

**Keeping Faith | 5****Gone in 60 Seconds | 7**

Rest & Relaxation

The complete guide to summer movies, music and fun

Beth Hart**The Mike Plume Band****Government Mule**

Recover from finals by checking out these happening hot spots

May 6

Murfreesboro Jazzfest 2000
noon-10 p.m.
Enjoy jazz on the historic Murfreesboro square. Call for more information: (615) 895-1887.

May 13

22nd Annual Street Festival
10 a.m.-5 p.m.
Arts, crafts & food on historic East Main St., Murfreesboro. Call Arts & Humanities Council for more information: (615) 849-9134.

June 3

Secret Garden Tour
A showcase of private gardens. Call Children's Discovery House for more information: (615) 890-2300.

June 7-9

23rd Annual Uncle Dave Macon Days Festival
Cannonsburgh Village, Murfreesboro. Featuring national championship in old-time banjo, clogging and buckdancing; arts, crafts & food on Friday and Saturday. Motorless Parade, Saturday morning. Gospel Showcase & Dixie Dewdrop Bicycle Race, Sunday. Call Gloria Christy for more information: (615) 893-2369.

July 8-9

Civil War Encampment
Stones River National Battlefield, Murfreesboro. Demonstration of camp life in Civil War uniform and firing of artillery in battery. Call Stones River National Battlefield for more information: (615) 893-9501.

July 21-23

31st Annual Murfreesboro Antique Show & Sale
Murphy Center, MTSU. 70 dealers from all over the US will exhibit. Friday and Saturday 10 a.m.-6 p.m., Sunday noon-5 p.m. Call Gerri Riggs for more

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FLASH!, the tabloid supplement of Sidelines covers off-campus entertainment, culture, recreation, and issues, and is published every Wednesday during the fall and spring semesters. "Sidelines" is the non-profit, editorially independent student newspaper of Middle Tennessee State University and is published every Wednesday during June and July and on Monday and Thursday during the fall and spring semesters. The opinions expressed herein are those of the individual writers and not necessarily "Sidelines" or the university.

Everything from A to Z

By Gary McAllister

And the numer one reason is...

Disclaimer:

I begin this column with an apology for my poor time management. As it is approaching the end of the semester and crunch time in a few courses, I could not come up with the time or a topic to focus on. So I must steal from Letterman and do one of those Top Ten list. Please forgive me for the lack of originality.

Top Ten Reasons Why I Hate Top Ten List.

10. The first couple of reasons they give never make sense.
9. 4 out 5 doctors suggested I should not do a list.
8. They are usually filled with outdated pop culture references.
7. My dog ate reason #6
6. Please refer to reason #7
5. They are an easy way out for writer's not to come up with new material.
4. They are never important Top Ten list such as "Top Ten Reasons to Feed the Homeless" or "Top Ten Reasons Not to take Finance 301" but rather they are list consisting of reasons why Angelina Jolie refuses to wear bra on the Tonight Show.
3. VH-1's new show The List.
2. My last girlfriend thought Top Ten list were really cool
1. If you can't figure out why I hate Top Ten list yet well this Top Ten list should be reason enough. They are pointless.

Thought about fall semester yet?

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Call 898-2917 or e-mail
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FLASH!

Here's to you...

Looking back and stepping forward

Next Time

Okay, if the saying rings true, then this will be the one... This is hopefully the "charmed" third try at an editorial. I have tossed and turned ideas or no ideas over in my head and have spit a couple out onto the page. Yet, to no avail, for as quickly as the ink dries does the sudden stroke of genius lose its "intelligence."

So what am I left with but a paper full of chicken scratch, another hour of sleep lost and still no editorial in sight — or is there? Maybe the tide is turning and I'll get my average of 2.5 hours of sleep tonight anyways. Yes, I definitely think — uhh, wait...no, no...I've lost it.

Ooo, I'll never get this stupid editorial written. I am beginning to feel like the mad composer on Sesame Street that bangs his head on his piano and throws a temper tantrum. Yes, I know such programming was "Must See TV" for us quite a long time ago, but maybe that crazy musician was onto something — maybe, all that thrashing about kick started his creative juices. [I couldn't resist one last cartoon-image, puppet-like, childhood-memory-sort-of-Disney reference, afterall it seems to be a trademark of mine.]

Ahh, I see that while I maybe a mad composer of words, I am no masochist and I suppose that's my plight. This being the case, it appears that despite the third time being the charm, my "fatal flaw," if you will, leaves me with nothing to write and you with nothing to read.

For this I am terribly sorry, but if it's any consolation with all the papers, projects and exams crashing down over our heads, I believe that you have certainly passed in flying colors as an avid reader of FLASH! and as for my grade, well, I am still waiting to hear from you!

Robin Wallace
FLASH! Editor

P.S. I'd love to have you as a writer-reviewer, photographer, or a designer for next fall, so drop me a line, either by phone [898-2917] or by e-mail [slflash@mtsu.edu]. Can't wait to talk to you!

he said...

A Man's Man
by Josh Ezzell

Angela and I have disagreed about many issues this semester: marriage, the death penalty and sex just to name a few. But there is one thing we agree on: We'd love to change things about the opposite sex.

Where to start?

First and foremost, women need to shut up during ballgames. For some reason, women always have to talk about so-called "important stuff" during ballgames. Why do that? Chances are whatever women have to say can wait until the game's over. But if it's an emergency, talk about the issue during a commercial.

While we're on the subject of talking, let's talk about listening. Women claim that men don't listen. That's true, but there's a reason for that — women talk about dumb stuff.

Women like to talk about relationships, their feelings and other mushy stuff. Women think men are insensitive pigs because we don't always listen. We aren't — women's interests just bore the hell out of us.

How would women feel if men tried to talk about football, wrestling and drinking beer? They'd probably be bored out of their minds. Therefore, men talk about their interests with their guy buddies. Women should do the same with their interests.

One thing women love to do is shop for clothes. And for some reason they expect men to shop with them. I've heard many reasons why women make men shop with them: they want to know what men like, they think it's fun and they want to spend quality time together.

Quality time my ass! Most men would rather be shot. Men don't try to get women to watch ball games and pro wrestling. Women would kill us if we did.

If women want to spend quality time with men, they should do something both parties enjoy. My girlfriend, Kathy and I, for example, hang out with our dog.

Finally, women need to stop trying to change men. It's as if women want to make men their clones. Apparently women haven't heard the saying "you can't teach an old dog new tricks."

Men aren't going to change. We'll stay rude, crude and obnoxious until the day we die. Women should learn to take us as we are.

