miller, 10

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When *Soul Calibur 2* comes out on all three major consoles, you can expect a lot of surprises.

... unless they're playing 'Soul Calibur'

The sequel to the greatest 3D fighter of all time is preparing to launch in North America this summer on all three major consoles. *Soul Calibur* was a dream come true. The game reigned supreme and was immediately hailed as a masterpiece. Therefore, it should come as no surprise to learn that the hype surrounding *Soul Calibur 2* is Brobdingnagian.

Every game has a story, even 3D fighters. *SC2* is no exception. It takes place around the 16th century four years after the events of *Soul*

Calibur. The evil blade, Soul Edge, has been shattered, but now the fragments of the sword have spread to every corner of the earth, causing turmoil. *Soul Calibur 2* follows the intertwining stories of several characters as they search for the pieces of the legendary weapon.

Of the game's 16-plus characters, 11 are from the original game. Two characters who will not be making an encore include Sophitia and Hwang. Hong Yunsung and Sophitia's little sister, Cassandra, will replace these warriors in the search for soul edge.

The remaining two characters are

brand new to the series. They are Raphael, a rapier wielding French dude, and Talim, a Philippine priestess with a pair of weird swords.

I played with both these characters at the arcade and they defiantly fit right into the *Soul Calibur* galaxy. I can still hear the screams.

That's not the only good new regarding *SC2*'s new characters. Reportedly, each console is set to receive its own exclusive character. The comic book character, Spawn, will be on Xbox, while PS2 will get *Tekken*'s Heihachi and Gamecube will receive the one and only Link. The announcement that these war-

riors would appear in *SC2* shocked the gaming world. The guys at Namco sure made the day for Xbox and Gamecube owners. Too bad, PS2 — your special character blows!

Unlike *Soul Calibur*, some of the arenas in *Soul Calibur 2* will feature walls.

This means that ringouts are less effective in this title than in the original game.

But none of the stages are completely inclosed and some are completely open, ensuring the satisfaction of watching your enemies fall to their demise.

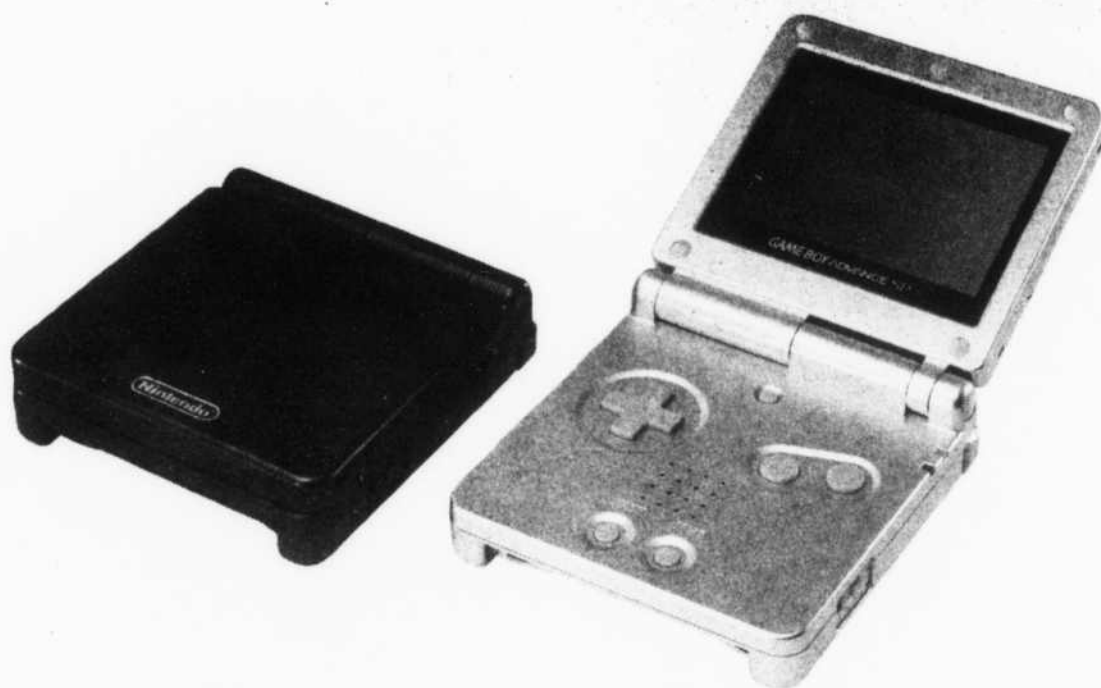
Visually, everyone knows that

SC2 is gonna rock. But gamers shouldn't expect the graphics to completely blow away the competition. *Soul Calibur* was so far ahead of its time that, graphically, it left little room for improvement. What more can you expect of a game that basically achieved perfection four years ago.

Anyway, the release of *Soul Calibur 2* is still a long ways away so there is plenty of time to drool over the screen shots.

Keep a sharp eye out for more updates, because there is sure to be more exciting news announced as the release date grows nearer. *

story by jack stone



Game Boy advances to the next level

There's good news for all the cyber junkies out there who can't get enough of the Game Boy Advance.

The most important manufacturer in the history of video gaming, Nintendo, is set to release the Game Boy Advance SP (that stands for special) on March 23.

Game Boy Advance SP should represent the best the gaming world has ever seen in hand-held gaming. Nintendo claims that the device is the most distinctively stylish, compact and portable (weighing only 5 oz.) Game Boy system ever.

The most noticeable difference between the Game Boy Advance and the SP version is the design.

