

FLASH

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A SUPPLEMENT TO SIDELINES

Wednesday, October 13, 1999

**Hey Ricki
you're
so....**

....boring.

SIDELINES

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- Pages 4 Chances are her television talk show is one of your guilty pleasures. She's Ricki Lake and she's been confronting cheating partners, secret lovers and possible fathers seeking paternity tests... for seven seasons.
- Page 5 Covering everything from Digital Underground to Garth Brooks as Chris Gaines to N'SYNC, some guests columnists share their thoughts about the current music scene - on campus and nationally.
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Quote of the week

"You don't need a girl when you got food."

Derek Wilson
(Sidelines photo editor)

Band plays fresh local music

NATURAL TALENT



Aaron Tallent
Staff reviewer

Hi guys. I have decided not to review a movie this week and discuss a new band coming into the Murfreesboro scene that deserves a little attention. The other night I was sitting at Sebastian's drinking beer, losing at pool and asking girls what their major was. Needless to say, I was not having any luck.

Then this band, Wah Wah Jones, came on to play their one hour set. I have been in a bar when several bands have come in to play, but Wah Wah Jones is the only band whose bar show has caused me to buy their CD afterwards.

Having good musicianship and diverse song writing, Wah Wah Jones seems to be forging a genre of rock that is all its own. Blending the attitude of Sonic Youth, the somberness of Radiohead, the bass/pop fusion of the Red Hot Chili Peppers and the chord progression of Led Zeppelin, Wah Wah Jones has created music that is distinct from any of the

other music on the radio today. Their first album, "I am the War," is a breath of fresh air to the Murfreesboro music scene.

I would have to say the album has dark, melancholy mood but the songs are diverse and do not run together like the majority of most albums that are released.

The album's opening track, "Airking," is a straight-ahead in-your-face romp. It does not wear its influences on its sleeve, but it reminded me of the Chili Peppers at their heaviest - with a little more fluidity.

There are two tracks that seem like they will get a great deal of radio air play

if this CD is handed to the right people. "Upstairs" is a dark, grungy song about screwing up and losing that special someone.

The other song, "Johnny Basketball," is a funny punk-pop influenced song about hometown heroes. It is as good as - if not better than - any of the other punk-pop receiving air play these days.

Other songs on the album showcase the band's diversity and talent. Songs like "Drop" and "Dreamer" have a great deal of crunch and heaviness to them, while songs like "Lust" and "Johnny Basketball" have a punk-pop sound to them. Other songs like "Thursday Night Fever" have got a little bit of funk to them.

Now that I voiced my opinion about these guys, my advice would be to go see them live. They sound as tight live as they do on their record. Their CD is not in stores so you would have to go see them live to buy the album. They play The 'Boro on Halloween night. After their set, buy their CD.

My review may not make you want to buy their CD, but their live show will.



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30th Anniversary



MIDDLE TENNESSEE STATE UNIVERSITY

Celebrating 30 Years of Public Broadcasting Service to Middle Tennessee

'Mumford' depends on performers

THE MOVIE GUY

Jared Wilson
Staff reviewer

Lawrence Kasdan wrote "Body Heat," "The Big Chill," "The Accidental Tourist" and "Grand Canyon," four films propelled by the depth of and interaction between characters.

He also wrote "Raiders of the Lost Ark," "The Empire Strikes Back" and "Return of the Jedi," three films known more for their blockbuster status than for their deep characterization. The first set of films mentioned demonstrates his wisdom, the second set his flare. This, in a way, explains the enigmatic nature of his latest work, "Mumford." This film represents the silent electricity in a melding of substance and style.

"Mumford" is about Dr. Mumford, a psychologist who becomes popular in his small town, coincidentally named Mumford. He has a talent for listening, which serves the townsfolk well, since nearly all of them harbor some deep secret, shameful neurosis or debilitating psychosomatic

illness. His listening comes in handy, because Kasdan's film is lean on plot. The movie is a stream of therapy sessions separated by get-to-know-you chats around town. And here lies the paradox of "Mumford": it is a movie about nothing in particular, but it says so much — not about life or anything, mind you — just about its characters.

Can a movie so independent of story succeed? Apparently, yes. The closest thing to plot "Mumford" presents is in the mysterious Dr. Mumford himself. He's not really a psychologist, but the commercials for the film reveal this plot point, so the actual story behind his disguise serves as mere information. The success of "Mumford" depends solely upon its performers, and Kasdan assembles some of the finest character actors around.

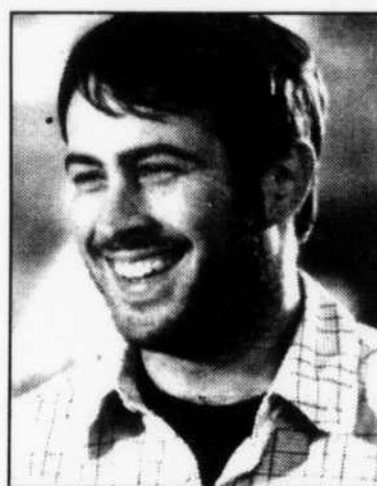
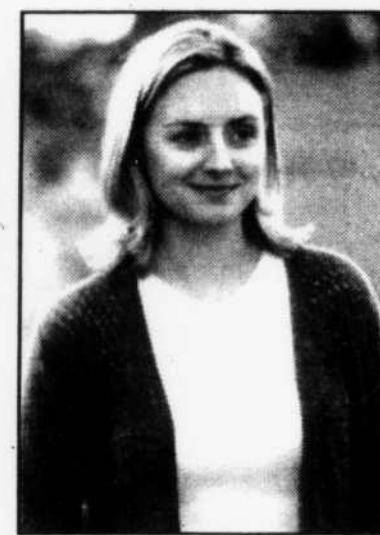
Loren Dean ("Billy Bathgate," "Gattaca") plays Dr. Mumford nicely with a wry grin and a disregard for things like patient's privacy or feelings. He's a to-the-point man. Jason Lee ("Chasing Amy") is great as Skip Skipperton, the young, eccentric billionaire prone to skateboarding his way around

town. Hope Davis portrays Sofie, a woman afflicted with chronic fatigue syndrome, and the always elegant Alfre Woodard plays the cafe owner, Lily. There are wonderful supporting performances, as well, from the likes of Mary McDonnell, David Paymer, Ted Danson, Martin Short and Pruitt Taylor Vince. It is these characters who make "Mumford."

