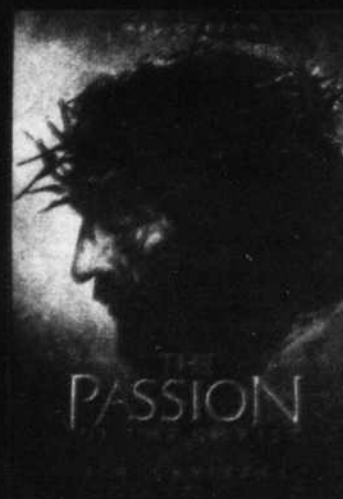


March 4, 2004

Jesus: The Movie on a screen near you

Page 2



In the attic with 'Anne Frank'

Page 4



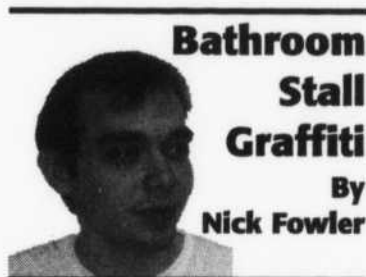
A Bruckheimer-ized Jesus blows stuff up real good

Jesus invented the dining table as we know it today, according to Mel Gibson's *The Passion of the Christ*. I'm not making that up.

Jesus' mother Mary didn't think this larger than usual table would be very popular though.

"How will people sit at such a large table," she asked. Jesus, being the visionary carpenter he was, assured her that it would catch on, and he would be building large chairs to accompany the large table.

I don't think the other folks in the theater thought it was as funny as I did. They looked at me when I



Bathroom Stall Graffiti
By
Nick Fowler

laughed out loud. Mind you, I stifled my laughs as soon as Gibson returned the film to the topic at hand, Jesus' torture.

If I were going to add comic relief to this downer of a movie, I would make use of those 12 disciples. There could be the wise-cracking disciple, the smart disciple, the dumb disciple,

and the serious disciple. It would be kind of like the *Teenage Mutant Ninja Turtles*.

Speaking of making better use of those disciples, if I were Jesus I would have gotten some disciples who could fight those Roman soldiers.

If Jesus had 12 ninjas for disciples, there would be no crucifying, just gnarly ninja action. You can't stop 12 ninjas. They're all stealthy and janky.

So really, what I'm getting at is, this movie would be a lot more awesome if it were more like the *Teenage Mutant Ninja Turtles*.

I'm not asking that Gibson turn the disciples into the Ninja Turtles. But if they were a wee bit more ninja-like and just a tad turtle-esque, it would be pretty cool.

If Jesus were a turtle, you couldn't crucify him.

The Roman soldiers would be all ready to nail him to the cross, but Jesus would crawl up inside his shell.

The Romans would be confounded. How do you nail a turtle shell to a cross?

While they ponder the mystery of crucifying a turtle, which is surely right up there with the sound of one

hand clapping, the ninja disciples would have enough time to plot a super stealthy rescue attempt.

But I digress.

The movie as it is, is a rather gruesome depiction of the crucifixion.

I must say, you haven't seen a crucifixion until you've seen it in THX certified Dolby Digital 5.1 surround sound.

I suppose *The Passion* is a good movie, if you like movies without ninjas. But being the elitist that I am, I must say, the book is better.

★

'Everything' sounds like everything else

Not Before Noon's latest effort lacks distinguishable sound
By Joe Freisinger

Well, they've done it again.

In late 2003, Not Before Noon finished recording *Everything Was Beautiful And Nothing Hurt* with producer Bruce Kasprzyk and engineer Nathan McFarland.

Everything Was Beautiful And Nothing Hurt is largely an acoustic album with some light distortion thrown in for good measure.

However, Not Before Noon's effort does little to call attention to the band's sound.

Everything is kosher here, but there's not a lot to differentiate this album from other soft rock recordings.

Not Before Noon brings in Anna Fitzgerald to add cello to "Uncomfortably Near" and "Most Awkward Places." I like this idea and some kudos need to go to the band for attempting such a feat.

However as far as interest factor goes, the cello is too much of a regular visitor in the indie rock realm.

Not Before Noon
'Everything Was Beautiful And Nothing Hurt'

Tidwell Records

★★★ 1/2
(out of four stars)

Of all the tracks, "Where Do I Get Off" sticks out with its use of rhythmic vocals.

"Where Do I Get Off" is not exactly rapping. The song sounds more natural when compared to rap music's boisterous staccato beats.