We accept women for what they are. We realize nothing's going to change. Do we care? Hell no. Should we care? Hell no. What do we plan to do about it? Not a damn thing.

Let's face it, we're all human, and we all have our qualities and faults.

We have more important things to do, such as drinking beer and watching ball games.

she said...

Angela White
Atypical Woman

It has to be the way they're raised.

They start out normal. They must. Hormones can't make that much of a difference. Yet something goes wrong — something caused by society itself — that royally screws them up.

And we're the ones who have to fix it.

Women are always accused of trying to tame men. I prefer to think of it as humbling them.

I don't understand how the average man fits in the same room as his ego. From birth they are taught to overvalue their own importance, a skill deemed necessary — by their fathers, of course — to make it on this competitive and seemingly male-dominated planet.

Women are left out of this "lesson" and in fact are taught — whether intentionally or not, no one can be certain — to constantly compare their value to the impossible, whether physically, mentally or otherwise.

In the end, we end up insecure, and they think they're some superior being's gift to the world.

As far as I'm concerned, men can be more easily fixed than we can. I know my insecurity is beyond hope. So they're just going to have to adapt to us. Of course, I'm sure they've figured that out by now.

Normally I don't approve of the manipulations of women. Gold digging, whining, withholding sex — they just hold us back in the fight for equality. But in this case, it's for their own good and for ours.

Women for the most part are already well aware of how to bring down the male ego. We learn how to do it for the sake of survival — our insecurity is hardly able to handle male ego boosters like the constant flirting with other women, the everlasting critique of our appearance and the overall superior attitude without at least attempting to launch a counterattack.

But just how effective are we? Not at all, in my opinion. We may make them afraid to do these things around us, to ban the locker room talk and attitude to, well, the locker room, but they're still doing it. And we're still perfectly aware of it, despite their lame ways of attempting to hide their actions.

So what do we do about this dilemma? I wish I had a definite answer. Obviously the best way would be to break the cycle, to prevent men from being taught this attitude when they are children. But in order to do that we'd have to kill off all the men already on the planet and start off fresh. And we can't do that...wait...no, nevermind, we can't.

The funny thing is that despite what they do to us, men refuse to change. But if you ask them what the one thing they'd most like to change about us, a great deal many of them would say our insecurity. Go figure.

NOISE FROM THE NOISE FROM THE THE KNOLL

How do you spend your weekend?

"Go to parties, and throw parties here in M'boro. I go to music events in Nashville and I also smoke weed."

Jonathan Moore



What's one thing you would change about MTSU?

"I'd get rid of the tree huggers."

Wes Hutcheson



What's the worst thing that happened to you on spring break?

"Immediately after extinguishing the spliff, we were pulled over for speeding in MD. It was a real buzz kill."

Lamont Gholston



What's the worst thing that happened to you on spring break?

"Having to sleep under five coats in a van, holding a gun, while my friends went into a strip club in D.C."

James Peach



What would you do for a million dollars?

"As for daredevil stuff and getting naked, no way. But for everything else I'd consider doing it — just short of killing someone."

Grace Henrikson



What would you do for a million dollars?

"I would cut off an testicle — either one."

Graham Jacob



listen up class of 2000!

because...

there are 1,000 things you didn't even know you had

TO DO

before graduation

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Forbes Magazine

SUMMER

FESTIVITIES

The Third Annual River Stages

will be held May 5-7 at Nashville's downtown riverfront. Three day passes are \$35 and single day passes are \$20. For more information go to www.nashvilleriverstages.com or call (615)255-9600 for tickets. The schedule of bands to appear are as follows:

Friday, May 5

Amsouth/Gay Street
Peter Searcy 7:15
The Getaway People 8:30
Bjorn Again - A Tribute to Abba 9:45

City Search/Riverfront
Beth Hart 6:30
BR5-49 7:35

Budweiser/Riverfront
Lokomotiv 5:45
The Allman Brothers Band 8:25

Wherehouse Music/Ft. Nashville
The Souvenirs 6:15
Antonia 7:30
Mars Music Winner 8:45
Drain the Lobster 10:00

Saturday, May 6

Amsouth/Gay Street
Josh Rouse 3:15
David Mead 4:30
Blind Boys of Alabama 5:50
Randy Newman 7:10
The Keller Brothers Band 8:30
Liquid Soul 9:45

City Search/Riverfront
Dreaming in English 1:45
Edwin McCain 3:30
Joe 90 5:05
Government Mule 6:50
Bloodkin 8:50

Budweiser/Riverfront
Travis 4:20
Me'Shell Ndegeocello 5:50
Widespread Panic 7:50

PLUS...
The Brand
Frisbie
Soul Hitch
Clarence Fountain
Holland Nix
Sodium
John Blaze
The Magic Schoolbus LIVE!

Sunday, May 7

Amsouth/Gay Street
Robert Bradley's Blackwater
Suprise 3:15
The Katies 4:30
GranTorino 5:35
Splendor 6:50

City Search/Riverfront
Strangefolk 3:40

Budweiser/Riverfront
War 2:40
Ratdog 4:30
Indigo Girls 6:45

Wherehouse Music/Ft. Nashville
Barely Hereos 2:00
PLUS...
Shannon Curfman
Jump, Little Children
Coco Montoya
Lennon Murphy
The Magic Schoolbus LIVE!

Hogstomp Music

Festival Hogs and people alike can party the day away at the Second Annual "Hogstomp" Music Festival on May 27, from 1 p.m. to midnight. All day and night twelve bands will ham it up. The bands that will be hogging the stage at this outdoor classic will be:

Krossfire
Savays Jazz Band
Jake Oil
Spiraling Fury
Basement Blues Band
Me & Joe
Phreak Accident
Lime Life
Phist
Big Jim Slade
Zeke Crawford
Alto Funk
Boss Hogg Legg

Hogstomp's sponsors include Dirty Dog Productions, Almaville Market, Austin Audio, Snow Construction, Custom Drywall, Artisans Marble and Granite, Custom Stage Apparel, Capitol City Bolt & Screw, Long Masonry, Light & Sound Design, Warner Construction and Audio Quill.

Tickets are \$5 in advance and \$10 at the show. Children 12 and under will be admitted free with an adult and campsites will be available. For more information and directions call: (615) 893-3717. (Hogstomp will be on Rehobath Road, west of Murfreesboro on Highway 96 before Nolensville Highway. Sign will be posted.)

The Farm Youth Group

will be hosting the 4th annual Unity fest on May 19-21. It is a celebration of diversity and oneness, a chance to experience the artwork and wisdom of different cultures.

and a share your own.