Another plus for the film is earned by its romance. So many works these days bank on the audience's affection for the romantic leads convincing them of the leads' love for each other. Some films throw the leads into a one night stand and, poof!, they're in love. "Mumford" knows things don't work that way, and it takes the road less traveled, actually having two characters, Dr. Mumford and Sofie, fall in love gradually as the movie progresses. The result is one of the few genuine and convincing love stories of the year.

This is "Mumford": it is simple, not simple-minded. It is surface, not superficial. This is "Mumford": it is an easy-going story about complex people.

My grade: B+



(clockwise from top left): Loren Dean, Hope Davis, Jason Lee and Martin Short all star in "Mumford"

Wes Anderson's films full of fear, longing

"A DEEPER LOOK"

VIDEO REVIEW

Jared Wilson

Staff reviewer

Wes Anderson isn't the sort of director many people talk about. He doesn't get as much press as Todd Solondz or Harmony Korine, even though he produces better work than they do. Anderson even tackles subjects similar to Solondz and Korine. He focuses on youth like they do, but Anderson's work doesn't titillate or incite; it just shines so bright that the films themselves are entities all their own. Anderson, whether by calculation or not, gets lost in the shuffle.

Anderson's only two movies are last year's "Rushmore" and

1996's "Bottle Rocket." With these efforts, Anderson has cultivated a filmmaking family of sorts. He co-wrote both films with Owen C. Wilson. Owen himself appears as Dignan in "Bottle Rocket."

Owen's brother Luke (seen most recently in the Martin Lawrence vehicle "Blue Streak") appears in both, as does their brother Andrew. A few of the bit characters in "Bottle Rocket" make cameos in "Rushmore," as well. This family affair generates a camaraderie that translates brilliantly to the screen. Both works are simple, homespun tales with fully developed, idiosyncratic characters.

The common theme in both movies is "resistance of the future." "Rushmore" tells the story of Max Fischer (Jason Schwartzman), a 15-year-old student at Rushmore Academy. Max is too much an oddball to be popular and too much a goof-off to be a nerd. He has

spirit, though, and he channels it into various clubs and organizations — most of which he founds himself. Max, like most of director Anderson's protagonists, is a dreamer.

After hearing Rushmore alumnus, and self-made millionaire Herman Blume (Bill Murray, who was unfairly snubbed of an Oscar nomination) speak at chapel, Max places himself under Blume's wing. Blume is an adult "Max" and willingly accepts the boy's friendship. The two are kindred spirits. Max sees in Blume the man he wants to be; Blume sees in Max the boy he once was.

"Rushmore" is a marvelous achievement called by one critic the best American comedy since "Annie Hall." It represents everything great about cinematic risk-taking while conveying the most common of themes: abhorrence of an inevitable future.

"Bottle Rocket" conveys the

same, telling the charming story of aspiring gangsters in a small Texas town (headed by brothers Owen and Luke Wilson) who are too sweet-natured (and dim-witted) to succeed at a life of crime.

These youths (critic Michael Medved calls them Reservoir Geeks), like Max in "Rushmore," identify with middle-class angst. They view their social class more as a caste than as a transitory place. Anderson's characters rebel from the inside. They cannot bear to picture themselves ending up like their parents (who, save in "Rushmore," are never seen). In "Bottle Rocket," one of the character's older brothers is a country club brat eerily nicknamed Futureman.

Co-scripters Anderson and Wilson even portray the refusal of their position's prescribed course of events in their choices for female leads. In "Rushmore," the teacher both Max and Henry pine for is

British. Margaret Yang, Max's female doppelganger, is Asian-American. In "Bottle Rocket," the leading lady is a South American immigrant who doesn't speak English.

Both of Anderson's films are triumphs of comedic genius. The humor breaks through as much from the characters' inflections and expressions as from the dialogue itself. In "Bottle Rocket," Owen Wilson in particular gives a wonderful performance, his talent belied by his appearance in recent dogs like "Anaconda" and "The Haunting."

In this film, he breathes life into a character he helped create. I, for one, hope he will commit more time to writing with Anderson than to accepting bit parts in films destined for future episodes of "Mystery Science Theater 3000."

Let's get the whole family back together and make another brilliant film.

'Boring' homemaker' Ricki Lake happy with her life

by Lydia Martin
Knight-Ridder Newspapers

MIAMI — The whole time you're hanging with Ricki Lake, she's looking over her shoulder.

The palm trees behind the Loews Hotel are animated today. Ricki's afraid the breeze has something to do with the monster-size hurricane barreling toward us.

You assure her Floyd's at least a day away. You assure her these storms can be fickle anyway.

She's still worried about those palms. "This is normal? You're sure? We're leaving on the first plane we can."

The good thing about being Ricki Lake is that when you're Ricki Lake, you have people. While she chats with you about her talk show, starting its seventh season, her people are glued to their cell phones, booking a flight back to New York.