Not Before Noon starts off their final track, "Most Awkward Places" with a delayed snare hit of a drum groove.

In the middle of the tune, Not Before Noon runs the gauntlet with varying meters.

They rock out one minute, then jaunt into folksy territory for their conclusion. "Most Awkward Places"



Not Before Noon recorded their album with producer Bruce Kasprzyk and engineer Nathan McFarland.

closes with a thickened chorus of backing vocals.

Everything Was Beautiful And Nothing Hurt is a fine album, but for future endeavors, Not Before Noon should venture further in defining their sound and make said sound distinguishable from other local bands.

Maybe Not Before Noon could throw in a sackbut or a kithara, or maybe not.

I award Not Before Noon's *Everything Was Beautiful And Nothing Hurt* a solid ★★★1/2. ★

[flash]

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Music generations collide on 'The Grey Album'

DJ creates innovative album, ticks off record industry

By Andrew Young

What do you get when you cross Beyoncé with Nirvana, Christina Aguilera with the Strokes, or Missy Elliot with Joy Division?

The mash-up, a form of remix that combines vocals and beats from such unlikely combinations of artists, has taken the underground dance and hip-hop scene by storm.

Unabashedly illegal, these "bastard pop" tracks have circulated on underground mix compact discs and on the Internet. Until now, mash-ups have only appeared in singles form, and have stayed far enough underground so as not to attract the eye of major labels and copyright holders.

Los Angeles-based DJ Danger Mouse hit upon the clever idea of mashing together the vocals from Jay-Z's *Black Album* with

beats sampled from the Beatles' *White Album*. The result, the aptly-titled *Grey Album*, has received raves from mainstream publications such as *Rolling Stone*, who declared it "an ingenious hip-hop record that sounds oddly ahead of its time," and the *Boston Globe*, who called it the "most creatively captivating" album of this year.

The impetus for the *Grey Album* was the release of a music-less version of the *Black Album*, which Jay-Z intended for remix by underground DJ's and producers.

"I had seen that there were these a cappella Jay-Z records," DJ Danger Mouse told *Rolling Stone* magazine.

"I was listening to the Beatles later that day, and it just hit me like a wave. I was like, 'Wait a minute - I can do this.'"

The *Grey Album* was

released in a limited edition run of 3000 copies, and distributed to small independent record stores.

Soon after its release, EMI Records, who controls the sound recording rights to the Beatles catalog, sent cease-and-desist orders to DJ Danger Mouse and the handful of independent retailers who were selling the album.

The remaining copies have since been removed from the market, and DJ Danger Mouse is complying with the order to avoid a costly copyright court battle.

But EMI's actions against the acclaimed *Grey Album* raise questions about the role of copyright in the digital age.

The Recording Industry Association of America's actions against file sharers has made it obvious that traditional copyright laws are inadequate against new methods of digital distribution and manipulation. In response, the copyright holders have fought poten-

tial troublemakers with harsh and often draconian legal methods.

While there is a compulsory rate for cover versions of copyrighted songs, there is no such mechanism for the sampling of sound recordings.

Copyright holders such as EMI are free to set the fee they charge for the use of their sound recording copyrights, and will often turn down requests outright.

This double standard gives mash-up artists no choice but to break copyright laws in order to create, says Holmes Wilson, co-founder of Downhill Battle, a music industry activist group.

"If Danger Mouse had requested permission and offered to pay royalties, EMI still would have said no and the public would never have been able to enjoy this critically acclaimed work. Artists are being forced to break the law to innovate," Wilson said in a recent interview.

Downhill Battle organized a mass civil disobedience event on the Internet to protest EMI's actions against the *Grey Album*. On February 24, "Grey Tuesday," hundreds of Web sites turned grey or posted the album for download.