The new system is square and it folds up like a cell phone to fit in your pocket. But consumers will not just be buying a more trendy version of the popular Game Boy Advance because SP is loaded with cool new features.

The main upgrade on the SP is

the addition of a lighting system. One problem with the Game Boy Advance is that it is nearly impossible to play in the dark. Thankfully the Game Boy Advance SP features lights that are built into the front of the screen and can be switched on and off. But Nintendo didn't include a dimmer, so you'll just have to get over it. Back in my day we didn't even have color, and we used to eat asbestos.

The amount you pay extra for the new Game Boy Advance SP you will make up in battery cost. A rechargeable lithium battery will power the SP meaning no more AA batteries.

The battery will last 10 hours off of a single three-hour charge, and last up to 18 hours if you keep the lighting system switched off. Also, SP can be recharged while in use.

All current and future Game Boy Advance titles are compatible with the new system. And just like the Game Boy Advance, SP also

allows you to enjoy all your old Game Boy and Game Boy Color titles as well. This way we can all play our original Tetris!

Nintendo plans to continue to manufacture its current Game Boy Advance system, which has now sold more than 11.5 million units in North America alone. Not bad, seeing as how it was released barely a year ago.

The Game Boy Advance SP will be in stores starting March 23. It will be sold in both cobalt blue and platinum silver for the price of \$99.99.

But don't worry about the price because most retailers will allow you to trade in your old Game Boy Advance for a \$40 credit on the SP.

Besides, \$99 bucks really doesn't seem like a lot of dough when you consider the fact that you're folding up a system more powerful than a Super NES and carrying it in your pocket.

It's hard to believe how far we've come. *

New 'Final Fantasy' comes to Gamecube

Squaresoft, Nintendo kiss and make up

History happened in March of 2002 when Squaresoft, the developer of the highly successful Final Fantasy franchise, announced that it had rekindled its business relationship with Nintendo. The duo is responsible for early Final Fantasy games which debuted on the NES and Super NES

more than a decade ago. But after the release of *Final Fantasy III* for Super NES in 1994, the two industry giants seemed to go there separate ways.

Thankfully, Nintendo has teamed back up with Squaresoft (whose loyalties have recently laid with Sony) to produce a brand new *Final Fantasy* epic for the Gamecube and Game Boy Advance.

The new game, currently entitled *Final Fantasy: Crystal Chronicle*, will actually be developed by a subsidiary of Squaresoft, Game Designers Studio. The title is said to be an all-new Final Fantasy that departs from the main series (currently in the clutches of PS2), but the basic FF concept should still be intact.

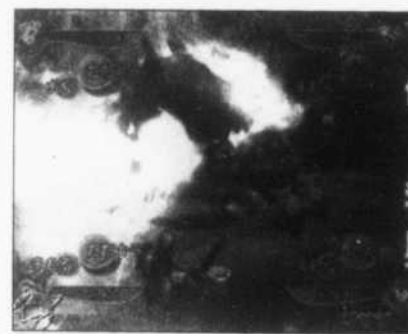
Squaresoft and Nintendo are

keeping information about the title very secure. Therefore, little is actually known about the specifics of the new game. What we do know is that the Moggles will return as postmen (as they have been since FF9), the title will make specific use of the Game Boy Advance. A multiplayer feature will be a major part of the gaming experience, and the game will be made exclusively for Nintendo.

Since little is known about the new *Final Fantasy*, most is left up to rumor and speculation. From the

screen shots and movie clips I found online, it seems that *Final Fantasy: Crystal Chronicle* will be more action oriented than other FF titles. It is said that characters will move around freely during combat but will still level up and work together in a true *Final Fantasy* fashion. Also, (as expected) the graphics look above average for the Gamecube.

The setting of this new adventure seems to be set in a more medieval time period rather than the futuristic setting of the more recent Final Fantasy adventures. The character's clothes, while still very creative, make use of more earthy tones than usual.



See Fantasy, 10

An All-American Rejection

In the music industry, where Viagra-popping record execs reign supreme, The All-American Rejects are a next generation Clash for the Total Request Live masses.

With banal lyrics and unthreatening sexuality, The All-American Rejects, in their self-titled debut, embody 'NSync after a few rounds of vodka and a month's worth of guitar lessons.

That said, the first single from their mainstream debut grinds the skills of pop/rock mentors Blink-182 into a fusion of prosaic Top 40 at its finest. That lead single, "Swing, Swing," melds punchy guitar riffs with spirited Joe Cocker slurring. And while The All-American Rejects do not deserve such a comparison, "Swing" is the album's saving grace, a swiftly made piece of TRL proficiency.

The song's heavy rotation on modern rock radio isn't any accident. The audience is exhausted from the "cooler than thou" attitude of The Vines and The Strokes. It's back to the basic stoner rock of 1999, for the month of March anyway.

While "Swing" is a poppy guilty pleasure, The All-American Rejects abandon all chances of reliving its punky indifference. The rest of the record is emasculated "Girl, you know I love you/hate you" doe-eyed sap.

The necessary heaving involved after listening to such honeydew triviality concludes with the acrid aftertaste of track 8, "Too Far Gone."

"Speak slowly/My heart is yearning/Teach me, hold me/Stop this burning," these Blink 182 wannabes contemplate. Sounds like something a little Mylanta or some Gas X could cure, guys.

The grade-school love letters secure authority over the redeeming moments of '80s post-disco experimentation.

Do you really want to listen to a band that makes love sound like a bout with herpes? If so, the Elmer's Glue kindergarten love musings of The All-American Rejects will suffice. As for me: Come back, Julian Casablancas, because all is forgiven. *



Photo provided

The All-American Rejects: proof that it doesn't take a lot of talent to make it in the music industry.