Live bands include: Dead Set, Granola Funk Express, Strut, Sector 9, and more. There also will be high flying Capoeira and Middle Eastern belly dancing. Workshops will include: using solar power, unity healing, environmental action, Yoga American Indian medicine wheel teachings and construction, mid-wifery, and more. Assorted DJs include: Elliot Venegas (New York City/House), Mat Brown (Columbia, TN/hip-hop), Mellow D (The Farm/Dance Hall), Quezal (Chattanooga, TN/drum 7 bass), Synaptic Flow, (Chattanooga, TN/Trance) all will be performing late Friday and Saturday night. Bonfire and drumming is featured on Saturday night in the beautiful woods.

For more information call: (931) 964-2150 or e-mail: farmyouth@hotmail.com or visit www.thefarm.org/unity. Cost for whole weekend is \$25, with free camping. Drugs, alcohol and dogs are not permitted.

The Nashville Independent Film Festival

proudly announces its 31st year of annual competition for independent film and video makers to be held June 7-11 at the Regal Green Hills 16 Cinema.

The 2000 NIFF will showcase the best in independent film and video in the following genres: animation, short subject, feature length, documentary, experimental and young filmmaker (high school or below). Over 500 entries are received every year and the top 100 films are selected for competition.

The Nashville Independent Film Festival is an entertaining and diverse festival, presenting a dizzying cross section of the cinematic arts, including feature length dramas and documentaries to brief animations," says Jim Ridley, film critic for The Nashville Scene. The week long celebration is highlighted by competition, screenings, film premiers, seminars, special presentations, panel discussions, a closing night awards ceremony at Planet Hollywood, and guest appearances by nationally recognized film/video makers.

For more information go to www.nashvillefilmfestival.org or call (615) 742-2500.

Rent It by Marty Spears

Three-Kings-Tango-Last Night-inGlory

Three to Tango (1999)

Starring: Matthew Perry, Neve Campbell, Dylan McDermott, Oliver Platt.

Director: Damon Santostefano.

Rated PG-13.

McDermott wants Perry to look after his mistress [Campbell] during any times which he is unavailable to be by her side. The whole premise of the movie is that both McDermott and Campbell think that Perry is gay, making him safe from being romantically interested in Campbell during the time they spend together. However, the contrary happens, since Perry is not actually gay, and he eventually falls for Campbell and he tries to win her heart from McDermott. This "romantic-comedy" really comes off lacking in laughs. The writers must have believed that gay people are automatically funny to straight people just because they are gay, as proof in many of its cheap attempts of gay-vs.-straight "humor". The only scene with any creative spark is when Perry comes out of the closet as being straight to a room full of gays and lesbians. Sadly, you can see better acting and storylines on each of the three main stars television shows. Better hope Perry finds a good film script soon or else his acting career may be declared DOA.

My Grade: D

Three Kings (1999)

Starring: George Clooney, Mark Wahlberg, Ice Cube, Spike Jonze.

Director: David O. Russell.

Rated R.

Suprisingly, this excellent movie was set at the end of the Gulf War in Saudi Arabia. When a gold map is found stuck in an Iraqi soldier's bum, the cast of characters set out to retrieve what they feel "this useless push-button war owes them." Yet, when plans start to backfire, the group gets involved with the persecuted refugees and the line between rights and wrongs of war are blurred. Brilliant visual effects from writer-director David O. Russell are perfectly executed on screen - what else can you expect from the director of such independent sleeper hits such as Spanking the Monkey and Flirting with Disaster. In my opinion, this was one of last year's top five movies.

My grade: A+

Last Night (1998)

Starring: Don McKellar, Sandra Oh.

Director: Don McKellar.

Rated R.

What would you do on the last day of the end of the world? That's the question writer-director-actor Don McKellar tries to answer with, and here's the kicker....with no special effects. Untraditional of the current apocalyptic big budget movies currently hitting the movie screens, Last Night goes a different approach and concentrates on the people in the story rather than the end of the world event itself. One man wants to fulfill as many sexual acts as possible. A woman simply wants to spend the evening with her newly married husband who has disappeared, while another man just wants to be alone until the end. The most intriguing aspect is that it is never revealed why the world is ending. Everyone just knows that it is, accepts it, and lives out his or her last day alive. Yet, a problem that the movie suffers from is an underdevelopment of the characters. Not enough information and back-story is revealed for us to really care what happens. There was also a problem with how the looters and anarchist seen running around town looked out of place, as if they had come straight from the Mad Max movies. The best scene comes at the very end in a very emotional shot between McKellar and Oh. Overall, the movie was moderately entertaining with a very original script concept, but a lack in character connection hurts this movie.

My Grade: C+

Glory Daze (1996)

Starring: Alyssa Milano, Ben Affleck, French Stewart.

Director: Rich Wilkes.

Rated R.

What happens when the "bread and butter" years of college life are over? Are we really supposed to move on and join "normal" society or can we hold off a little long and enjoy the good life? That is what Affleck, Stewart and the rest of their crew have to decide now that graduation is coming with no where to go. Hilarious views on love, life and the pursuit to party. Also look for bit parts from John Rhys-Davies [of the Indian Jones movies], Matt Damon [with no speaking lines], Matthew McConaughey, and comedian Spaulding Gray.

My Grade: A-

Jared Wilson
Staff Writer

Have you heard this one?