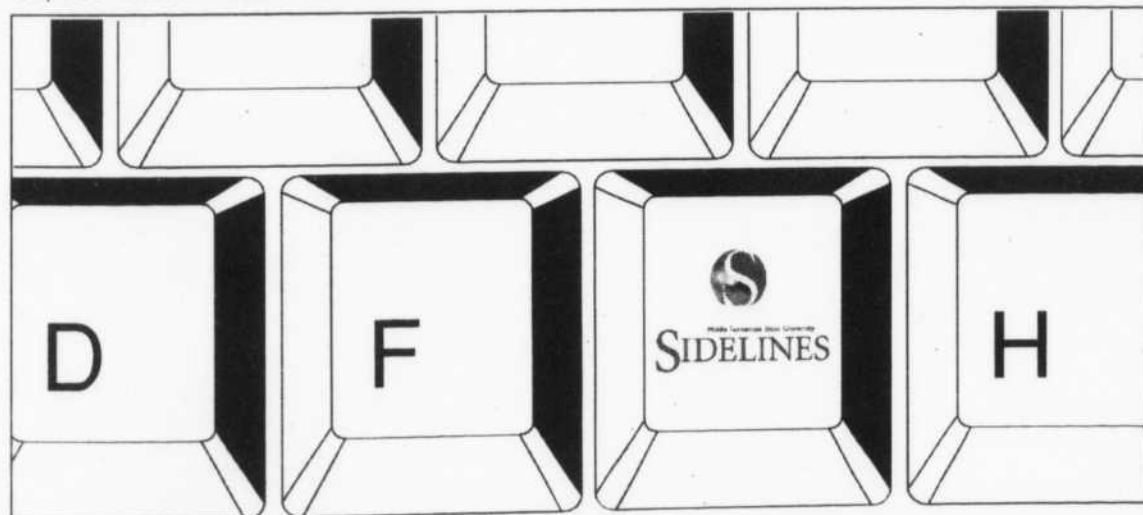
The day prior to the event, lawyers for Capitol/EMI sent cease-and-desist emails to the sites that were planning to participate in the protest.

Despite the legal threats, over 170 Web sites hosted the album for at least 24 hours.

Downhill Battle estimates that over a million files were downloaded during the day of the protest.

Tracks from the *Grey Album* are still being actively circulated on file-sharing services such as Kazaa and Soulseek.

The Web site Illegal-art.org, which pioneers "unauthorized" use of copyrighted works, also has the *Grey Album* available for download. ★



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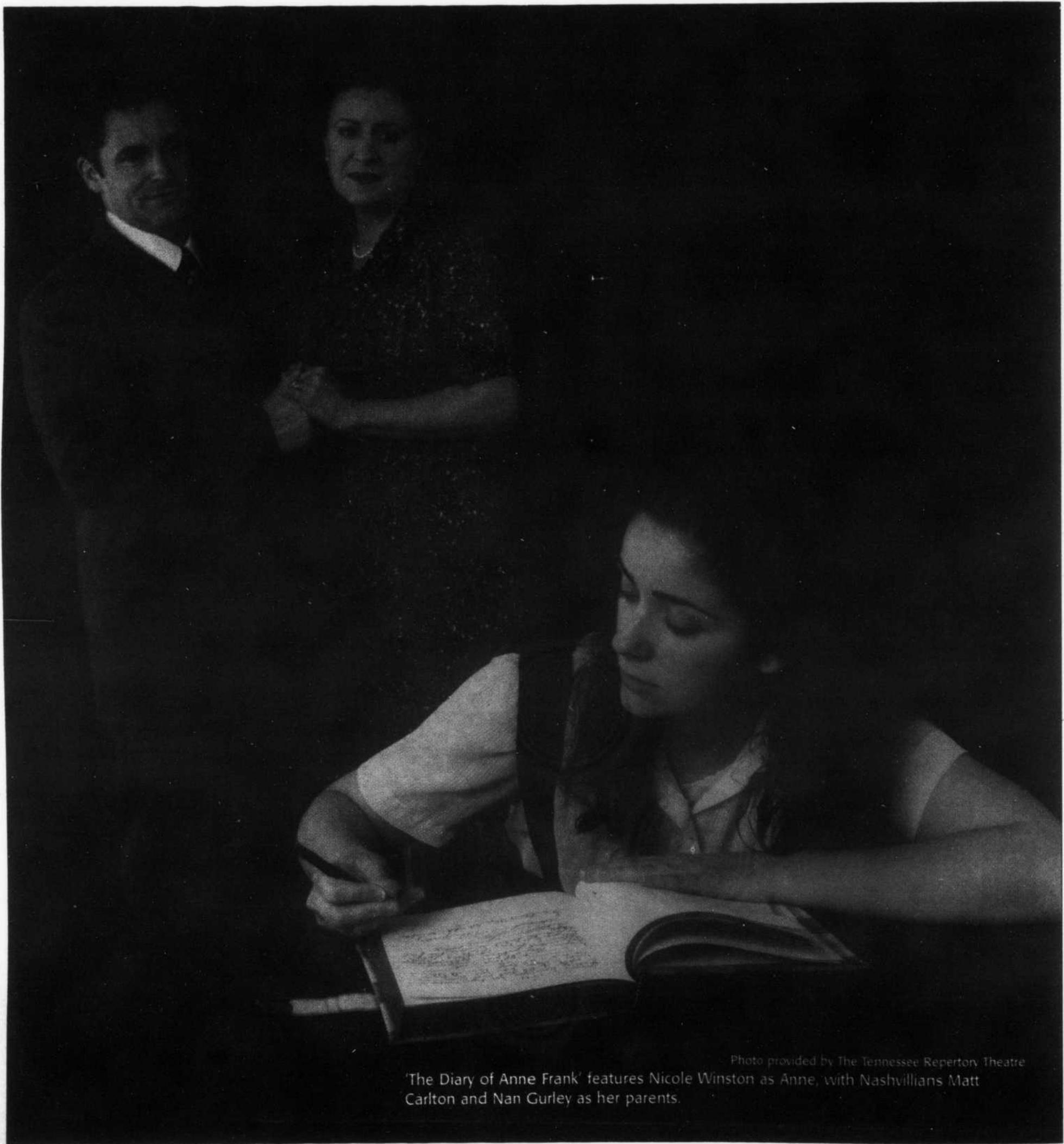