Her people give you a hard time when you arrive at the Loews with a photographer. Ricki's not prepared for a photo shoot, you're told. She hasn't done the hair and makeup thing. There's a standoff, but the people won't budge.

Then Lake appears. There's a sideline conversation between Ricki and one of the people. All of a sudden, the photo's on again.

Lake's way too cool to worry about things like hair and makeup. You get that much from watching her do her thing on TV. She's straight up, the only talk show host with real street cred.

At 31, she's a lot younger than the other hosts. And she's got a been-there, done-that vibe that even Oprah, even after admitting to the world she did crack, doesn't own.

"I think because I've had so much hardship and kind of some down time in my life, it makes me more relatable," says Lake. "I can understand more of what young people are going through because I went through much of what they're going through."

She's been down and out. Homeless, even. Weighed over 200 pounds, dealt with an abusive boyfriend. She screwed up, but she survived.

It was Lake who changed the language of talk shows, who went after the young, the hip and the urban. Even Jerry Springer has given her her props. She's the one who first turned talk shows into edgy, mini soap operas, true tales of the city. Teens kicking it with married men. Players who get busted on the air. Young girls confronting

their babies' daddies.

"There wasn't a talk show for young people until we came along. We looked at the demographics. Oprah was appealing to the over-50 crowd."

Lake went for the MTV crowd. It worked so well, Jerry & Co. jumped on the teeny-bopper bandwagon. That's when things started getting out of control in talk-show land, when the furniture started flying. It's a dubious

with somebody while she sits at a restaurant in the Loews drinking iced coffee. When you meet her, she's bumming about a birthday. She was about to turn 31, and she's not comfortable about that whole thirtysomething thing yet.

Though she'll tell you she's a lot happier with who she is these days.

"Three years ago if you asked me if I was still into the talk-show thing, I

It's a great place to be."

Even when director John Waters comes calling, Lake knows that place. He's had a love affair with her since he put her in "Hairspray." After that came "Cry Baby" and "Serial Mom." "I'm doing a new John Waters movie next month, but it's a small role. The movie is called 'Cecil B. Demented.' I play an assistant who's kind of beaten up by Melanie Griffith. It's really a nice part. It's a small part, but I can't play the part he actually wrote for me. I work the whole time and so I'm not available."

Lake loves the movies she's done, but refuses to ever watch them. A lot of it has to do with her body.

"I still hate my body, even when I was 127 pounds, I hated my body. I'm starting a diet today. It's the worst. It's like being trapped or something. I'm not even an unhealthy weight. I'm probably 20 pounds heavier than I want to be."

She's beating herself up because she has just come from Disney World, where she totally overdid it. That's why today, she's just having coffee.

"The last three days, I ate everything. When it's in front of me and it's free, I just can't stop eating."

But in her 30s, she's a lot more confident about her own power to keep her weight down.

"When I was 260 pounds, I hit bottom. I had no career, I had no life, I couldn't control anything. I had a horrible boyfriend. I was homeless. This was one thing that I could control. Besides the fact that I couldn't afford to eat out, it was a natural time for me to say 'OK, I'm going to do this.' I'm an emotional eater, but I'm also good at all or nothing. I can cheat once and go back to the diet now. It's a drag. It's a drag for every woman. Whether you're Calista Flockhart or me, it's a drag."

Watching those old tapes force her to deal with an old Ricki, a Ricki nothing like the new Ricki.

"I don't like looking at myself. I don't even watch my show. I did in the beginning to learn what I was doing wrong, but now I don't. I can't stand to see myself. It's almost like I'm two different people. When I think back to the 'Hairspray' days, I was so new and green and unaware of anything. Even with the beginning of my show — back then I was dating my guests. I'd have a soap opera guest or whatever and I'd be, 'Hey, what are you doing after the show?' It was definitely a different life. Now I'm like a boring homemaker. But I'm really happy."



"Boring" homemaker Ricki Lake

distinction, but there's no question Lake paved the way for the free-for-all.

"It's flattering, and it's also a downer," she says. "When they were bashing talk shows, they were blaming us. But we were never that bad. Other people kind of perverted what we were doing. Now it seems better. Seems like the settling after the storm — no pun intended."

Her son Milo, 21/2, is in the pool

would have said, 'ugh.' I would have said, 'I wanna be a movie star, get me out of this show.' But now the tables have been completely turned because now I have a family. I have a new appreciation for going to work at the same place every day, working eight months out of the year and getting the summer off to be with my son. I like the security of knowing the show is successful and it's not going anywhere.

Digital Underground leaves audience waiting for more after MTSU concert

Dayna Echols / guest columnist

Homecoming week at MTSU held many activities for the students, but none were as welcomed as the Digital Underground concert held Thursday.

"We want Humpty! We want Humpty!" the crowd in the Murphy Center chanted as they waited impatiently for the concert to begin. From freshman to senior, students were there to show support and to finally catch a real life glimpse of the pioneers of rap, Digital Underground.

Digital Underground came out in 1987 as a bizarre, fun band amidst hardcore political rap. Although they were together for almost 10 years, they only had a few hit singles. Tupac Shakur was one of the band members along with Shock-G, Chopmaster J and the MTSU's crowd favorite, Humpty Hump.

"I came here to see Humpty, but it would be a very pleasant surprise if Tupac appeared!" yells DaNita Johnson, sophomore.

Tupac, the most famous and controversial rapper out of Digital Underground, died in 1996 amidst a scandalous rumor that he faked his death.

As if to answer DaNita's hopes, a Digital Underground song featuring Tupac called "I Get

Around" started blasting on the speakers as Digital Underground came out. After a not-so-enthusied opening act by Raw Fusion and Thug Life, the stage was set and the crowd roared approvingly as Digital Underground came out, paying homage to their slain group member.