A new twist on the old Rabbi/Priest joke



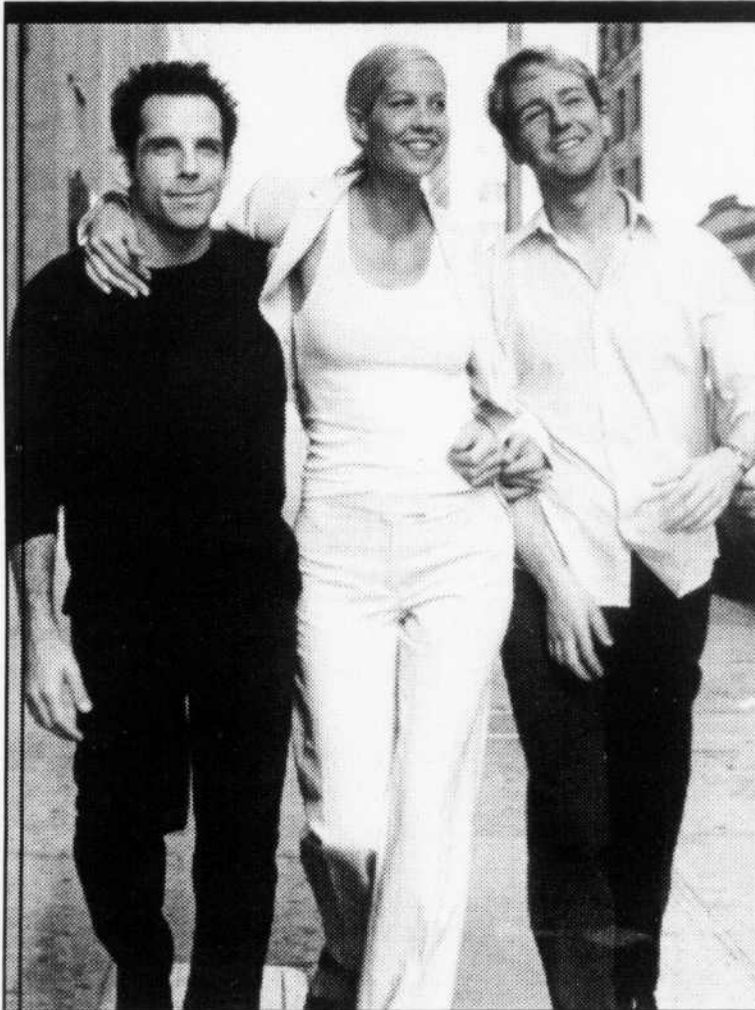
"In the area between the faith of the community and its speech, a problem arises. What is the proper understanding of the Word that founds faith, the proper thought about this Word, the proper way to speak of it? Here 'proper' does not mean pious, edifying, inspired or inspiring; neither does it mean something that would satisfy the categories of everyday reason, thought and speech. Although such properties would certainly be well suited to the speech of the community, they have no decisive significance for what this speech must achieve. What is at stake is the quest for truth."

— Karl Barth,
EVANGELICAL THEOLOGY

Karl Barth is neither Jewish nor Catholic [as are the two heroes of "Keeping the Faith"], and neither am I. Nevertheless, as a confirmed Protestant, licensed minister and devout Christian, I found the issues of contemporary faith treated so well in co-star Edward Norton's directorial debut that they overreach the bounds of denominationalism. At its heart, the film is about a theology of love, a theology of church and a theology of the human comedy. I'll approach the film in that order.

As a romantic comedy,

"Keeping the Faith" succeeds on so many levels it would take a full-length review to simply list them. It is funny, yes; it is incredibly funny. With his usual manic goofiness, Ben Stiller [as Rabbi David Schramm] carries most of the comedic weight. Stiller shines not in mere sight gags, but in the stammering, face contorting, limb gesturing way he wraps himself around his character. Few comedians do what Stiller does, and those that try cannot equal the genius with which he does it. He's got the lovable doofus thing down pat. Norton, on the other hand, as the best friend [and Catholic priest], demonstrates his near-mastery in the art of



slapstick. Jenna Elfman, as the childhood friend who re-enters their lives, breaks her streak for most consecutive appearances in a film as an annoyance. Elfman must have learned something from her flawed efforts in feeble comedies like "Krippendorf's Tribe" and "EDtv."

The love triangle in "Keeping the Faith" is wholly original, and great performers can work wonders with fresh material. Stiller and Elfman's characters fall in love, and they keep their relationship a secret from Norton's character, who thinks he may be developing feelings for his returning friend. The interplay leads to the requisite comedic misunderstandings — talk with double meanings, variations on the mistaken identity cliché's. It's all standard "Three's Company" plot points, but the film presents them so well and progresses with such wit, they are sins very forgivable.

But onto their theology of love. It is this facet of the film that is weakest. It is hard for me to believe that a clergyman of any theological stripe would take unmarried sex so lightly. Sure, some religious traditions [more contemporary ones, of course] may have no theological problem with this issue, some may even encourage it, but the faiths presented in the film are orthodox Judaism and traditional Catholicism. In all of the

sleeping around, one would assume someone would have at least a crisis of conscience.

Instead, Stiller's rabbi apologizes to his flock for keeping his relationship with a Gentile girl a secret, not for breaking a commandment. That sin isn't even mentioned.

Wouldn't an orthodox rabbi be concerned with this? With this sort of scenario, "Keeping the Faith" elucidates one of the paradoxes about the Judeo-Christian tradition. Judaism is a law-based theology. Its merits arrive from keeping the law and observing the holy days. Catholicism, and Christianity in general, is supposed to be a grace-based theology, deriving its notions of merit from the new covenant presented in the New Testament. In a strange swapping of roles, contemporary Judaism is a bit more "liberal," apparently operating under God's grace. Catholicism, on the other hand, is more strict, more within the spirit of the law, requiring good deeds, etc. This leads me to the film's theology of the church.

I appreciated so much the film's portrayal of religion in the face of contemporary culture. It is surprising to me that a flat-out comedy handles delicate issues of faith so sensitively. The rabbi and the priest are ministers who want to engage their congregants' minds and hearts. They want to breathe new life into the messages of their religions. In one scene, Norton gives a speech about faith to his parishioners. Though a few red flags of questionable biblicism popped up, I found it, for the most part, to be an accurate indictment of secularism. "Faith," he says, "is acting on the hunch that there is something else out there."

I have been a minister in a church desperately wanting to reveal the relevance of a faith years of religious tradition has buried. Like the characters in "Keeping the Faith," my fellow ministers and I have been accused of "watering down the message," of emphasizing entertainment over edification. The clergymen in the film are accused of doing stand-up instead of preaching sermons, and the old folks in their religious communities have a hard time coping with their new religious energy. With a combination of smart writing, charming performances and brilliant direction, the film's clergymen [called "The God Squad" by the locals] come across as sincere, devoted messengers of the faith, eagerly desiring to communicate the message in exciting and new ways. The portrayal of contemporary ecclesiology is dead-on, even if at times a bit superficial.

Which leads me to the film's theology of the human comedy. The stereotypes in this work are firmly in place. In the Jewish community,

there are the overzealous Jewish mothers who want to marry off their daughters to their single rabbi. There are plenty of bar mitzvah jokes and word plays on the Yiddish dialect. In the Catholic community, Norton's character is an Irish Catholic, which means he must eventually get drunk. The film doesn't exploit these stereotypes, though. Rather, it embraces them in comedic ways that ring true to their respective religious traditions. I especially enjoyed the way the film handles the priest's romantic feelings and his jealousy after finding out about his friends' romance. It is pleasantly surprising that a comedy can portray such a controversial topic more effectively than countless "serious" dramas that show priests as shallow weaklings who question their faith every time a woman walks by.

In one of the best scenes, Norton has a talk with his mentor priest [played by "One Flew Over the Cuckoo's Nest" director Milos Forman]. Forman says wonderful things about faith and love; mainly, that devotion is not a one-time decision. It is a daily choice. Perhaps the truest words of the film.