Photo provided by The Tennessee Repertory Theatre
'The Diary of Anne Frank' features Nicole Winston as Anne, with Nashvillians Matt Carlton and Nan Gurley as her parents.

In the attic with Anne Frank

An interview with David Grapes

By Alan Coulter

In the midst of the controversy over Mel Gibson's *The Passion of the Christ*, another production comes to Nashville with a much different message of hope. This time, a young, Jewish girl takes the leading role.

The Tennessee Repertory Theatre's *The Diary of Anne Frank* presents the famous story of a thirteen-year-old who hides with her family for more than two years.

This new production promises to use more historical accuracy than those done before by using actual radio broadcasts and voice-overs. Also, the traditions of the Jewish family are portrayed as they probably occurred in the annex.

Recently, I spoke with The Rep's beloved David Grapes and he gave me some insight on what this particular production is about, the mind of the cast inside the play and what audiences might expect.

Alan Coulter: Mr. Grapes, could you please explain your affiliation with The Rep and *The Diary of Anne Frank*?

David Grapes: Well, I'm the artistic director, which means I hired the director of the play, I hired the actors of the play and now, I just try to get people to come see the show.

AC: How exactly is this production of *The Diary of Anne Frank* different from the movie or other productions we have seen?

DG: This adaptation of the script is relatively new. As you might know, five to 10 years ago, another script was written for Natalie Portman on Broadway. Otto Frank had kept portions of Anne's diary from publication because he thought they were con-

"It's more than about the oppression; it's about how the human spirit can survive in cruel situations."

— David Grapes
Artistic Director

AC: Being in the South, we still see remnants of racism. Do you still receive any flack from any anti-Semitic groups near Nashville when doing a play about a Jewish family?

DG: That's an interesting question. No, we haven't. The play is more universal than that. The story survived because it's more than a Jewish girl being oppressed. The core is about that, yes, but it's also a story about a girl who finds her identity. She wanted to write. She wanted to be a writer after the war was over. She actually had many diaries and even went back to edit them after she had written in them. It's more than about the oppression; it's about how the human spirit can survive in cruel situations.

AC: When actors play certain roles, they can become emotionally attached. How have these roles affected your cast members?

DG: We have a couple of Jewish actors in the show, and it's increased their faith. It has particularly affected them more than the other actors. Actors tend to bond, and (these actors) are always together. They never leave the stage.

AC: How does the stage affect the production? Was it difficult to develop a set that fit the scene of the small annex?

DG: The Polk Theatre is a big theatre. The set is an amazing piece of work.

See Anne, 11

troversial. They mainly consisted of comments about Anne's mother and her adolescent sexual development in the annex. The new script adds those scenes.

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'The Da Vinci Code' mystifies readers

Author Dan Brown riffs on Christian conspiracy theories

By Audrey E. Scruton

Ever looked at the Mona Lisa and wondered why she's smiling?

So have thousands of other people for centuries. But only those who know the special code of Mona Lisa's creator can look at the portrait and understand the mysteries that lie within.