This album receives ** (out of four). (Note: Grade curved solely due to "Swing, Swing.")

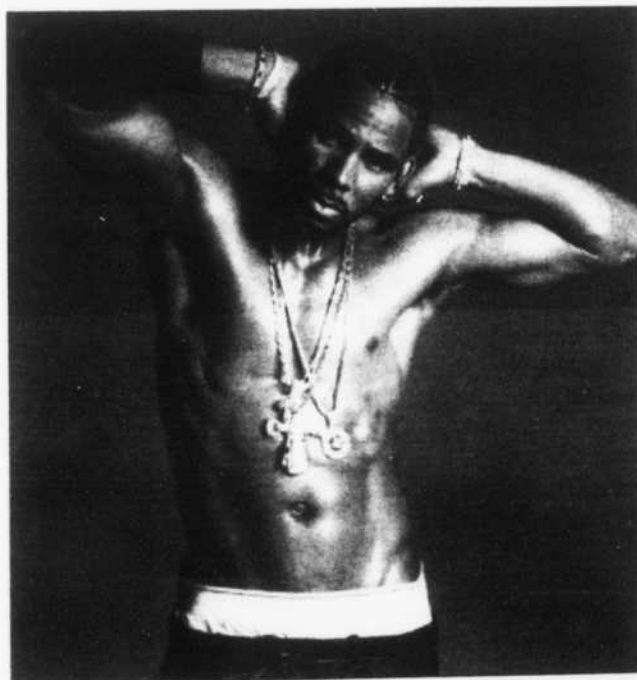


Photo acquired

Chocolate Factory could be Kelly's best work. This album receives **1/2 (out of four).

R. Kelly tries to bounce back

Cringe-worthy lines thrive on R. Kelly's latest release, *Chocolate Factory*. When the sensual vocalist coos, "Girl, you just come to Daddy," the phrase carries more weight than the conventional bedroom come-on.

It's sad that *Chocolate Factory* will be judged on the basis of R. Kelly's latest round of child pornography charges. *Factory* had the potential to become the most coherent work of R. Kelly's career.

In true media victim fashion, *Chocolate Factory* omits the child molestation charges and centers its attention on the alleged talent of Mr. "Bump 'n' Grind."

The producers lessen the quantity of innuendoes, the horndog soft-core porn daydreams that characterize R. Kelly's work.

The impact of *Chocolate Factory*'s lead single, "Ignition," is reduced to semi-friskily lyrics connecting the body of an automobile to a sexual encounter.

"Girl, please let me stick my key in

your ignition ... Have you ever driven a stick, babe?" Kelly vibes over beats most likely lifted from an urban porn.

Factory's title cut spirals through rhythmic pulses and melodic refrains. It validates the deteriorating soulman with his last moment in the spotlight.

Other prime tracks include "You Made Me Love You," which sponges the guitar licks and deep-fried gospel of Al Green's "Love and Happiness" into R. Kelly's updated millennium spin.

Loveland is a seamless six-song bonus CD driven by its quiet storm R&B seduction. It brings to mind the coolness of Barry White or some other classic soul seducer.

And while *Chocolate Factory* isn't bad, the videotape of R. Kelly (or someone who looks like R. Kelly) urinating on a 14-year-old girl rests heavily on the public's conscience. *Chocolate Factory* may excel production-wise but it fails on a personal level.

The cold truth of being a musician is that reality continually overlaps into song.

R. Kelly attempts to address these concerns through the relentless neediness of "Heaven I Need A Hug."

"Heaven I need a hug/Is there anybody out there willing to embrace a thug?"

While his intentions may be heartfelt, the listener feels a detachment from him because of the harsh reality.