I hope I haven't over-analyzed "Keeping the Faith." It is, after all, a comedy, and it doesn't pretend to be otherwise. But in its treatment of religion, it is refreshingly warm and sensitive. Religion is not a punchline in the film; it is a very real part of very real characters' lives. I can't help but appreciate the subtle theology inherent in this approach. As Barth writes, what is important about faith is its quest for truth, not the rhetoric we use to describe it.

On the lighter side, "Keeping the Faith" is a hilarious movie. There are plenty of in-jokes. One that may go unnoticed: Milos Forman directed Norton in "The People Versus Larry Flynt." When Forman was casting his last film, the Andy Kaufman biopic "Man on the Moon," the final choice was between Norton and Jim Carrey [Carrey, of course, winning]. In this film, Norton directs Forman, and in one scene, Norton's character leaves a message on a friend's answering machine . . . in his version of Kaufman's voice. A wink at Forman and the "Moon" role Norton almost had? Probably, and the move is a smart one.

There are other such jokes in the film, and I liked the fact that I was laughing at times nobody else was. Call it snobbery, but I like comedies that aren't afraid to shoot over an audience's head. Norton's directorial eye is keen and hints at better things to come.

My grade: A

Big Momma's House

When a street-smart FBI agent (Lawrence) is sent to Georgia to protect a beautiful single mother and her son from an escaped convict, he is forced to impersonate a crass Southern granny known as Big Momma in order to remain incognito.

Opens: June 2

Starring: Martin Lawrence, Nia Long, Paul Giamatti



The Kid

If you had the chance to meet yourself as an 8-year-old child, would that kid be happy with who you turned out to be? In Russ Duritz's case, the answer is a resounding "NO!" Russ (Willis) somehow finds his life as a successful "image consultant" turned upside down when he magically meets Rusty (Breslin) — himself as an 8-year-old child.

Opens: July 7

Starring: Bruce Willis, Emily Mortimer, Spencer Breslin, Lily Tomlin



The Crew

There's no place like home — even when it's the ratty Raj Mahal senior citizen residence hotel in yuppie-haven South Beach, Miami. While sexy models cavort on the white sands posing for haute couture fashion magazine covers, four fossilized wiseguys: Bobby Bartellemeo (Dreyfuss), Joey "Bats" Pistella (Reynolds), Mike "The Brick" Donatelli (Hedaya) and Tony "Mouth" Donato (Cassel), face eviction from the semi-squalor of the Raj on this otherwise posh strip of shore.

Opens: August 25

Starring: Richard Dreyfuss, Burt Reynolds, Dan Hedaya, Seymour Cassel



Gone In Sixty Seconds

Randall "Memphis" Raines (Cage) is an automobile aficionado, who abandoned his life of crime and left everything and everyone he loved to find a different life. Now, when his kid brother (Ribisi) tries to follow in his footsteps, only to become dangerously embroiled in a high stakes caper, Memphis is sucked back into his old ways — in order to save his brother's life.

Opens: June 9

Starring: Nicolas Cage, Angelina Jolie, Giovanni Ribisi

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The Flying Dutchman

The tale of a mysterious sea captain's tragic curse and his fleeting chance at salvation through the redemptive power of love is the plot that drives this production. It will be sung in its original language of German, with English supertitles. The premiere production will be performed for two nights only, Saturday April 29 at 8 p.m. and Tuesday May 2 at 7:30 p.m. in Jackson Hall at TPAC. Call (615) 255-ARTS ext. 2-87 for tickets. Tickets range from \$12-48. Student "rush" tickets will be sold for \$5 each if available at the TPAC box office beginning 45 minutes before curtain.

Othello

To prepare for this summer's teen version of Shakespeare's tragedy — which updates the tale to a contemporary high school, where Othello is the star quarterback — reacquaint yourself with the original, in which the diabolical Iago exploits the noble Othello's jealousy to destroy his happiness with the fair Desdemona. Performed through May 27 on the Backstage, Chaffin's Barn Theatre. Call (615) 646-9977 for more information.

Twenty Minutes in the Heat of Conversation

is an original work by Murfreesboro's Not Always Shakespeare Not Necessarily In the Park members Josh Dunkin and Mike Barton. The story revolves around the art of conversation and how three different couples communicate.

21-A

is about a strenuous bus ride and the conflict between several unique characters. NASSNIP will present the two short plays at The Center For the Arts on Friday at 8 p.m. Cost: \$8 adults and \$5 students. Call for more information: (615) 904-2757.

You're A Good Man, Charlie Brown

is a musical romp in the lives of Charlie Brown, Snoopy, and all the rest of the gang. Produced through a special arrangement with Tams-Whitmark and directed by Diana Fugate Hague. The Murfreesboro Parks and Recreation Department's children's theatre group, the Sun-hine Players will be performing at the Playhouse on April 28 & 29 at 7 p.m. and April 30 at 2 p.m. For more information call: (615) 500-5333.

by Ruth Peltier
Staff Writer

'War' captures painful losses of civil strife

The Tennessee Performing Arts Center production of "The Civil War" vividly portrayed the anguish on both sides of the conflict.

Author, Gregory Boyd, used diaries and letters written during the war, to weave a multifaceted tapestry that drew the audience into the hearts and minds of individuals representing the various views of the war.

Larry Gatlin gave a masterful performance as the confederate captain and Michael Lanning was equally effective as the Union Captain. The feelings of both men were especially evident in the musical number "Judgment Day." This song talked of the difficult decisions they had to make on the battlefield and of the pain a man feels when his judgments send other men to their death. It also spoke of the final judgment and asks what God's view of those decisions will be.

An interesting feature of the play was that during each of the songs involving the soldiers, the two captains stood on separate pedestals but the soldiers themselves were interchangeable. This was an excellent symbol of the fact that this was indeed a war where brothers fought with brothers, not some distant enemy.

BeBe Winans and Marlayna Syms were a slave couple wrenched apart by the sale of the husband. Together with the other characters who portrayed slaves, they gave the audience a tragic picture of a life of servitude with no hope of release.

Keith Byron Kirk as the abolitionist gave us further insight into the reasons that slavery had to be eliminated from a nation founded on the principle that "all men are created equal and are endowed by their creator with certain inalienable

rights...."

The choir from Nashville's Born Again Church, BeBe Winan's home congregation, appeared in the Nashville run of the show. In each city where the show tours The Full Gospel Association chooses a local choir to sing in the show.

Mike Eldred is a soldier and Amy Rutburg is his wife. We watched them write letters back and forth as he followed the cause and she managed the farm he had left behind and worked in a makeshift hospital caring for the wounded.