Dan Brown's latest novel, *The Da Vinci Code*, is about the famous Renaissance artist Leonardo Da Vinci and the subliminal references to the occult contained in his equally famous paintings.

But the novel that skyrocketed to number one on *The New York Times* Bestseller List last year, propelled by a ban from the Catholic Church, is also about much more than hidden meanings and mysteri-

ous codes.

It's also about ancient secret societies, modern forensics, science, engineering and the history of religion. Most of all, *The Da Vinci Code* is about the history of encryption and the many methods developed over time to keep private information from being discovered by prying eyes.

The publicity surrounding *The Da Vinci Code* revolves around "the greatest conspiracy of the past 2,000 years."

But anyone who is interested in conspiracy theories won't find anything new in this thriller.

The basic thesis of the novel is that Da Vinci was a member of a secret society charged with protecting the true history of Christianity, a theme that has been explored in other books such as Michael

Baignet's *Holy Blood*.

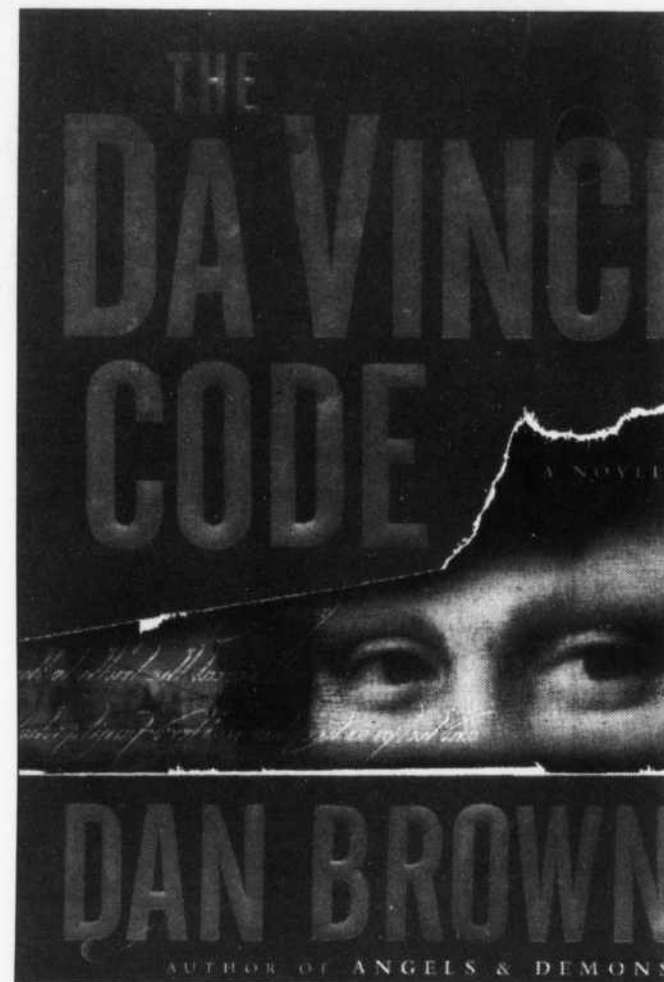
Where *The Da Vinci Code* shines is in its exploration of cryptology, particularly the encoding methods developed by Leonardo Da Vinci, whose art and manuscripts are packed with mystifying symbolism and quirky codes.

Brown, who specializes in writing readable books on privacy, cites Da Vinci as an unheralded privacy advocate and encryption pioneer.

