

FLASH

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Caught up in *Snatch*

Director Guy Ritchie snatches much-needed Hollywood hit

By Steven Murden
Staff Writer

Forget all the sexual innuendoes you've heard regarding the title of this film, because it's all hype and has nothing to do with the story. *Snatch* is strictly all about the laughs.

It's a comic strip made for adults, like *Archie & Friends*, perverted by the greed and cynicism of the real world.

The opening of the film depicts a diamond heist, or snatch, and from there, it intertwines three different story lines that become increasingly more involved with each other as the film continues.

First, there is the boxing promoter who enlists the help of a roughneck gypsy to save his neck from a ruthless bookie. Then, there are three would-be diamond thieves who become marked for death after a robbery wrong, and the diamond dealers try to get back the stone they initially stole first. Finally, there is the dog whose role in the film can only be explained by watching it.

Unlike many films that use the multiple story line cliché of the late '90s, *Snatch* manages to remain entertaining through its dry and coincidental humor—international style! The predominantly British cast of unknowns manages to make jokes so deadpan, no American comedian would dare say them to an audience.

British writer and director Guy Ritchie, a.k.a. "Mr. Madonna," raised the bar in more ways than one on his new pet project.

His last film, *Lock, Stock and Two Smoking Barrels*, may have garnered him an MTV Movie Award, but it contained humor that screamed over the heads of most American audiences.

This time around, Ritchie made *Snatch*'s laughs more accessible to American viewers, yet, still maintained the smart integrity of its accented humor. Ritchie's increasingly superb directing talents also visually shined throughout the film.

Instead of allowing actors to convey the thoughts and feelings of their characters, Ritchie utilizes detailed imagery to allow viewers to see inside the minds of his creations.

One character's thoughts of returning to his gambling addiction become flashes of Vegas-style cards, girls and cash. Another character's unconsciousness, following a boxing match, becomes a numb watery world of weightlessness as he watches his body lay still from a distance. Ritchie also fearlessly provides visual humor through fast shots and impossible situations that are slaps in the face to make viewers laugh.

See *Snatch*, 6

ANYTHING GOES

Musical *Cabaret* stuns theater-goers

By Nathalie Mornu
Staff Writer

A friend of mine, a budding actor, told me he's not much of a fan of musicals. The usually insipid, romantic plots and dialogue, interspersed with singing, irritates him.

Although one of the themes of *Cabaret* is love, the musical's setting in Berlin between the World Wars allows it to investigate larger themes like the Nazi politics of hate and the results of the excesses in the city of decadence. The 1972 film version, which starred Oscar winner Liza Minnelli, doesn't have the contrived feel of a musical. The movie logically relegates all song and dance to the cabaret itself, while much of the story and dialogue happens outside the performance space.

The presentation of *Cabaret*, which ran Jan. 23-28 at Tennessee Performing Arts Company, makes it apparent that the producers of the film took many liberties with the original script, including radically changing one of the love stories and cutting out half the songs.



In this traveling production by The Roundabout Theatre Company, the play opens as the licentious Emcee (admirably played by Jon Peterson), welcomes the audience to the Kit Kat Club and promises to help us forget our problems. In their dishabille, the Kit Kat Girls put on a bawdy show with the star, English chanteuse

Sally Bowles (played by Andrea McArdle). Meanwhile, Ernst Ludwig (Drew McVety) befriends Clifford Bradshaw (Hank Stratton), an American novelist who has come to Berlin by way of London. Ludwig hooks Bradshaw up with a cheap room in a boarding house run by his friend Fraulein Schneider (Alma Cuervo).

Drawn by the anything goes attitude, Bradshaw doesn't waste time checking out the cabarets, including the Kit Kat. He meets Sally, as well as Bobby (Joshua Judge). With plenty of hints tossed around, it's clear that Bobby and Bradshaw were more than friends once. While flirting, Sally and Bradshaw agree about

Berlin. "It's so tawdry and terrible, and everyone's having a great time!" The booze, drugs and sex are plentiful.

At the boarding house, Fraulein Schneider keeps threatening to evict another boarder, Fraulein Kost (Lenora Nemetz), an unrepentant whore who hardly hides her business. Fraulein Kost is home

free, however, when she discovers that Fraulein Schneider has allowed Herr Schultz (Hal Robinson), the local produce seller, into her bed. To protect Fraulein Schneider's reputation, Herr Schultz proposes to her and she accepts.