One of the most poignant songs in production was the song she sang about a boy who died in her care. The song lamented, "I never knew his name."

Her husband was destined to die alone, calling her name, among the corpses on a deserted battlefield.

The play was interspersed with a

video listing of the various battles of the war and the number of casualties. Here again there was no separation of the confederate and union dead, just a total.

From the spirited number, "By the Sword/Sons of Dixie" that opened the play, to the plaintive "Last Waltz for Dixie" near the end, this production shows the excitement of war but also the pain and suffering that accompanies it.

While it celebrates the victory over the "peculiar institution" of slavery, the final song, "The Glory," also reiterates the terrible price that was paid in human lives to achieve that victory.

The remaining productions in the 1999/2000 Broadway Series at the Tennessee Performing Arts Center will be "Red White and Tuna," May 9 through 11 and "The Scarlet Pimpernel," June 27 through July 7.

Theater review

by Nathalie Mornu
Staff Writer

Spontaneous 'Clapping' cracks up

Think fast!

You perform live improvisational comedy. Every show offers new challenges: You've just found out you're a dead celebrity on a talk show, and the host doesn't know your identity. Convey it without saying your name. Or, take turns with other performers inventing the lines of a limerick about, say, an elevator.

Here's another. Without warning during a conversation, incorporate a phrase you've found on a piece of paper and keep the conversation going no matter how nonsensical it all seems. And do it all spontaneously in front of an audience that expects to be entertained.

"It's exhilarating!" said Michael Bryant, a member of Nashville's One Hand Clapping amateur improvisational troupe. "Performing improv is being truly alive. You're in the moment, discovering things you wouldn't otherwise."

Formed in Fall 1996 by Sheryl Berdux, the troupe started with five members but has since grown to 12. Members keep their improv fresh because of their diversity in age, occupation and experience, said Berdux. They have given weekly public performances since January 1999. Performing in One Hand Clapping puts Robert Saunders into a state of hyper-awareness.

"You don't realize until after the show how energized you are," he said. "All your senses have been raised during the performance."

Afterward, Saunders has to consciously calm himself down so he can fall asleep. In "Nashville Scene's" recent readers' poll, One Hand Clapping gained public recognition for its showmanship and fast thinking by taking third place as best performing arts group.

Television audiences have become more familiar with improv through television shows like the immensely popular "Whose Line Is It Anyway," hosted by Drew Carey. Attending a live performance, stressed Saunders, gives audiences the added satisfaction of participating themselves.

Improvisation requires spur-of-the-moment reflexes and quick thinking, because while the scenes have a structure which acts as a departure point, each performance is unique because the audience dictates the subject. Practicing to develop improvisational skills sounds contradictory. Yet improv performers refine their art, like anyone else, by doing just that.

During a Sunday afternoon practice session at a downtown office, members of One Hand Clapping explained that they practice the structures of the improv routines, or

games, so that the structures become second nature.

"We rehearse basics so we can internalize them," said Bryant.

Internalizing the framework of the routines leaves the performers free to concentrate on the ever-changing roles they must adopt. Saunders explained that improvisation demands listening and remembering skills. Performers must immerse themselves into a newly constructed reality and react to it, rather than acting. Acting recreates a well-rehearsed, predictable environment. By contrast, improv requires performers to have a constant awareness of the immediacy and unpredictability of each moment.

"In real life," Saunders said, "we tend to edit things we find

unacceptable. In improv you accept all the information that's thrown out at you. The critical thing is to be completely present. You respond to unplanned actions."

For Stephanie Vickers, performing improv acts as a catharsis.

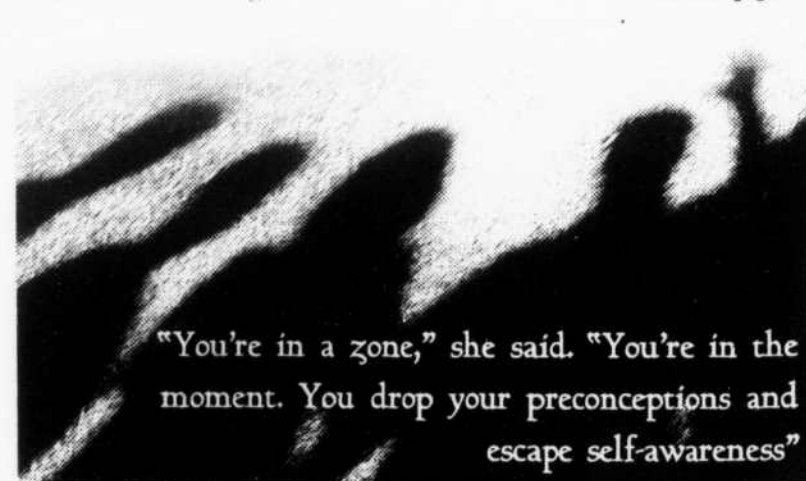
"You're in a zone," she said. "You're in the moment. You drop your preconceptions and escape self-awareness."

In life, the troupe members say, too much self-awareness and filtering stifles creativity and limits effectiveness. Studying improv has enhanced other aspects of their lives.

"I'm often doing presentations at work and conferences," Saunders says.

"Now I don't get stage fright. I

continued page 12



"You're in a zone," she said. "You're in the moment. You drop your preconceptions and escape self-awareness"

by Nathalie Mornu
Staff Writer

'Factory' produces bushels of laughter

Less than ten minutes into Fruitcake Factory — an improvisational comedy — I asked myself whether the format of the production was so revolutionary that I didn't get it, or if the show was simply an amateur hour or two. While I ended up concluding the latter, I also realized that, in a way, in this age of slick entertainment, the Fruitcake Factory showcase is a radical return to entertainment's roots.

Staged in the narrow, bricked Mitchell Barnett Theatre of the Nashville Music Institute, without a traditional stage, the production felt like being at some teen-ager's rec room party, with the entertainment being provided by any and all friends who wanted to show off their thing. The encouraging hoots and hollers coming from the back half of this intimate

space encouraged my belief that the show was by friends, for friends.

This gave the performance the old-fashioned feel of a community talent show, with an emphasis on inclusion rather than ability. What confused me, therefore, was the unusual format of putting on a talent show as a play with a plot.

Frances Fitzgerald's Fourth of July cook-out becomes the venue for her friends to drop in to entertain each other. They rap, dance, have a

therapy group meeting, give a poetry reading, perform music and play improvisational games. They passionately show off their thing to supportive friends. In between their acts, Frances gives nuggets of sometimes hilarious wisdom.