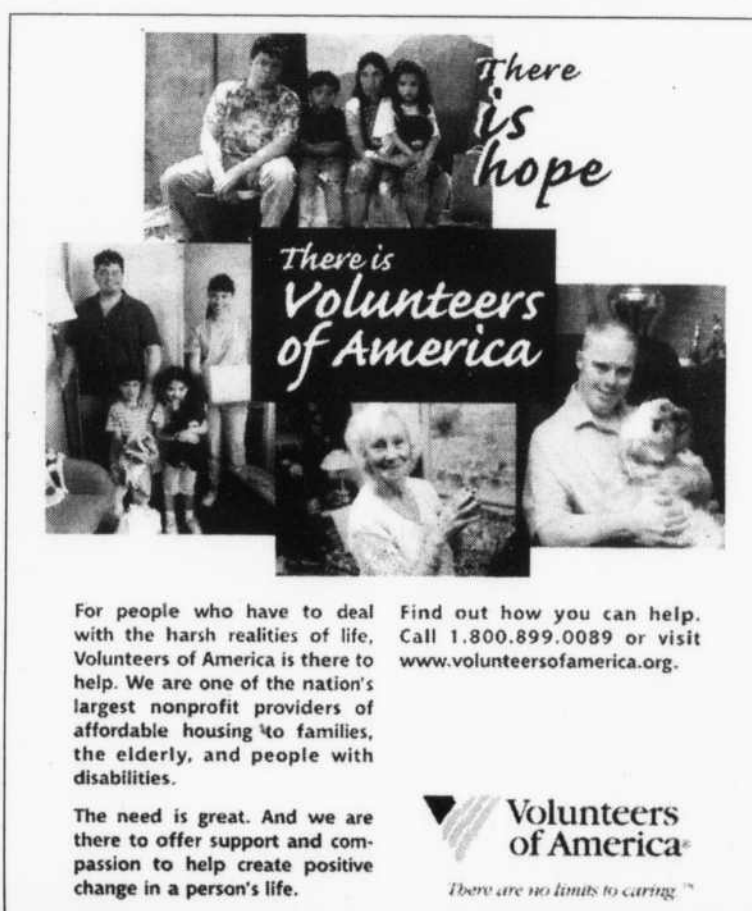
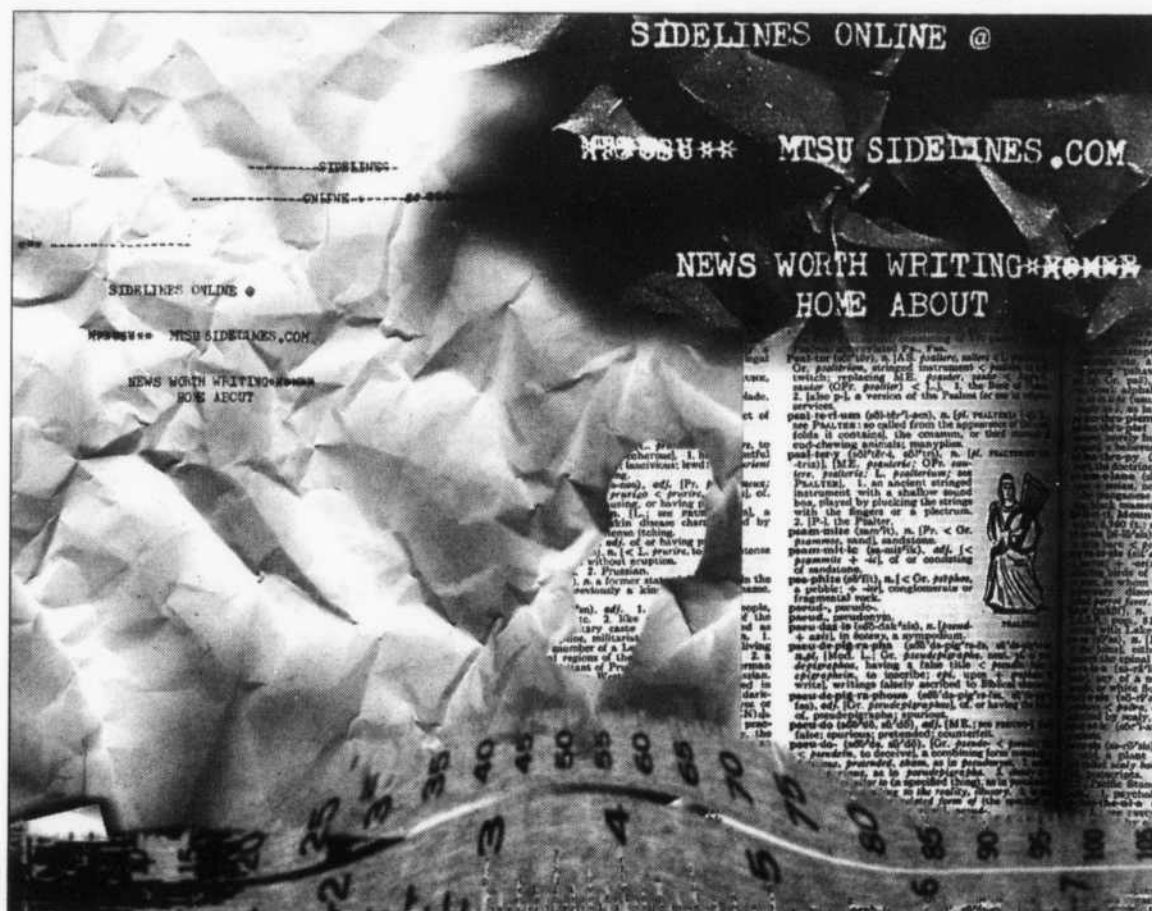
Brown's descriptions of Da Vinci's cryptology devices are fascinating. His plot is kept suspenseful and engaging.