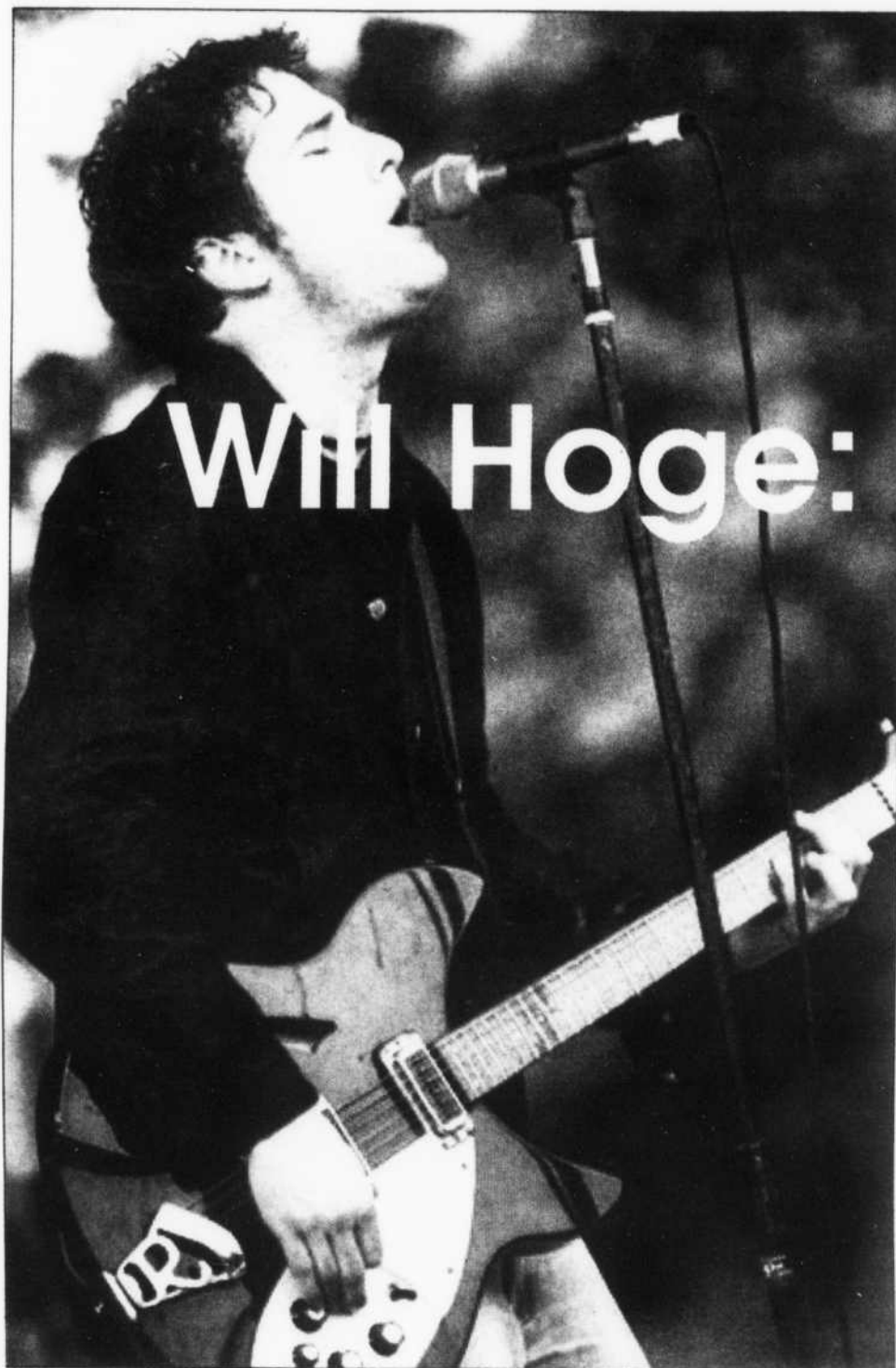
R. Kelly's effort to smooth things over with a silky vibration feels false.

And while the public is buying *Chocolate Factory* in droves, the accusations still linger.

Does R. Kelly need a hug?

The only thing R. Kelly needs is a reality check. Besides, he will be receiving ample hugs at the place he is headed.

"Bump 'n' Grind" indeed. *



Will Hoge:

This 'Carousel' ride has stopped spinning

It's like a **Hollywood** movie – you change the names to protect yourself against any **lawsuits**.

– Will Hoge,
on writing songs
about people he knows

Will Hoge has been around forever it seems, to me at least. I first heard about Hoge four years ago when he was working hard, fronting a band in Nashville bars and touring around the Southeast relentlessly.

Even at that time it was crazy the poise and stage presence that Hoge and his band possessed – an understatement for a band that didn't even have an independent release out.

But that soon changed, and it's been the fast lane to success for Hoge ever since. He put out an independent release of a live recording at the Exit/In and then recorded a studio album titled *Carousel* soon after the live recording became a success. *Carousel* became a popular and critical success, so much so that

Atlantic Records signed Hoge to their label in January 2002 and then licensed his own record so they could distribute it and start work on his major label debut. Critically, Hoge falls into the category of singer/songwriter, but not everyone puts him into the same category as Van Morrison, Bruce Springsteen and more recently, Ryan Adams.

"If you cut both your ears off and swish water around in your mouth, you might think he sounds like Bruce Springsteen," related MTSU recording industry major Nick Peay at one of Hoge's shows last December. "He may look like him, sure, but sound like him?"

But this is all stuff that you've read before or can find easily. This week, Hoge's new album, *Blackbird on a Lonely Wire*, gets released and he is going to play special release party shows at Tower Records

and the Exit/In. I recently caught up with Hoge on the phone in Orlando, Fla., to ask him about the new album and more about how he got here. Look for a full review of the new album next week.

Rob Evans: So, I hear you're on tour with Lisa Loeb?

Will Hoge: We are in fact on tour with Lisa Loeb right now

RE: So, is she still hot?

WH: Yeah, actually very. Very, very attractive!

RE: Anything going on?

WH: As far as between she and I?

RE: Oh yeah.

WH: Not a whole lot at this point. We get along really well and we've played a lot of good shows together. It's a very professional relationship. Unfortunately.

RE: Unfortunately?

WH: For me anyway, probably fortunately for her [laughs].

story by rob evans



Photos acquired

Far Left: Will Hoge and his Rickenbacker play a little song. **Left:** Hoge has a wrestling match with his guitar during a show. **Right:** Tres Sasser plays bass for Will Hoge, who will be playing two shows in Nashville Saturday – one at Tower Records at 5 p.m. and another at the Exit/In at 10 p.m.



RE: So, are you excited about your new album?

WH: Yeah I am. It's something that me and the guys have worked really hard on for a long time, to get it finished and get it ready and now its time. It's really going to come out.

RE: When I first heard "Be the One," I sort of knew it was you, but it doesn't sound like you. What's the change? More produced?

WH: Right, I think it was one of those things we really wanted to do. The great thing about going to make records, the thing you have to do is try and push yourself to try and do some different things. I don't like the idea of just continuing to make the same record over and over and over. I think that all the artists I sort of grew up listening to and respecting and wanting to sort of emulate artistically, have always been pretty good at doing that. So, that was one

of the things. We tried some different things on a couple of different songs and some of them we liked we kept. Some of the ideas were terrible and we scrapped them completely. One of the biggest things with that song, we were trying a couple of different things, and trying to give somebody, the listener, something new they could grasp on to.