"Doowutchalike," one of Digital Underground's 1990 hit singles, was the next song in their set, and everyone in the front row, including myself, rapped along with Shock G and Chopmaster J until we were all hoarse, yet satisfied.

Digital Underground then asked the women in the audience to come on stage to dance with them to one of their newer songs, "Freaks of the Industry." Being compelled to take notes, I declined the invitation to go on stage half-heartedly.

The eight women who went onstage weren't the least bit star-struck, and they danced until their hearts were content. Well, actually, until Digital Underground told them to get offstage.

While Shock G went backstage to change into his alter ego, Humpty Hump, Chopmaster J, or CMJ, gave us a taste of his new record, "Talking Dirty After Dark." Everyone in the first four rows were splashed with beer and

streamers during the song thanks to the antics of CMJ. Not being an avid beer drinker, I was disgusted by the smell that soaked my clothes and also by this "new and improved" Digital Underground.

The crowd started chanting, "Humpty Hump, doing the Humpty Hump," the chorus to Digital Underground's most famous song, "Humpty Dance" as soon as CMJ left stage.

And then he appeared. Clad in his famous Groucho Marx nose and glasses, using that stuttering, goofy voice the fans have come to love, Humpty Hump seemed to soak in the crowd's appreciation.

"Oh, stop what you're doing, 'cause I'm have to ruin, the music and the sounds that you're used to," chanted the crowd as Humpty Hump rapped the first lines to "Humpty Dance."

After the 20 minute delay, the not-so-great opening act and the disgusting beer soak, this song was almost enough to satisfy the crowd.

Almost.

Digital Underground were onstage for only 29 minutes, sang only two of their most famous songs and then left. Sure it was a great appetizer, but I along with the rest of the hundreds of Digital Underground fans at the Murphy Center Thursday are still waiting on the main course.

Are boy bands making society go up N'FLAMES?

John Swetnam / guest columnist

Is the music of our day going downhill or are we as a society heading there first? If you were to flip through the most popular music channels on the radio or the television, an array of hip dance tunes and five-boy ballads would most likely bombard you. Is this the music that reflects us?

The New Kids on the Block were a huge success in the early nineties, and they have been followed by many other all boy-singing groups. There is nothing wrong with them. It just seems that all they are is a marketing tool. They are a gimmick set up by greedy businessmen who think they know what the people want, and it looks like they might just know.

What happened to the music that reflected the issues of a generation? Where is the music that conveys the torments and the experiences of the people?

Today it seems that everyone is either in love or just waiting for it. Who writes these songs? Do the Backstreet Boys really feel this strongly about their pursuit of love, or are these the words produced by a panel of men in a downtown Hollywood office?

The first question that needs to be answered is: what is music? Music is a very powerful thing. It is an expression of emotions and creativity that a musician has the ability to translate into words. It has the power to uplift and to provoke. It is a universal bond between what people feel and how they express these feelings. Are today's glam packaged, teeny boppers real musicians? No.

These pop sensations are not to blame for the downfall in American music. They are at best, entertaining, and to a lot of people (four-to nine-year-old girls) that is all that counts. The music they sing does not perplex any young minds and it certainly does not help the youth of today find themselves or express their emotions, yet millions of people support the movement.

Personally, I have no real problem with these pop groups. However, I do have a problem with people who try to pass it off as real music. Real music is not being chosen because of looks and sex appeal, and it is not being handed somebody else's song with pre-recorded music. When these teeny boppers start expressing themselves and become true to their own music, then they might be taken a little more seriously.

There are many more musicians to come and many more debates that will follow. As the old saying goes: Beauty is in the eye of the beholder. The same goes with music. What is talent, expression and beautiful to me could be trash to someone else.

Today it is very hard to find music that is original and heart felt. There are still a lot of great bands and performers to come, but mainstream America seems to shut them out.

If the people are not exposed to the music than what impact can it have? It's like the analogy of the tree that falls down in the woods - if nobody hears it then did it really make a sound? If the people are not going to listen then why would groups even want to try?

Society is not completely going down N'FLAMES; we simply have been seduced by a new generation of teen entertainers. The music does not hold the content that it once did, and it seems to be more popular than ever. Soon the young girls will become young women, and they will laugh at themselves for being such a fan of these fad groups. It seems to happen to every generation, and the circle will continue.

Always remember that there is a very distinct line between real music and just entertainment. When people start accepting one for the other, then our society will be in trouble. Some would say that we are starting down that path today. I'll leave that decision up to you.

Brook's Gaines creates controversy

Terence A. Garth / guest columnist

It appears that Garth Brooks has created a great deal of controversy with his country music by posing as his alter ego, Chris Gaines. Is this a possible marketing disaster? Or a strategic move on his part?

For those of you who don't know, Garth has a goal to meet. He wants to become the first recording artist to sell 100 million units of a featured release. Well, if Garth is trying to obtain this goal, then why so much controversy?

For one, the transition to another music genre is harder for a country musician who's loved by hard-core country music fans because hard-core country fans are considerably meticulous about country music.

One of my professors sampled a track from the Garth Brooks as Chris Gaines CD in class, and to my dismay, I must honestly say that I did not pick up on the voice at all. At first I thought it was just a white guy trying to sound like Babyface or anyone that Babyface has produced (Jon B. And After 7 just

to name a couple). But when it was revealed that it was Garth Brooks, I thought "wow, that's a nice sound for him." But this is coming from a music lover, not a hard-core country fan.

It was amazing to see over sixty three percent of the class become enraged by this sudden change in music genre. And yet a few of my classmates understood his goal and wrote it off as a marketing gimmick.