This premise makes the audience uncertain whether it's watching actors or real people, especially because the material didn't come off as equally strong.

DJ Smurf Productions, one of the

contributing acts, was tight. Both rappers complemented the smooth music mixing. Sherene Whitfield, as Sexy Chocolate, recited impassioned poetry backed by the instrumentation of The Blacks. Other acts struggled. The Mode Mechanical Models — six dancers — had to contend with too small of a space to perform in, and a comedy skit by other participants, centered around wearing pants lodged firmly within their butt cracks, struck me as completely juvenile. It might be me: Adam Sandler's silly movie plots, while raking in box office bucks, leave me cold.

The improv games came off as rigged: the audience could give few contributions, and even those bits were chosen for their comedy values rather than for the challenges to the improv

continued page 12

A.V. Robinson's contributions reduced the audience nearly to tears with his hysterical portrayal of a rooster, complete with a latex glove worn on his head as a cock's comb.



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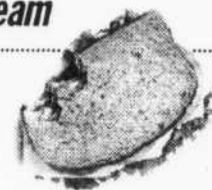
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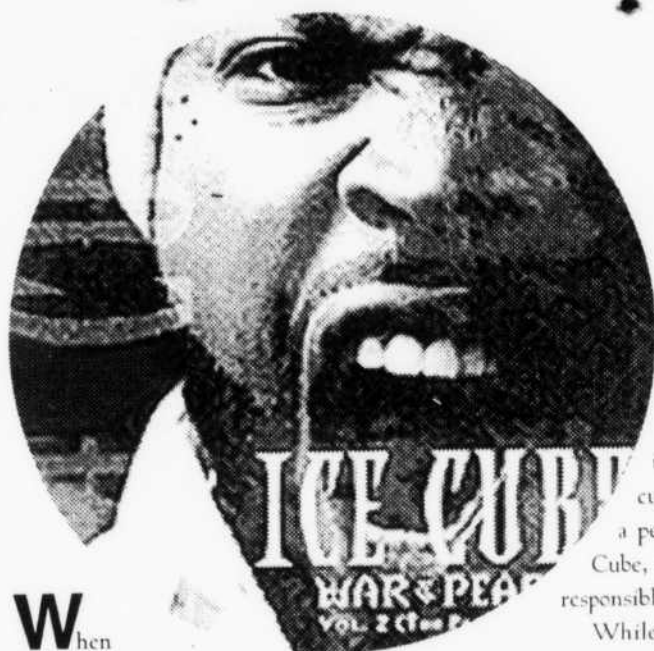
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by Daniel Ross
Staff Writer

Evolving gangster rap



When rap started to seep into the mainstream in the mid-80s, few people found it to be dangerous. However, by the late 80s, a new form of rap called "gangsta" rap had emerged. And boy, did it scare the hell out of people. Leading the charge of the new genre was Ice Cube and the group N.W.A. Blasting rhymes about life on the street, the group paved the way for the most popular form of music today.

On Ice Cube's latest release, "War and Peace, Vol. II [The Peace Disc]," the record is set straight about the origins of this culture-changing art form. If you didn't know where it came from before, you will by the end of the disc. Ice Cube makes sure of it.

The disc gets off to a rousing start with "Hello." The track features former N.W.A. mates Dr. Dre and MC Ren. In a direct antithesis to the title of the disc, the song fires shots at every potential and current rapper on the scene. This track is a perfect sign of things to come on the disc as Cube, Dre, and Ren let everyone know who is responsible for their livelihood.

While the disc has infectious beats and rhymes, the self-congratulatory nature of each song grows as tiresome as a continual beating to the head.

While this is a staple of rap music, it is one that needs to change quickly. Another staple is the severe lack of vocabulary displayed whenever explicative is released. These items are the lowest points on the album thankfully.

Ice Cube has become the elder statesman of rap and on the disc, he shows that he is still capable of making better music than most everyone else makes. Not only is the music better than most of his competitors, it is noticeably free of easily recognizable samples a la Puffy Combs. Speaking of the Puff man, Cube seems to take a few pot shots at Puffy and others on the album, specifically the track "You

Ain't Gotta Lie [To Kick It]"

Featuring comedian Chris Rock, the track is one of the best on the album as Cube blasts those who would lie to gain acceptance. While the track is infectious, it is also hilarious thanks to Rock.

Other bright spots on the disc include, "You Can Do It," the funkified "Gotta Be Insanity," and the inspirational "Until We Rich" featuring Krayzie Bone.

Ice Cube appears to be a role model of sorts on this track as he delivers a message of empowerment to the forgotten and neglected inner city.

The rap genre has experienced an evolution since its inception in the 1970s. While the evolution has not always been a step forward it has progressed nonetheless.

While Ice Cube has been a founder of one of the most influential and remarkable genres of music, he often seems stuck on this release with the same misogyny and vulgarity that's always been a part of "gangsta" rap. However, Ice Cube manages to put together one of the most infectious rap albums in recent memory on this release.

My Grade: B/B-



Camille Harrison
with a Jazz Quartet

You may know Camille Harrison as a singer/songwriter, or you may have heard her voice on jingles, but on Friday, Cafe 123 brings Camille in to dig up her Memphis roots to sing jazz from 10:30-1:30 p.m. Cafe 123 is located on 12th Ave. across from 12th & Porter, turn left of Broadway.

Metroscene

with their infatuating boyish charm, carefree, as well as manipulated vocals and a definite swirl of dense Brit-pop guitar that's "pleasantly trippy" while giving them an edge of "space-rock," Metroscene is renown for their commanding stage presence that generates crowd enthusiasm and a flawless live performance. Playing at Sebastian's on Friday, 10:30 p.m.

HOROSCOPES | APRIL 26 - MAY 3

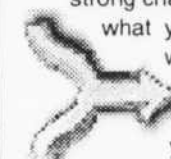
Aries (March 21-April 19)

Money's a big theme this week ó and maybe all year. On Monday, you'll be confident, and you'll make good financial decisions. Study on Tuesday and gather pennies on Wednesday and Thursday. Study ways to peddle your talents on Friday and relax over the weekend. You may be surprised at how tiring wheeling and dealing is!



Taurus (April 20-May 20)

You are large and in charge this week! You're settling in as a strong character, so they all better get used to it. Decide what you want on Monday. Do the homework all week and then take action on Friday. That's your best choice for success and financial abundance. Do the chores on Saturday so you can relax with friends on Sunday.



Gemini (May 21-June 21)

Instead of worrying this week, finish old business. That's the quickest way to feel better. Friends are there for you on Monday and Tuesday; just ask. Review your career plan on Wednesday and Thursday. On Friday take steps in the right direction. This weekend should be good for shopping.