RE: So, I heard a song this past summer called "Sunshine Burn." Did that make the cut?

WH: No, we didn't even make an attempt at that one.

RE: Really? 'Cause I really like that song.

WH: Thank you. Actually that's an older song we've never done much with this band. It could show up on the next record. You never know.

RE: The progression you were talking about – is that the reason

you brought in a new member to the band?

WH: Definitely. We didn't have John (Lancaster), the keyboard player, when we were actually in the studio, but when we went in and started working, we had some different people come in and play keys on a couple of things. On "King of Grey," I just wanted to really try the big sort of piano oriented arrangement on that song. We brought in a guy who was a friend of the producers to play on that one, and then we had a friend of ours from the Wallflowers come in and play some keys. We had wanted to add a keyboard player even after *Carousel*, but it wasn't feasible on the road and didn't make a lot of sense to do it yet. After finishing this record, it was something that we felt, like from the live perspective, especially after they hear this record, will add to the listener's enjoyment; we hope. Plus, it

adds a whole other live dynamic that we can try some different things and its enabled us to go back and do some different arrangements of even older songs. We can play them differently now that we have a piano player. So yeah, that was the reason for adding him, certainly.

RE: Is this album going to sound less like a rock 'n' roll album, or where are you moving?

WH: I think that it's more of a rock 'n' roll album really. There's two of the songs on this record that are a whole lot heavier than anything we've ever recorded, much heavier than anything that was on *Carousel*. "All night long" being one of the songs actually that was from the live record. We started messing with that the last few days up in the studio. It started being a whole lot of fun. It was really, really raw and energetic. So, we recorded it and

basically it's a one taker. The vocal track and the track we took live in the studio is, and everything else is too. We doubled the solo, and left it alone. It turned out to be one of everyone's favorite tracks on the record. I don't think the direction of the band changes so much... the brush strokes just widen a little bit. I don't think we're going to go out and make a salsa record or anything like that.

RE: [Laughs].

WH: Hopefully, rather than making *Carousel* over and over, we're able to bring in a couple of other elements for the record every time. Hopefully, when we go back and make the next record after this, the core of what we want to do is great songs and great performances by myself, and by the band. What sort of goes around that is that we add a

See Hoge, 10

See Hoge, 10

Tale as *OLD* as time

A 'Beauty' of a show offered at TPAC

I truly believe that Walt Disney was a genius. I can partly say this because of the hard dollar evidence of his animated films, musicals, theme parks and merchandise. I can also say this because Disney, the company – not necessarily the man – is joyously embedded into every adolescent, no matter sex, race or religion, at the encouragement of their parents. This is a feat to be celebrated.

Granted, not everything Disney touches turns to gold, but in 1991, *Beauty and the Beast*, the movie, opened for the first time and introduced a new generation to the magic of make-believe worlds and believing in yourself.

That year, Frank Rich, the chief theatre

critic of *The New York Times*, declared the movie to have the best musical score of the year, onstage or off. Almost immediately, buzz about a theatrical presentation began, but the Disney corporation shied away from the idea mainly because the question of bringing to life objects such as a teapot and candelabra on stage seemed impossible.

Thankfully for appreciators of the movie, the problem was resolved and the stage version of *Beauty and the Beast* opened on The Great White Way in April of 1994.

Thankfully for Middle Tennesseans, TPAC has added *Beauty and the Beast* to its season roster for one week, March 4-9.

Returning to Nashville with the musical as a member of the ensemble and as a "Silly Girl," one of the three girls in the movie who is enamored with Gaston, is sometimes Nashville resident Jacqui Graziano. Here is

what she had to say.

Rachel Robinson: I know that you have lived in Nashville before. Where are you originally from, and what brought you to Nashville?

Jacqui Graziano: I'm originally from Orlando, Fla. [How I came to Nashville] is a funny story, actually. I was on the road with *Beauty and the Beast* from 1999-2000 and we came through Nashville with the tour in November of '99. I just fell in love with the city. I was working on my songwriting then and I met some great musicians there. I actually still consider it my home base.

RR: How old were you when you first became interested in musicals?

JG: I actually did my first musical when I was 10 in Florida. It was *Oliver!* And I only did it because my best friend really wanted to do

the show, and she told me that the only way that she would audition is if I came, so my mom drove me all the way to the audition and my friend never showed up. My mom told me that we drove all that way, and I was going to get up there and sing. I sang a song from *Annie*.

RR: I know that you have performed many of the Disney leading ladies on stage. Which is your favorite?

JG: I have to say that I have two. I loved playing Pocahontas, and I loved Esmerelda.

RR: Esmerelda from *The Hunchback of Notre Dame*?

JG: Yes. Actually, she's my favorite. Sometimes roles come along that you can really relate to. She's a gypsy and she champions the little guy. I always need to find the heart in [a character]. That is what people will connect with, when there is an exchange.



story by rachel robinson



RR: *Beauty and the Beast* is one of Disney's most popular stories. Why do you think that is so?

JG: Probably because it was the first animated new story that came out in a long time when it did come out. But the main reason is because it has a universal theme. The musical has lasted so long because, yes, it is a spectacle and it is colorful, but the story has a real heart. The audience can partake in the story. There is an essence in the universal theme that beauty lies within, and it tells people not to be afraid to be different. Belle is an outcast as well as the Beast. It is just as much a story of her journey too. *Beauty* is about transformation. The audience can get swept away in two important transformations, Belle's and the Beast's. Every good story is about change. It's an acceptance. That's what life is about, and it is told in some really subtle ways.