After class I emailed a friend about my experience in class, and he presented an interesting example of integrity over brand name. My friend explained about how popular novelist Steven King once published a book using the pen-name "Richard Bachman" to find out if people bought his novels because of their integrity or his name. Upon the low number sold of this novel, King got his answer.

I guess I can understand the disappointment of country fans who may feel that there was a sense of integrity lost with the release of the Gaines album. If Brooks had continued to use his name and gradually try to appeal

to a larger audience, he may not have lost some of his country fans.

After watching the Chris Gaines special I was somewhat disappointed because Garth performed, not Chris. I expected to see the guy on the CD package, not Garth performing as Chris. This may hurt him because he's trying to create a new character to explore new avenues, but had he taken that history often repeats itself, he would have known that an artist can still crossover without the sacrifice of integrity. Ray Charles, Stevie Wonder, Stevie Ray Vaughn, Steve Miller and Eric Clapton to name few have had successful singles and albums crossover in different music genres without sacrificing integrity or using a different name and image.

Hopefully, after it is all said and done Brooks will consider using a more tactful and subtle approach to sway his old fans and gain new ones. When greed enters the picture it's often difficult to sustain integrity when an artist's only goal is to become the best in the music world based on how many units he can sell.



The Skinny



Who's playin' where and what's goin' down

Sunday Oct. 17, 24

Oct. 17
Battle of the House Bands takes place at the Spot, held at The End in Nashville. The End is located at 2219 Elliston Place. Doors open at 6:30 p.m. for the 7 p.m. show. Admission is \$7. 18 and over.

Oct. 24
"Twelve Angry Men" will be performed at the TPAC's Polk Theater. The show starts at 2:30 p.m. "Rush" tickets for students are \$5 and available 30 minutes before curtain. For other tickets, call 255-ARTS.

Monday Oct. 18, 25

Oct. 18
The Middle Tennessee Symphony performs at Tucker Theatre at 7:30 p.m. For more information, call 898-1862.

Faces hosts Greek Night. The Greek organization with the most signups by 11 p.m. (with a minimum of 15) wins a free pony keg. (Every Monday.)

The Bluebloods with Glen Worf, Mike Henderson, John Jarvis and John Gardner perform at Bluebird Cafe at 9:30 p.m. (Both Mondays.)

Tuesday Oct. 19, 26

Oct. 19
The Sports Illustrated Campus Fest will be held in the KUC Courtyard from 9 a.m. until 3p.m.

Oct. 26
The lecture "In Search of Dracula" will be held in the LRC multo-media room at 7 p.m. This event is free and open.

Creative Forum of Nashville hosts a Halloween party at Jackleg's featuring Atticus Fault, Venus Hum, Kurt Lightnew and Lizzie Hebel. Admission is \$10 at the door.

Wednesday Oct. 13, 20

Oct. 13
Big Ass Truck plays Exit/In in Nashville.

Oct. 20
The Sports Illustrated Campus Fest will be held in the KUC Courtyard from 9 a.m. until 3p.m. Free and open.

"Twelve Angry Men" will be performed at the TPAC's Polk Theater. The show starts at 6:30 p.m. "Rush" tickets for students are \$5 and available 30 minutes before curtain. For other tickets, call 255-ARTS.

Thursday Oct. 14, 21

Oct. 21
Author and entrepreneur Gail Blanke will speak on "Women in the Next Millennium: Designing New Pathways" at the Jack C. Massey Business Center at Belmont University. Pre-registration, which is required, is \$60. For more information, call 460-6608.

"Twelve Angry Men" will be performed at the TPAC's Polk Theater. The show starts at 7:30 p.m. Student tickets are \$5 and available 30 minutes before curtain. For tickets, call 255-ARTS.

Friday, Oct. 15 and 22

Oct. 15
Ripe 5 plays Music on the Knoll at 3 p.m. This event is free and open.

The Guy Smiley Blues Exchange performs at Windows on the Cumberland in Nashville.

Oct. 22
The Guy Smiley Blues Exchange plays at Jackleg's in Nashville. Also appearing are Michael Ray and The Cosmic Krewe.

MXPX and special guests 22 Jacks, No Motive and Too Bad Eugene play 328 Performance Hall at 7 p.m. Tickets are \$12 and are available at all Ticketmaster outlets. This is an all-ages show.

Saturday, Oct. 16, 23

Oct. 16
Vanilla Ice brings his rap show to Main Street. Boo Boo Bunny opens.

Johnny Jackson's Soul Satisfaction plays 328 Performance Hall at 9 p.m. 18 and over.

Oct. 23
The Nashville Predators Foundation will host a haunted house. Proceeds from the event go to charity.

Johnny Jackson's Soul Satisfaction plays 328 Performance Hall at 9 p.m. 18 and over.

**Want your concerts and other
special events mentioned in
FLASH?**

Fax the information to 904-8487, attention FLASH.

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**Deadline is Thursday for
the following Wednesday's issue.**



Dreamcast Playstation
Brad's Game Corner
 Sega Genesis N64
 Old School Nintendo

Brad Whitaker / staff writer

Dreamcasting.....

Hello, gaming freaks, it's time once again to dive into the wonderful world of video games. I now am able to say that I finally own a Sega Dreamcast, and boy did I ever get my money's worth!

I was shocked when I opened the box and Nintendo software was packed inside with the machine itself. Online gaming won't be a reality until early-to-mid 2000, but seeing the software already lets your imagination run wild on what the Dreamcast is capable of. With my rejoicing aside, let's jump to a touchy subject... the Nintendo company.