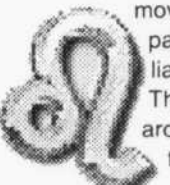
Cancer (June 22-July 22)

Being involved in a big project this week is good for you. Be patient on Monday and Tuesday. With your friends' help, you can finish a tough job. A team you organize on Wednesday and Thursday could be quite successful. Delegate as much as possible on Friday and Saturday; there's too much to do by yourself. You'll be in fine form on Sunday. Follow your instincts and find a real treasure.



Leo (July 23-Aug. 22)

You might be somewhat frustrated this week. You want to move forward on Monday and Tuesday, but the path's littered with obstacles. Look out! There's liable to be an even bigger test on Wednesday or Thursday. Your friends come to your rescue around Friday or Saturday. Don't rely on them; they may be late. Recuperate on Sunday.



Virgo (Aug. 23-Sept. 22)

Figure out how to get the money on Monday and Tuesday. You may have an opportunity involving travel or higher education on Wednesday or Thursday. If you want either of those, or to publish a book, move quickly. You'll be busy on Friday and Saturday. Along with your regular chores, you have to care for an older person.



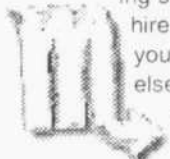
Libra (Sept. 23-Oct. 23)

You need to watch your investments this week and figure out how to make good deals. Confer with your partner on Monday and Tuesday. You might make a fortune on Wednesday and Thursday, but don't gamble wildly. Only take carefully calculated risks. Travel looks good on Friday and Saturday. Ask your folks for advice on Sunday.



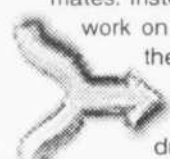
Scorpio (Oct. 24-Nov. 21)

Partnerships are important this week. On Monday and Tuesday emphasis is on work-related partnerships, as in finding somebody to help you. Working a trade is best; hire only if necessary. On Wednesday or Thursday you could be invited to partner with somebody else. Once technical difficulties are cleared up, that could work. Wait until Friday to sign. Finances look better then and on Saturday.



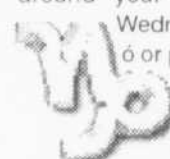
Sagittarius (Nov. 22-Dec. 21)

Your workload is intense again this week. You're feisty Monday and Tuesday, but don't be distracted by your playmates. Instead, fine-tune your routine so it'll go like clockwork on Wednesday and Thursday. Focus on service then and do more than ever before. You may get help from a partner ó or even an enemy ó on Friday and Saturday. Fine-tune your procedures on Sunday in preparation for next week.



Capricorn (Dec. 22-Jan. 19)

You should be in a cuddly mood this week. Fix things up around your place on Monday and Tuesday. Spend Wednesday and Thursday with your favorite person ó or people. If you can, take those days off. You'll be in work mode on Friday and Saturday. A partnership agreement, the forever kind, could happen on purpose on Sunday.



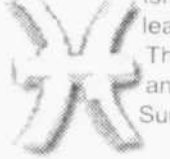
Aquarius (Jan. 20-Feb 18)

Home and family demand most of your attention this week. Study on Monday and Tuesday; you'll learn most quickly then. You'll be busy at home on Wednesday and Thursday. You'll find more time to play on Friday and Saturday. Schedule the big party for then.



Pisces (Feb. 19-March 20)

Studying is your theme this week. On Monday and Tuesday learn how to make and save your money. Do not spend foolishly. Learn and apply what you've already learned to succeed brilliantly on Wednesday and Thursday. On Friday and Saturday rest your brain and your body. Schedule your romantic outing for Sunday.



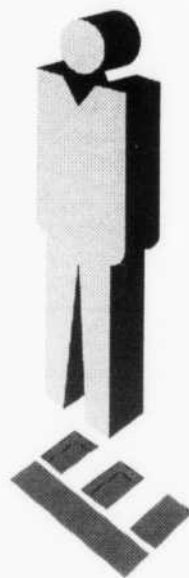
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continued from page 8

don't get inside my head anymore, which makes you less effective. I understand the power I have in front of a group of people. They're there to listen to me."

Jessica Pruitt, another troupe member, said that improv builds confidence. It helps her cope inventively with problems.

"Improv's fun and challenging," she said. "It's a really great stress release."

"It's therapy," said Bryant, "because you reveal who you are in that moment."

Improv actors have no safety nets, the members added, so they have to deal with their mistakes. They learn to trust situations, as well as themselves and others, which builds self-esteem. More importantly, said Saunders, troupe members pride themselves on

being ordinary people from the Nashville community who provide popular entertainment in the exact sense of the words.

"[One Hand Clapping's improv is] generated by people from the community in response to the suggestions of people from the community," Saunders said.

"Entertainment doesn't have to be rubber-stamped by Hollywood, Broadway or literary history. It can be had with very little effort wherever you have a small group of people."

Even with a less successfully performed game, Bryant said, the audience sees the spontaneity and creativity involved. And because of the interaction between audience and troupe, a brilliant performance leaves both the cast and the spectators with a higher buzz.

One Hand Clapping currently performs through the end of May, every Saturday at 8 p.m. in the lobby adjacent to the Second Story Cafe at Davis-Kidd Booksellers. Call 882-0986 for more information.■

continued from page 9

performers. However, A.V. Robinson's contributions reduced the audience nearly to tears with his hysterical portrayal of a rooster, complete with a latex glove worn on his head as a cock's comb.

A most gratifying performance came from The Blacks. What started as a standard, three-chord thrash by rudimentary musicians developed into a high energy jam session, notwithstanding the drummer's somewhat independent flogging of his kit. An \$8 ticket price, with student ID, seems high for this caliber of entertainment, organized by Robins Management Company. Still, the idea of entertainment by the people, for the people, hit me as unusual.

The ensemble proved, despite average skill, that enthusiastic and imaginative people don't have to turn on the tube for distraction; they can entertain themselves. During intermission,

interested audience members can fill out a survey in the lobby [with the incentive of a free CD, and they had some pretty sweet indie stuff to choose from] with one of the questions requesting potential acts for future performances.

Here's an opportunity for new acts. The encouragement of everyone associated with Robins Management Company can only help beginning performers blossom. As Frances Fitzgerald said during the show, "We have future award-winning stars here tonight."

The Fruitcake Factory Comedy Showcase performs April 28 and 29 at 8 p.m., and April 30 at 2 p.m. Tickets are \$10 or \$8 with a student ID. The Nashville Music Institute is at 203 McMillin Street, Nashville.■

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