However, Brown does resort to clichés. He ties together three parallel plot-lines and leaves each chapter suspended in a soap-opera style cliffhanger.

From the explosive start to the astonishing finish, *The Da Vinci Code* is one satisfying, enjoyable thriller, as well as a brief history lesson in cryptology. ★



'The Da Vinci Code' is tops on the Bestseller List.

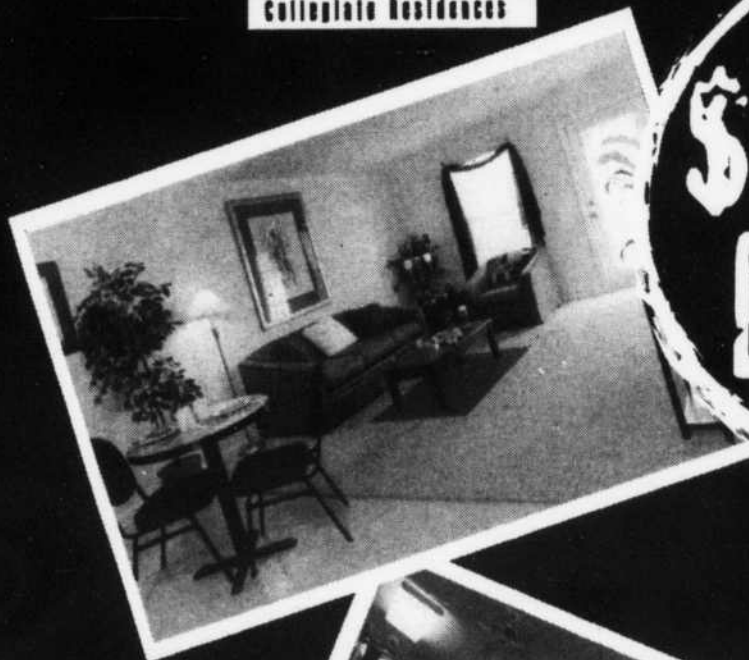


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[Club Listings]

Thursday, March 4

Blue Sky Court: Proto, Verbena Court Strut Band, 8 p.m., \$5.

Boro Bar & Grill: Return to Self, Common Ground, 9:30 p.m., \$5-7.

Bunganut Pig (Murfreesboro): Velvet Kriek, 8 p.m.

The End: International Pop Overthrow Festival featuring Kyle Vincent, Digby, The 8th Grade, The Rumors, Doug Powell, Second Saturday, Pheromone, 7 p.m., \$8.

Exit/In: The Dirtbombs, 9 p.m., \$10.

The Five Spot: Macabre, The End, Premonitions of War, Flesh Machine, 8 p.m., \$10.

Guido's: Blind Nil, 8 p.m.

Inferno Bar: Dirty Rascals, Geronimo and exit 81, 10 p.m., \$5

The Mercy Lounge: Nadir, 9 p.m., \$5.

The Muse: Bad Business, Magnetic Flux, Four, Anti Griffith, Fighting Jack, 7 p.m., \$5.

Springwater: Accelera Deck, Satellite Grooves, The Doomers, 10 p.m., \$5.

★The Sutler: Ultimate Driving Experience, 9 p.m., \$5.

3rd & Lindsley: Rachel Warwick, 7 p.m., \$10.

12th & Porter: Stack Magic, Stateside, 9 p.m.

Windows on the Cumberland: Moon Taxi, Mountains of Venus, 10 p.m., \$5.

Friday, March 5

Belcourt Theatre: Eakin Onstage with Will Kimbrough, Nashville Mandolin Ensemble, Marshall Chapman, 8 p.m., \$20-25.

Bluesboro: WRLT Lightning 100 presents Live at the Bluesboro with the Jefferson Street Bluesmen, 6:30 p.m., \$5.

★Blue Sky Court: WRVU Benefit with Glossary, Lylas, The Hot Pipes, Disappointed by Candy, Avenues, 7 p.m., \$5.