With Sega's new system already on the shelf, and Playstation 2 on the horizon for next fall, where does Nintendo stand among all the system hype? Well, it appears Nintendo isn't just sitting there and watching from the sidelines, but have secretly started the development of their next-generation system, the Dolphin.

One thing that is going to stand out about this new system is Nintendo's decision to go with a CD format. The lead programmer at Nintendo thinks that a cartridge is still the best medium for software development, but realizes the price must be reasonable enough for consumers like us.

Sure, a cartridge is faster than a CD and you aren't bogged down with load times, but you can't cram onto a

cartridge what you can onto a CD. Even if the programmers at Nintendo did get everything onto cartridges the price would be so high that no one could afford it.

The Dolphin is being kept secret and only a few nuggets of information have slipped out. Nintendo, like Sony, is planning to add to their new system the ability to be able to watch DVD movies instead of just video games. Also, much work is going into creating ultra-realistic artificial intelligence. Nintendo wants the system to be able to stimulate something that is real.

As of right now, there are no plans to include online gaming with the core of the Dolphin project. Nintendo is an entertainment company, and as you and I know, are always pointed toward kids and their parents (major downfall in my opinion). With that in mind, Nintendo has a responsibility to provide children and their parents with quality software. So, I guess the Internet is not considered quality.

What a shame, I would have loved to have seen a Mario Brothers porn sight!

Well, that about wraps up another edition of yours truly and his gaming sight. If any of you readers would like information, gaming hints or just to say "hi," drop me a line at mbw2d@frank.mtsu.edu. Later game fans.

Christian music review

Chevelle goes from garage to stage

Daniel Ross / staff reporter

Most bands hack away for years in someone's garage dreaming of the day they will be heard. With "Point #1," Chevelle has proven that you can take the band out of the garage, but you can't take the garage out of the band.

Consisting of brothers drummer Sam, bass player Joe, and singer/guitarist Pete Loeffler, this Chicago-area band has the right elements for a successful garage band to make it. Unfortunately, the band often sacrifices musicianship for the trashing that can be heard in many of America's garages and basements.

Produced by Nirvana collaborator Steve Albini, "Point #1" begins with an instrumental track, "Open," that is mosh pit-friendly and headbanger approved. Consistently showing their Tool and Helmet influences, the young men, ranging in age from 19-24, have put together a project that reflects the angst felt by almost everyone going through adolescence and early adulthood.

While some tracks such as the first single, "Mia," lean heavily toward an industrial influence, most of the songs show a very prominent Nirvana influence. One song, "Anticipation," almost begins to resemble a Bush influence. Pete Loeffler's vocals, shaky at times, take a commanding presence on the aforementioned track.

The songs ebb and flow with the best of them. "Dos" is a good example. This song deals with a typical frustration of garage bands everywhere, lack of an audience. Telling "you two what's left, I don't

take requests," Pete emotes the anger and tension that runs throughout the album.

Full of heavy riffs, Chevelle takes their Tool influence and turns the lyrics around to portray a message, while not happy-go-lucky, that is ultimately positive. The song "Long" points the listener toward a message of faith saying, "See how the sparrows get fed from our Lord." Released on the Christian label Squint, the band delivers its message through often cryptic lyrics and symbolism. It works with the heaviness of the music however.

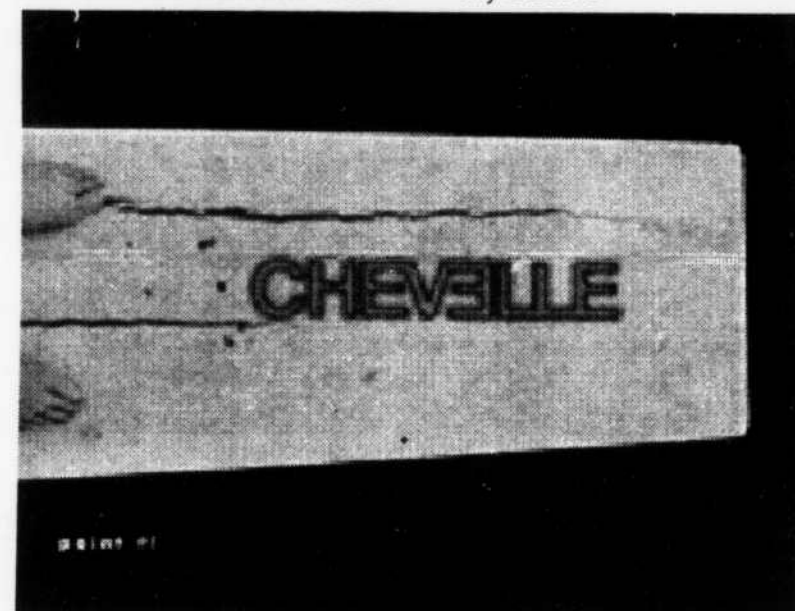
The band's musicianship, while lacking at times, shows a band that could develop into a major player soon. The mix of the album is consistent; guitars up in the mix with the vocals buried somewhere underneath the distortion. Pete's

guitars whip out riffs that are undeniably catchy and filled with a groove that most bands many years their senior could only dream about.

For those looking to understand the lyrics, good luck. The vocals are buried so much that, like their influence Tool, one needs a lyric sheet to know what's being said.

Chevelle is a band for those who can't get enough of raw riffage and light to dark, Nirvana-style songs. The album presents the public with a band that will be poised to make major waves not only in Christian circles but also in the general market, which is where the band really deserves to be judged. Hopefully they will continue to develop and break a little further out of the garage.

My Grade: B-



Sunshine Players present mystery farce 'Mumbo Jumbo'

Ruth Peltier / staff reporter

MTSU students searching for something to do this weekend need look no further than the log cabin at 700 Ewing Boulevard.

