

McConaughey, Elfman make *EDtv* unique

By Jackie Suska
U-Wire

Another *Truman Show*? Think again. Though the movies share the same general concept (a 24-hour broadcast of a man's life) they are two distinct films.

Ron Howard's *EDtv* shows the more realistic version of a man's life, from the itching of his crotch as he rolls out of bed in the morning to the camaraderie of buddies at the bar at night.

The concept of *EDtv* is devised by Cynthia (Ellen DeGeneres) in order to save the cable station, TrueTV, that she works for. The executives go out to find their guinea pig, which ends up, of course, to be poor Ed (Matthew McConaughey).

This 30-something video-store clerk first has doubts about being subjected to 24-hour surveillance. His

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mother (Sally Kirkland) and stepfather (Martin Landau) agree, but his stupid, antagonizing brother (Woody Harrelson) convinces Ed that this is his big chance for fame.

From then on, "EDtv" is the source of every problem, from chasing Ed's true love Sharri (Jenna Elfman) away to revealing skeletons in Ed's family closet. Dennis Hopper even pops up in the completely unnecessary role as Ed's runaway father. Elizabeth Hurley appears as Jill (a model and actress — go figure) to seduce Ed for some air time.

The movie definitely has its share of funny moments. McConaughey is adorable and causes many uproars in the theater as he gives the audience a personal tour of Ed's life. The love story between Ed and Sharri, however, is what really holds the picture together.

Elfman is sensational as Sharri. She takes hold of this role and allows the audience to sympathize with her predicament. Her life is turned upside down by the media's obsession to know everything about a celebrity — what Ed eventually becomes.

At one point during the film, a friend of Ed's makes an interesting point: "People used to become celebrities for being special; now people are special for being celebrities." It would have been interesting to see this theme explored more deeply, but overall the movie achieves its purpose successfully as a comedy with an optimistic, lovey ending.

Jackie Suska writes for The Daily Cardinal, the student newspaper of the University of Wisconsin.



Courtesy of www.ed-tv.com
Matthew McConaughey and Jenna Elfman's romance in *EdTV* makes the film more cohesive.

Eastwood

Continued from Page B5

have been a dreary, heavy death row film a la *Dead Man Walking*, a race debate film, or even an action thriller.

Instead, Eastwood decides to direct the story with a quiet sense of redemption and even touches of humor along the way. Not since the highly underrated *A Perfect World* has Eastwood told such a touching story of redemption.

This film is not touching on the hapless cheese level of recent releases such as *Message in a Bottle*. It is far more complex because the protagonist in this film is far from perfect. His quest to free Beachum is actually a journey to redeem himself, and the final scene leaves it unclear whether Everett has actually achieved his redemption.

Eastwood's portrayal of Everett is a strong character study of a man who is trapped by himself but who really enjoys the trap and doesn't particularly want out of it. He, instead, wants people to accept him and understand him, as faulted as he may be.

The film is accentuated by strong supporting characters. James Woods as Everett's boss, Alan Mann, is hilarious as the ultimate cutthroat newspaper editor.

Denis Leary is surprisingly strong as Everett's editor, Bob Findley, who must deal with Everett as an employee and his wife's adulterous lover.

The scenes between Leary and Eastwood are very strong and show a side of Leary as an actor that has never really surfaced in his prior efforts. Diane Venora appears briefly as Everett's disgruntled wife