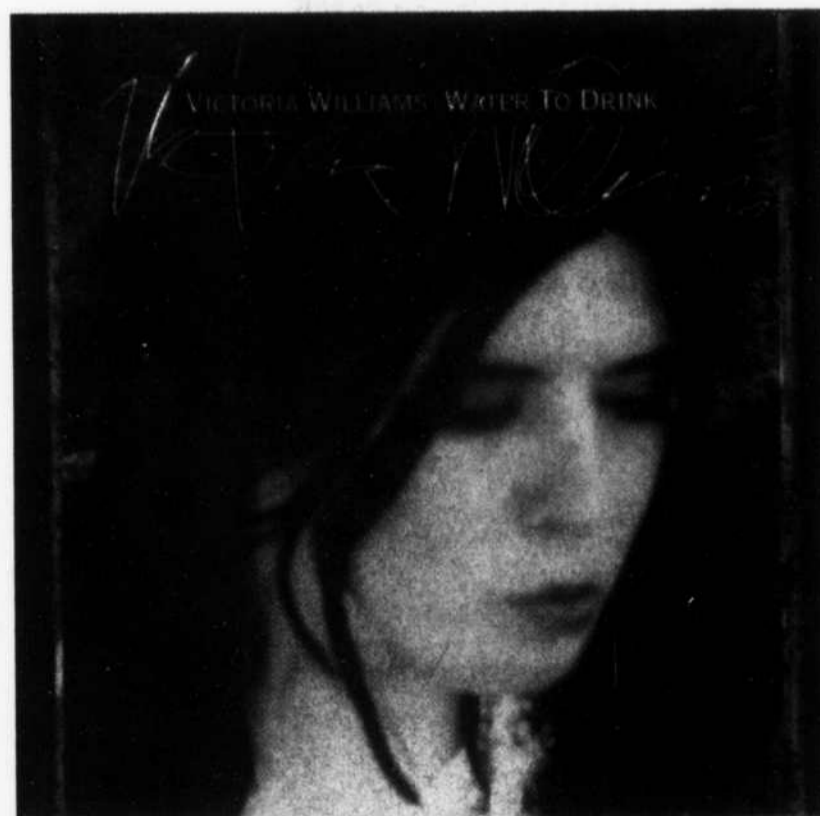
But Ludwig is a member of the burgeoning Nazi party, and at the engagement celebration he warns Fraulein Schneider she shouldn't marry Schultz because he is Jewish. Fraulein Schneider takes his advice, and Bradshaw becomes disgusted with Ludwig's bigotry.

Sally's bowties loses her job at the Kit Kat, and in desperation, she convinces Bradshaw to let her stay at his place. She is quite certain he finds her lifestyle deliciously shocking. The two become lovers, and Sally becomes pregnant. Sensing the coming social upheaval, Bradshaw decides the couple should leave the depravity of Berlin, and find direction by settling down as a family in the United States. Sally isn't convinced.

Fortuitously, she gets

See *Cabaret*, 6

New voice creates old sound



By Kristy Adams
Staff Writer

I'm not a RIM major, and I didn't move to the Music City area to develop an instrumental career, but I still know a thing or two about how to recognize enjoyable music. Victoria Williams, a 40-year-old singer who mixes jazz, folk, and gospel in her latest album *Water to Drink*, has created a style of music I consider worth a listen.

Most of you may have heard little, if anything, about Williams. Her musical style's been compared to artists such as Macy Gray, Minnie Pearl and Eudora Welty. Listening to her takes me back to the time of flappers and old jazz clubs. It's soothing to the ears and easy to listen to while studying.

If you're like me and don't spend much of your time looking for that perfect utopian sound (some of you are probably amazed those people exist) then this album would be good for you. Not because it's incredibly simple, but because even a person, musically uneducated, can enjoy it.

Williams creates a unique style that is not often heard from today's musicians. Williams is new and different from the poppy stuff heard incessantly on the radio. If listening to Top 40 has worn you thin with pop culture, *Water to Drink* is definitely an album for you.

Water to Drink was released in summer 2000. It is Victoria Williams' fifth major labeled album. She wrote and recorded all the songs at her home studio in Joshua Tree, Calif. Many of the songs on this album were inspired by and focused on the desert landscape of her California surroundings.

But there's more to Williams than simply her music. She has struggled through pain, suffering and heartache. In 1992, Williams was diagnosed with Multiple Sclerosis. Unfortunately, this tragedy began her national attention. Due to her lack of funds for treatment, she held a concert in 1993 with Pearl Jam, Lou Reed, Lucinda Williams and Soul Asylum. All the proceeds went to Williams'

See *Williams*, 6

LINE-UP

THURSDAY, FEB. 1

THE LAUGHING STORM DOGS
10 p.m., The Boro Bar & Grill

THE CAUSEY WAY
w/Slack, 9 p.m., The End \$5.

ELF POWER
The Red Rose Cafe

THE MONKEY MAKERS
8 p.m., Bunganut Pig, Murfreesboro

FL. OZ.
w/Spike & Mallets, 9 p.m., 12th & Porter Playroom

GILLESPIE ROAD
w/Barely Heroes, 9 p.m., Exit/In \$5.

FRIDAY, FEB. 2

34 SATELLITE
w/Stack Magic, 9 p.m., The End \$5.

BR5-49
8 p.m., 328 Performance Hall, Tickets avail. through Ticketmaster, \$12 adv., \$15 door.

THE WARREN BROS.
9 p.m., Bunganut Pig, Murfreesboro \$10.

THE SHIPPING NEWS
w/Lucky Guns, 10 p.m., The Boro Bar & Grill

THE LOFT
w/Uncle Buzzy, 10 p.m., Windows on the Cumberland,

SATURDAY, FEB. 3

WILL HOGE CD RELEASE PARTY
w/Jennifer Nettles, 9 p.m., Exit/In \$6.

A.K.A. RUDIE
10 p.m., Windows on the Cumberland

MINK
w/the Boo Dogs, Bongo Johnny's

STYX/REO SPEDEWAGON
7 p.m., Municipal Auditorium Tickets avail. through Ticketmaster, \$35.

BURN 30
w/Abraid, 10 p.m., The Boro Bar & Grill

KIM'S FABLE
w/Gravel, 10 p.m., 12th & Porter Playroom

continued on page 6

INSIDE:
line-up continued
p6 { Roni Size