RR: What is your favorite part of

the musical?

JG: The tavern scene.

RR: The tavern scene with Gaston?

JG: Yes, because we can be really silly and goofy. Sometimes we get really out of hand!

RR: If you could be in any musical that you haven't already been in, which one would you be in?

JG: Absolutely *The Lion King*. I have come down to the last process in it many times. They know me and have me on file. The casting director actually said it is just a matter of them being short of African Americans. I just love the music and the dances, and I studied African dance in college and I have always been fascinated with African culture. I would actually end my career doing *The Lion King* if I could.

RR: What do you have planned after *Beauty and the Beast* ends its run?

JG: We actually did get a closing

date in August. After that, I'm coming back to Nashville for some down time, then I will be going to New York in the fall to do the theater thing. I've never really done that.

RR: Describe your typical day.

JG: I get up between 10 and 12, depending on when I went to bed the night before. Then I spend an hour or two on the computer doing personal stuff, e-mailing. If we have rehearsal, it will be from 2-5, usually once a week. If not rehearsal, then I go to the gym. We travel on Mondays and open the show on Tuesdays. We perform four shows in two days on the weekend. We really don't have as much free time as people think.

RR: Now, describe your ideal day.

JG: My ideal day? If it had 34 hours instead of 24... I would wake up and have a leisurely morning. I would have my quiet time because it is so important to stay grounded.

Then I would have a small workout, come home and have a massage, an hour nap, then the show! Actually, ideal now would just be a day off!

RR: How long have you been doing *Beauty and the Beast*?

JG: I have been doing it on and off since 1997.

RR: Okay, last question. Give me three words that you think describe yourself.

JG: Optimistic... kind... giving.

(**RR:** And since she is so kind, I will let her have three more: friendly, enthusiastic and energetic.)*

For more information about *Beauty and the Beast* at TPAC March 4-9, call Ticketmaster at 255-ARTS, or visit the Web site at www.tpac.org.

Photos by Joan Marcus

Opposite page, left: Rob Lowery and Tracy Generalovich dance across the stage. **Opposite page, middle:** Andrew Boyer, Rob Lorey and Mary Jo McConnell engage in witty banter. **Opposite page, right:** Jennifer Shrader plays the role of Belle. **Above:** Jennifer Shrader reads to Roger Befeler in TPAC's production of *Beauty and the Beast*, which will run through Sunday. For tickets, call Ticketmaster at 255-ARTS or go to www.tpac.org.

Hoge: Continued from 7

little bit every time to what we're doing.

RE: I have tried to dig up all sorts of material, and there's not a whole lot out there about you and the influences of your songs. Do you not share those with anyone?

WH: Oh no! I share those freely. I think that a lot of stuff... my father growing up was a musician. Before I was born... he and his brother, my uncle, were all kind of rock 'n' roll musicians in Nashville in the late '50s, early '60s. So, I sort of inherited this record collection when I was a kid. I grew up listening to what they would have listened to growing up like the Beatles, the Rolling Stones and all the way through Motown and Otis Redding and James Brown. I had an endless supply of music... at my disposal as a kid, which was great, you know? Then stuff I was listening to, everything from Aerosmith to Guns N' Roses, even Nirvana... everything, really every-

thing I've listened to has been a big influence. There's just a lot of stuff to draw from.

RE: Are the characters in your songs: are those real people from your past?

WH: They generally tend to be. [laughs] It's like a Hollywood movie - you change the names to protect yourself against any lawsuits. [laughs] They tend to be an individual or a couple you've lumped into once. Yeah, they tend to be fairly true.

RE: So I guess you've always wanted to be a rock 'n' roll star? Never thought about doing anything else?

WH: I thought about it. Well, when I graduated from high school I thought I wanted to be a history teacher. So, I went to college for a couple of years. Actually, I went to college for about six months, thinking that's what I wanted to do. Then, about halfway into my first semester I joined a band and realized that was what I wanted to do. So, I actually paid tuition to join a band [laughs]. *

Fantasy: Continued from 4

Little is known in regards to the storyline as well. What is known for sure is that the main character (or perhaps your entire party) is in (or somehow connected to) a "Crystal Caravan" which is a party of people charged with the quest of finding crystals that nullify the effects of a

deadly vapor that has seemingly always plagued the world of Crystal Chronicle. It should be assumed that defeating this "death vapor" or someone with evil wishes somehow controlling all the world crystals will be the adventures primary conflict.

The game is set to release in late spring of 2003 in Japan so we

Miller: Continued from 2

suffering is so pointless - it can never be a lesson, it can never have a meaning. And that is why it will be repeated again and again forever."

Miller himself believed that the play was not just about the occupation of France but about today. What is our own individual responsibility for allowing these conditions to exist? * - John Wesley Cline

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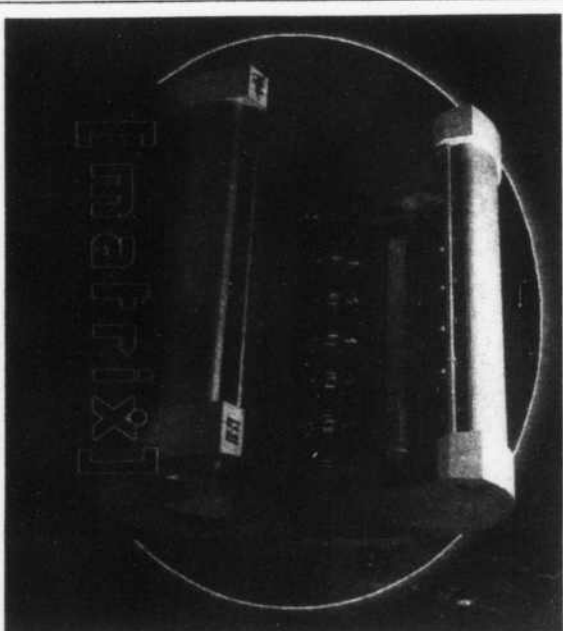
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THURSDAY, MARCH 6