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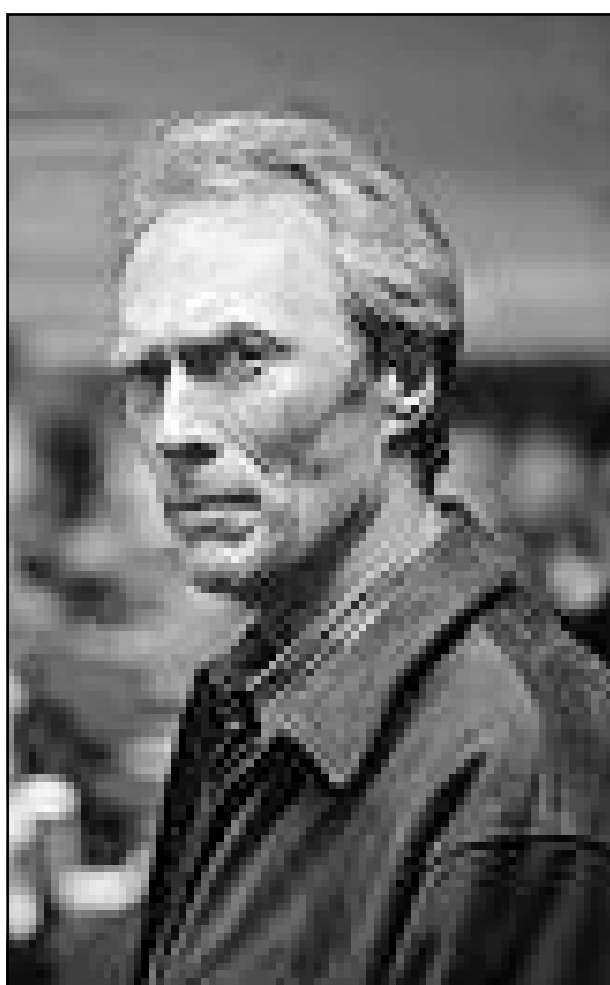
and delivers the best line of the film when she takes off her wedding ring, placing it on the coffee table, and says "If this were a bullet, you'd be dead." Venora does not make many mainstream film appearances, but when she does, she quietly steals every scene, even from the greats such as Eastwood and Al Pacino in *Heat*.

The major problem that keeps *True Crime* from being a great film is the script. Written by Larry Gross, Paul Brickman and Stephen Schiff, parts of the dialogue and story are disjointed and weaken the overall effect. The silly office banter between Everett and his coworkers could have been left out.

True Crime is a strong film in that it refuses to treat its subject matter as an "issue." The race element is not played up to the extent a weaker film may have used it. Nor is the capital punishment debate made into a driving force in the film.

The story remains on a human level, dealing with individuals and their emotions. Eastwood never gives up on his story in this film, just as any good director with strong material would never give up on it in favor of making some broader statement.

Subtlety is a lost art in modern cinema, but by keeping his story small and quiet, Eastwood shows that the true crime he is trying to depict is the crime that people commit every day by turning other people's stories into cultural and sociological issues rather than seeing the true poignancy of individual stories.



Courtesy of www.truecrimethemovie.com
Clint Eastwood plays the role of a hapless reporter in *True Crime*, a film that he also directed.

Sebadoh

Continued from Page B5

At the end of his set, Smith accepted a rose from a young girl and walked off the stage with his backup band. He hardly said anything the whole night except to thank the other bands and a few quiet thank yous to the audience. After receiving an ovation from the crowd, Smith re-emerged by himself to play three more songs. Again he departed from the stage, only to be wooed back by the crowd. This time he emerged with his band to play one more song.

Sebadoh then took the stage about half an hour later. Lead singer Lou Barlow talked with the audience while tuning his guitar and seemed to be having a good time. Jason Lowenstein, the bassist, joked around when he took the stage, saying how it was unfair of anyone to expect Sebadoh to play after the show that Smith had put on.

Sebadoh then proceeded to do what they do best — rock out and perform slow ballads and generally be the epitome of indie rock.

Mixing old songs with new tracks off their current album, *The Sebadoh*, they appealed to the audience that hadn't left after Smith's set.

Personally, I was more than happy to hear Sebadoh, and especially happy that they played so many songs off such great albums as *Bakesale* and *Harmacy*.

Overall, the show was absolutely incredible. We didn't leave the Ritz until about 12:15 a.m., but the late night (including the hour and 45 minute drive back) was well worth it. Sebadoh is one of the finest live bands around, and Elliot Smith proved he deserves to be in that category, too.

CALENDAR

To have your event listed, send e-mail to arts@ogb.wfu.edu, fax to (336) 758-4561 or write to P.O. Box 7569.