Sunshine Players, the children's theater group sponsored by Murfreesboro Department of Parks and Recreation is presenting "Mumbo Jumbo," a mystery farce written by Jack Barnard. This play has everything a fan of this genre could possibly want.

Bumbling law enforcement officers from two competing counties vie for the privilege of solving the murder of the blackmailer Peaches Greeding. The amazing group of suspects includes a man masquerading as a woman, a Haitian mystic, a psychic doctor and his very strange "patient" a blind man and a son tending his frightened, demanding mother. Lost suitcases, strange charms and weird ceremonies add twists and turns to the puzzle.

The opportunity to watch Justin Bourdet, who is 12 and in the seventh grade at Central Middle

School, in the role of the blind man, Mr. Peter Beamish, is a joy well worth the price of the ticket.

Terry Womack, cultural arts director for the city of Murfreesboro as well as the director of the play, has assembled a talented cast of 16 young people, ages 10 through 15. Many of this young people are veterans of former productions by this group. Their skill belies their age and is a tribute not only to their own hard work, but also to the adults who have worked with them through this production and in the past.

Elizabeth Gassler, who plays the irrepressible Daisy, is the youngest member of the cast. She is home schooled and is in the fifth grade.

Nathaniel Forest, the oldest cast member, plays Harold Custer, the dutiful son. He is 15 and in the 10th grade at Oakland High School.

Drew Bourdet, the assistant director, is 14 and an eighth grader at Central Middle School.

Womack founded Sunshine Players in 1989, soon after

Murfreesboro Little Theater produced the play "Annie" and 60 girls came to audition for the title role.

"If there was that much interest in 'Annie,'" Womack said, "I knew there was a place for children's theater in Murfreesboro."

At first, the new drama group produced one or two plays a year, presenting them at the Little Theater when they could be fitted in between the adult productions. They used one of the community centers in Murfreesboro when the Little Theater was unavailable.

At that time, the Little Theater produced their plays in the log cabin, next to the water tower on Ewing Boulevard. Originally built by the National Youth Organization Work Program in 1939, this building was the home of the Murfreesboro Boy Scouts. In 1965, the Little Theater group, realizing that the scouts only used the building on Monday nights, made a deal with the scouts for the theater group to use the facility the rest of

the time.

Over the years, the Little Theater group made many improvements to the building, creating a perfect climate for small theatrical productions. Everything in the auditorium is movable making possible anything from traditional theater seating to theater-in-the-round.

In 1995, Murfreesboro Little Theater moved into their new facilities at the Center for the Arts in downtown Murfreesboro. The Boy Scouts having long since moved to other quarters, Murfreesboro City Manager Roger Hardy asked Womack if she wanted the facility for the children's program. She jumped at the chance, renaming the building The Playhouse.

"This will be our home," Womack said, "until the new 300 seat auditorium is completed at the Patterson Community Center in the spring of 2001."

Sunshine Players is now able to present six shows a year. The last production each year is a series of

short skits directed by experienced actors and actresses from the group and is only open to young people who have been in shows previously.

Jon Pitt, a graduate of the Sunshine Players and now an employee of the cultural arts department, is the technical director for "Mumbo Jumbo." He credits the program — and especially Womack — with igniting his interest in a career in theater.

"Terry Womack has a way with young people that few adults have," he asserted.

The group will begin auditions Oct. 24 for their Christmas production, "Babes in Toyland," which will be presented Dec. 3, 4 and 5.

Membership in the drama group is \$25 a year and it is open to all area residents ages 4 to 17.

Sunshine Players will present "Mumbo Jumbo" on Oct. 15 and 16 at 7 p.m. and on Oct. 17 at 2 p.m. Tickets are \$5 at the door.

Horoscopes

By Linda C. Black
Tribune Media Services

Aries (March 21-April 19). Monday and Tuesday are your best days for groups. You'll have more patience. Stop worrying about an old project on Wednesday. You can get it done by Thursday. You'll be hot to trot on Thursday and Friday. It'll be easy to lap the pack. On Saturday, you'll run into more competition; take care. Rest Sunday, in the most comfortable spot you can find.

Taurus (April 20-May 20). Your life should get easier this weekend when a partner comes to your rescue. Monday and Tuesday are slow; make plans. On Wednesday and Thursday, get together with friends and figure out who'll do what. You'll have to take action on Friday and Saturday, whether you're ready or not. Make decisions Sunday. You should know by then.

Gemini (May 21-June 21). You've been lucky in love for the past few weeks; now your workload is increasing. On Monday and Tuesday, play hard, as a final fling. You could get a new assignment on Wednesday or Thursday. Get it right. The competition is intense on Friday and Saturday; pay attention! Finish old projects on Sunday.

Cancer (June 22-July 22). Your luck is improving this week. Get your place fixed up so you can entertain soon. Make a purchase on Monday or Tuesday. Travel and trade on Wednesday and Thursday. Friday is very busy, and tempers will be short. Take care then and Saturday, too. You get more powerful by then, so don't worry. By Sunday, you should feel in control of your situation. Make the choice that best suits you.

Leo (July 23-Aug. 22). You've been learning, but now it's time to apply the lesson. Go along with a partner's suggestion on Monday and Tuesday. Save shopping for Wednesday and Thursday. Friday is intense; travel could be complicated. Take care. Saturday and Sunday could get raggedy, too. Pay attention to where you're going and get back home as soon as possible.

Virgo (Aug. 23-Sept. 22). There is plenty of work on Monday and Tuesday. Rake in the money then. Tuesday and Wednesday are best for investigating a legal matter. Look for the money on Thursday and Friday. Don't let other people waste yours on Saturday. Rather than traveling, visit a friend via phone or e-mail on Sunday.