FLUID TUESDAY/THE LOFT/THE ISSUES 9 p.m., Exile \$5

ALLYSON TAYLOR 9 p.m., Douglas Corner Cafe \$7 Sprink 6 p.m. **DIANA DAREY** 7 p.m., Border Books & Music Cafe

DEL GIOVANNI CLIQUE with Common Ground, 10 p.m., Windows on the Cumberland

EMMA GIBBS BAND w/The Luxury Liners, 9 p.m., The Basement \$6 **WILL HOGG** with Graham Colton, 10 p.m., Exile \$10 in advance, \$12 day of show.

3rd & Lindsey Bar & Grill: 259-9891

WILLIS ALAN RAMSEY 9 p.m., Bluebird Cafe \$10 Jack Norron, Wendy Woo, Dave Lalin, & Melody Guy in the round 6:30 p.m.

THE TOM FOOLEY BAND 8 p.m., The Church \$7/\$12

SKELTON KEY/JUAN PROPHET ORGANIZATION 9:30 p.m., The Boro Bar & Grill \$5-\$7

ABBY BURKE 8 p.m., Lipstick Lounge \$8

Blue Sky Court: 242-6033

ROCKING HORSE WINNER/HOUSE OF HERMES/AIRLINE/SADIE HAWKINS 7 p.m., Rocktown \$8 Free with monthly membership

BUCKTOOTH JOHNSON 7 p.m., Borders Books & Music Cafe

MIKE DOUGHTY with DJ Viper, 9:30 p.m., 12th & Porter \$10

FALL/HADUKEN/SOLUBLEBOW EYES/EVEN CYCLE THEO-

The Boro Bar & Grill: 895-4800

TIM EASTON w/Local 429, 9 p.m., 12th & Porter

MINUS ONE 9 p.m., Bungalow Pig, Murfreesboro \$5

SECRET GOSSIP w/Duncan May, 10 p.m., Old Time Pickin' Parlor \$3

CHET HINESLEY & DAM SKIPPY 9 p.m., The Double E Bar & Grill

Bungalow Pig, Franklin: 794-4777

JENNIFER BRANTLEY with Triobite Cafe, 9 p.m., Windows on the Cumberland

SAVAGE HENRY 9:30 p.m., Old Time Pickin' Parlor

TYKES WITH GUNS/LOJAQUE & THE FLAMING NAHD-

SERE w/The Jones & Second Generation of Blue, 10 p.m., The Church \$7-\$12

Bungalow Pig, Murfreesboro: 893-7860

PSOMNITHE HUMANS 9 p.m., The End \$5

COLDPLAY with The Music, 8 p.m., Ryman Auditorium, Sold out

BITSI/ SCREAMING ASSHEADS FROM HELL 7 p.m., The Music \$5

STRICKEN/IDEOT/DRIVING MISS CRAZY/LOVE TRUCK 9 p.m., French Quarter Cafe \$5

The End: 321-4457

GRETA LEE BAND/THE WRIGHTS 8 p.m., The Basement \$5

CONCERT PRODUCTIONS PRESENTS UNDER SHADE w/Firma Tracy Bookman, Ryan Coleman, & Uncle Don, 8 p.m., The Boro Bar & Grill \$3-\$5

THE SOUL SEARCHERS w/C.C. Miller, 9 p.m., 2 a.m., Bourbon Street

TANAYA SAVORY noon, Country Music Hall of Fame & Museum

Exit/In: 321-3340

STACY MITCHART & BLUES U CAN USE 9 p.m.-2 a.m., Bourbon Street Blues & Boogie Bar \$5

IMAGINARY BASEBALL LEAGUE/MAGNOLIA SUMMERS 9 p.m., Red Rose Coffee House & Boro \$5

THE SOUL SEARCHERS w/C.C. Miller, 9 p.m., 2 a.m., Bourbon Street

JEFF GAYHEART & AMY CHAPPELL 8 p.m., Guido's New York Pizzeria

Faces Restaurant & Lounge: 867-7355

EASTSIDE SOUL/THE GROUNDS: 9:30-11 p.m., French Quarter Cafe

SOUL/US/DISTERNAUTS/DAIKAI/USFN 7 p.m., The Grille & Bar

KINGS OF NOTHING 9 p.m., Bungalow Pig, Franklin \$5

NOT WITHOUT WILLIES/ UNUSIGNED ARTIST NIGHT 8 p.m., Guido's New York Pizzeria

Flying Saucer Drought Emporium: 259-7468

STACY MITCHART & BLUES U CAN USE 9 p.m.-2 a.m., Bourbon Street Blues & Boogie Bar \$5

RONDA & JONDA FEAT. CORI 8 p.m., Lipstick Lounge \$7

BABY STOUT/RANA 9:30 p.m., Slow Muse \$7

CELIA WHITLER 6:30 p.m., Bluebird Cafe

Gentleman Jim's: 893-9933

DUNCAN MAY 9 p.m.-midnight, Church Street Pub

ROMIE SMITH & THE LITTLE BIG BAND 6-9:30 p.m., Medieval Grille, 330 Mayfield Dr., Franklin

STACY MITCHART & BLUES U CAN USE 9 p.m.-2 a.m., Bourbon Street Blues & Boogie Bar \$5

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Indienet Record Shop: 321-0882

JESS TARDY & NOAM WEINSTEIN 8 p.m., The Suter Kyle Wyley, 6:30 p.m.