ON CAMPUS

Lecture

Pattiann Rogers. The acclaimed poet will give a reading of her work, which is considered environmental literature, examining the relationships between human culture and the natural world.
When: 8 p.m. March 25
Where: Scales 102
Info: Free

Music Against the War: Music and Musicians from Central Europe During World War II. Jan Vicar, a Fulbright Scholar from Prague will present this lecture on mid-20th century music.
When: 11 a.m. March 30
Where: Scales M103
Info: Free. Ext. 5026

Social Hour. Eric Watts, an assistant professor of communication, leads a discussion about sexism in Hip Hop music.
When: 7 p.m. March 25
Where: Benson 410
Info: Free

Kim Gandy. The vice president of the National Organization for Women will form a dialogue with students about issues women face today.
When: 7 p.m. March 30
Where: Benson 401
Info: Free

Bell hooks. A leading black feminist writer will speak about love, race and domination in our society.
When: 5 p.m. April 6
Where: Pugh Auditorium
Info: Free

Movies

Your Friends and Neighbors. Unhappy couples fall apart and hop into other beds with other people.
When: 7 and 10 p.m. March 26-27
Where: Pugh Auditorium
Info: \$2

Monty Python and the Meaning of Life. The Monty Python group examines the meanings and purpose of life in a series of sketches from conception to death and beyond.
When: 9 p.m. Today

Where: Pugh Auditorium
Info: Free

Stealing Home. A man reminisces about his first love after she dies and leaves her ashes to him.
When: 9 p.m. March 30 – April 1
Where: Pugh Auditorium
Info: Free

The Awful Truth. Cary Grant stars in one of the funniest movies of all time.
When: 6:30 p.m. March 31
Where: Pugh Auditorium
Info: Free

Music

Katherine Boyes. Boyes, a visiting assistant professor of music, will present sonnets set to music by Franz Liszt. She will also perform a sonata by Beethoven and music by Oliver Messiaen.
When: 8 p.m. March 30
Where: Brendle Recital Hall
Info: Free

Coronation Music. Three university choirs will perform Mozart's Mass in C Major, also known as the "The Coronation Mass."
When: 3 p.m. March 28
Where: Brendle Recital Hall
Info: Free

Japanese koto and Shakuhachi. Janet and Clarence Ledbetter will perform the traditional Japanese music.
When: 7:30 p.m. March 26
Where: Carswell 111
Info: Free

Jive 'n' Java. Karaoke Night. Come out and test your singing skills in front of your peers.
When: 9 p.m. March 30
Where: Shorty's
Info: Free

Theater

Studio Series. *The Bear* by Anton Chekov and *Mourning Pictures* by Honor Moore, two plays directed by students.
When: 7:30 p.m. March 29 and 4:30 p.m. March 30
Where: Ring Theater
Info: \$2

ELSEWHERE

Concerts

Cat's Cradle. March 25: Jump Little Children and the Nields. March 26: Mighty Blue Kings. \$8. March 27: Sex Police, Hobex and Faustina. March 28: The Sunday Showcase featuring eight bands. March 29: Robert Earl Keen. March 30: Galactic with New Orleans Klezmer All-Stars.
Where: 300 E. Main St., Carrboro
Info: (919) 967-9053

Ziggy's. March 26: Kid Rock. \$7. March 27: 2 Skinnee J's. \$10. April 2: JGB. \$12. April 3: Robert Earl Keen. \$15.
Where: 433 Baity St.
Info: 748-1064

Lecture

Conjuring Allure. Laura Boyes, a North Carolina Museum of Art film expert, will present a video and discuss the glamorous film actresses of the 1920s and '30s.
When: 7 p.m. March 25
Where: Barnes and Noble, 1925 Hampton Inn Court
Info: Free

Henry Wienczek. A discussion and lecture of his best-selling book, *The Hairstons: An American Family in Black and White*.
When: 7 p.m. March 31
Where: Barnes and Noble, 1925 Hampton Inn Court
Info: Free

Music

Chi Rho. A performance at a local Christian bookstore to present their new CD, *No Greater Love*.
When: 8 p.m. March 26
Where: The Master's Loft, 50 Miller St.

Spring Fever. The Winston-Salem Piedmont-Triad Symphony presents guest violist Amadi Hummings in its spring concert.
When: 3 p.m. March 28, 8 p.m. March 30
Where: Stevens Center for the Performing Arts, 405 W. Fourth St.
Info: 723-7919

LEX

by Phil Flickinger (lexcartoon@yahoo.com)



Schumann's Ward

By Ken Perkins and Matt Nimchek