Libra (Sept. 23-Oct. 23). You've had it pretty good for the past few weeks; now it's time to get practical. You're luckiest on Monday and Tuesday; push for what you want. Work full time on Wednesday and Thursday. Follow a partner's lead on Friday and Saturday and make financial decisions on Sunday.

Scorpio (Oct. 24-Nov. 21). The sun is going into your sign this week and not a moment too soon! Take it easy Monday and Tuesday; bide your time. It'll be easier to get what you want on Wednesday and Thursday. Friday and Saturday could be tense. You get stronger, but you'll have to fight for control. Perseverance pays by Sunday; hold out for what you want.

Sagittarius (Nov. 22-Dec. 21). You and your friends will enjoy the first part of the week, but you'll need to get busy later. Study on Monday and Tuesday. Take extra care of yourself on Wednesday and Thursday. Travel beckons on Friday and Saturday but could be more trouble than it's worth. Take care of others on Sunday, and they'll take care of you.

Capricorn (Dec. 22-Jan. 19). You've been taking care of business, and soon you'll have more time to play. Monday and Tuesday are good for doing business and making money. On Wednesday and Thursday, you should study. Friday or Saturday could be OK for entertaining guests, but expect the unexpected. Sunday is fun and almost too much fun!

Aquarius (Jan. 20-Feb. 18). You've had it pretty good, but you'll have to put the brakes on soon. Play as much as possible on Monday and Tuesday. Wednesday and Thursday are good for counting your pennies. On Friday and Saturday, you'll learn quickly. Cram your brain. The pace slows on Sunday. Resting at home is suggested for then.

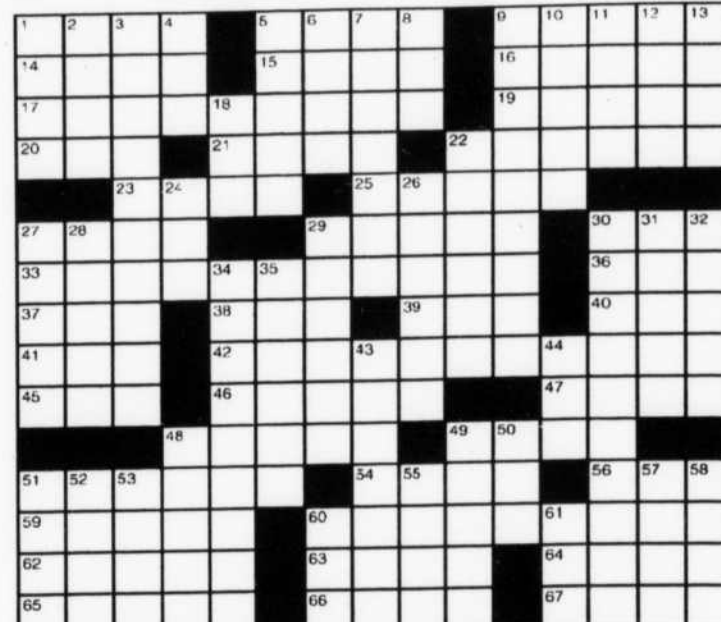
Pisces (Feb. 19-March 20). Scurry around on Monday and Tuesday and get lots of work done. You get stronger by Wednesday and Thursday, but Friday and Saturday are hectic. Take care of your money then. Don't walk off and leave it somewhere. Sunday is good for running errands and relaxing.

ACROSS

- 1 Speed-of-sound increment
- 5 Comply
- 9 Epsom
- 14 Jacob's twin
- 15 Sense organ
- 16 Ordinary
- 17 Puts back in a slot
- 19 Airhead
- 20 Serving of corn
- 21 Knight's aide
- 22 Go by
- 23 October birthstone
- 25 Female fox
- 27 Flushing stadium
- 29 Offshoot groups
- 30 One Gershwin
- 33 Attractors, of a sort
- 36 Actor Chaney
- 37 Even one
- 38 Comic Brooks
- 39 Ginnie
- 40 Straw drawn
- 41 Flatfoot
- 42 Singles
- 45 Set of parts
- 46 Mortise insert
- 47 -bitsy
- 48 Humorous
- 49 Prey
- 51 Walk-on parts
- 54 Pick out
- 56 Hit head-on
- 59 School in Storrs, CT
- 60 Aircraft with one pair of wings
- 62 Valerie Harper sitcom
- 63 Mr. Preminger
- 64 Deeds
- 65 Mineral emerald is
- 66 Bomb type
- 67 Color changers

DOWN

- 1 That, and no more
- 2 On the waves
- 3 Largest city in Africa
- 4 Attila follower



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- 5 Shaq or Tatum
- 6 1976-80 Wimbledon winner
- 7 Actor Emilio
- 8 Sure thing!
- 9 Renter's renter
- 10 Like most people?
- 11 Sugar cube
- 12 Slot fillers
- 13 Blackthorn
- 18 Health haven
- 22 Frills
- 24 Kitchen utensil
- 26 "The ___ Cometh"
- 27 Kiss loudly
- 28 Asian capital
- 29 Unvoiced
- 30 Inability to read or write
- 31 Tubers
- 32 Fidgety
- 34 Moving
- 35 Doctrines
- 43 Protest using avoidance



- 44 That guy
- 48 "Peter Pan" girl
- 49 Doom's partner?
- 50 Mont Blanc, e.g.
- 51 Rein in
- 52 Muscular stiffness
- 53 Othello, e.g.
- 55 Do-others separator
- 57 Starter chips
- 58 Disorderly pile
- 60 Extinct bird
- 61 Young boy

MAKE A MEAL



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