REVERSE HALO EFFECT/SOUTHERN SOUTHLILLEIGHT-MATE SONINO ATTIRE NECESSARY 9 p.m., The Fun/IKI/COMMUNITIA

DAVID ANDERSON 7-10 p.m., Hackensaw Boys (\$7), 7 p.m., Lindsey Bar & Grill \$7

PAUL GANNON'S SYVA/M.P. GRASS 10 p.m.-2 a.m., Legends Corner French Quarter Cafe

Guido's New York Pizzeria: 329-4428

FRIDAY, MARCH 7

SPOKEN JAZZ WORKSHOP 10:30 p.m.-1:30 a.m., Cafe 123 \$6

WILL HOGG 5 p.m., Red Rose Coffee House & Boro \$5

PAUL GANNON'S SYVA/M.P. GRASS 10 p.m.-2 a.m., Legends Corner French Quarter Cafe

Red Rose Coffee House & Boro: 893-1405

MIKE HENDERSON 10 p.m., 3rd & Porter

THE CLIFFNOTES 9 p.m.-midnight, Prince's Grill

DAVID ANDERSON 7-10 p.m., Hackensaw Boys (\$7), 7 p.m., Lindsey Bar & Grill \$7

CONNYE FLORANCE 6:30-9:30 p.m., French Quarter Cafe

Moe'ka Cafe & Lounge: 467-6773

LUCKY GUNS 9:30 p.m., The Boro Bar & Grill \$5-\$7

THE CLIFFNOTES 9 p.m.-midnight, Prince's Grill

DAVID ANDERSON 7-10 p.m., Hackensaw Boys (\$7), 7 p.m., Lindsey Bar & Grill \$7

CONNYE FLORANCE 6:30-9:30 p.m., French Quarter Cafe

The Muse: 778-9760

SHARIE BARDO EXPLOSION 9 p.m., Bungalow Pig, Franklin \$5

THE CLIFFNOTES 9 p.m.-midnight, Prince's Grill

DAVID ANDERSON 7-10 p.m., Hackensaw Boys (\$7), 7 p.m., Lindsey Bar & Grill \$7

CONNYE FLORANCE 6:30-9:30 p.m., French Quarter Cafe

Sebastian's & Diana's Brew Pub: 895-8922

HEATHER 8 p.m., Bongo After Hours

THE CLIFFNOTES 9 p.m.-midnight, Prince's Grill

DAVID ANDERSON 7-10 p.m., Hackensaw Boys (\$7), 7 p.m., Lindsey Bar & Grill \$7

CONNYE FLORANCE 6:30-9:30 p.m., French Quarter Cafe

Slow Bar: 262-4701

1 - POSTAL SERVICE - Give Up

2 - AFI - Sing The Sorrow

6 - TAHITI 80 - Wallpaper For The Soul

7 - NICK CAVE AND THE BAD SEEDS - Nocturama

Sports Planet: 890-7775

3 - IMAGINARY BASEBALL LEAGUE - Cardiac

4 - W.I.T. - Whatever It Takes

8 - FURTHER SEEMS FOREVER - How To Start A Fire

9 - MASSIVE ATTACK - 100th Window

Tennessee Performing Arts Center: 782-4000

5 - JOHNNY CASH - American IV

10 - RAINIER MARIA - Long Knives Drawn

8 - FURTHER SEEMS FOREVER - How To Start A Fire

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- 3 - IMAGINARY BASEBALL LEAGUE - Cardiac
- 4 - W.I.T. - Whatever It Takes
- 5 - JOHNNY CASH - American IV

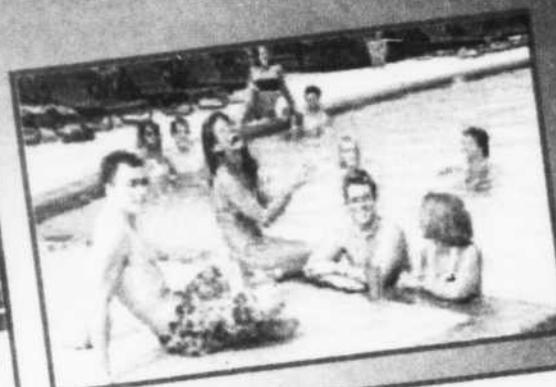
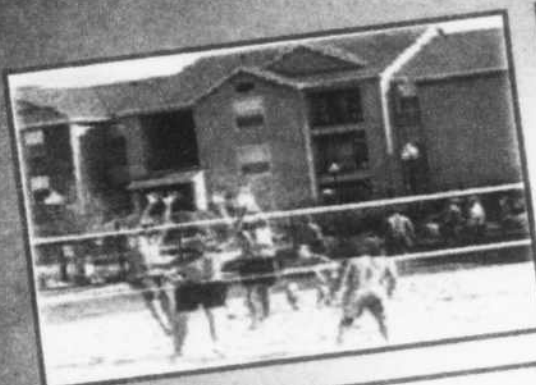
- 6 - TAHITI 80 - Wallpaper For The Soul
- 7 - NICK CAVE AND THE BAD SEEDS - Nocturama
- 8 - FURTHER SEEMS FOREVER - How To Start A Fire
- 9 - MASSIVE ATTACK - 100th Window
- 10 - RAINIER MARIA - Long Knives Drawn

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