Boro Bar & Grill: Dr. Gonzo, None Minus One, 9:30 p.m., \$5-7.

The End: International Pop Overthrow Festival, 7 p.m., \$8.

The Five Spot: Dave Llewellyn's In the Round with Janet McLaughlin and Chris Crawford, 7 p.m.

Gentleman Jim's: The Massacre of Ellis, Chimpan-A, The Bang Up,

9:30 p.m., \$3.

The Mercy Lounge: Hilljack, Matt King, 10 p.m., \$7.

The Muse: Fateful Departed, Switchblade Cadillac, Black Powder Massacre, Hobbs End, 7 p.m., \$5.

Springwater: Black Kites, Cortney Tidwell, 10:30 p.m., \$4.

The Sutler: PTP, Portable Puddin' Pops, The Corndawg, The Mattoid, 9 p.m., \$5.

3rd & Lindsley: Lari White, The Loft, The Stewart Mayfield Project, 7 p.m., \$5.

Windows on the Cumberland: Janie Grey, Old Union, 10 p.m., \$5.

Saturday, March 6

Belcourt Theatre: Eric Johnson, Tony Furtado, 8 p.m., \$31.50.

Blue Sky Court: Dead Sun CD Release Party, Medicine Man, Flatliners, 9 p.m., \$1.

★Boro Bar & Grill: [flash] showcase featuring Simon Brawl, Rooftop Society, The Cycle, 9:30 p.m., \$5-7.

The End: International Pop Overthrow Festival featuring Magnaphonic, Matt

Becker, Jeremy, Popular Genius, Verde, Stereo 360, The Dollyrots, 9 p.m., \$8.

The Exit/In: Starflyer 59, 9 p.m.

The Five Spot: Tim Carroll, Waylay, 9 p.m.

The Mercy Lounge: The Lone Official, The Alcohol Stunt Band, 9:30 p.m., \$7.

The Muse: Hell in the Cannon, Dark days, Different Like Them, Ethereal, 7 p.m., \$5.

Springwater: The Gazelles, Sticky Nickel, David Cloud's Gospel of Power, 10:30 p.m., \$5.

The Sutler: Dan Adams, Steve Bowers, Mary Alice Wood, Jim Wilson, 7 p.m., \$5.

3rd & Lindsley: The Southern Fly By Night Singers, 7 p.m., \$5.

Wall Street: Sleepers Taken Friday, 11 p.m., \$5.

Windows on the

Cumberland: A.K.A. Rudie, Milele Roots, 11 p.m., \$5.

Sunday, March 7

★Bluesboro: Roland Gresham, 8 p.m., \$3.

The Five Spot: Uncle Skip's Acoustic Jam, 7 p.m.

The Mercy Lounge: Chark's Dinosaur Super Sounds of the 70s, 8 p.m.

The Muse: New World Flight Order, One-21, 7 p.m.

The Sutler: Nate Burns, 8 p.m., \$5.

3rd & Lindsley: Allyson Taylor, The Average White Band, 7 p.m., \$10.

Windows on the Cumberland: The Pop Tart Monkeys, 10 p.m., \$5. ★

A ★ denotes the official [flash] pick of the night.

Beloved 'Diary' returns to Nashville

Continued from Anne, page 4

actual building was a bit larger than people imagine.

(The set is) true to where things are placed. For example, the orchestra pit has been opened up for when people come to see the Franks. This is really how it would have been.

AC: What do you wish to accomplish through *The Diary of Anne Frank*?

DG: It's a very positive story of hope. We

shouldn't let this happen, but it shows the human triumph over any obstacle. I want readers to know it's not a depressing evening of theatre, even though we know the story doesn't end well. It is true that people really are good at heart.

The Diary of Anne Frank runs March 10-21, 2004, at the James K. Polk Theatre at TPAC. Call 255-2787 for ticket information and show times. ★

WMTS Playlist

- 1 **Air** *Talkie Walkie*
- 2 **The Bens** *The Bens EP*
- 3 **Walkmen** *Bows & Arrows*
- 4 **Apollo Up** *Apollo Up*
- 5 **Elected** *Me First*
- 6 **Aireline** *Winter Song EP*
- 7 **Volcano, I'm Still Excited!**
Volcano, I'm Still Excited!
- 8 **Phantom Planet** *Phantom Planet*
- 9 **John Frusciante**
Shadows Collide With People
- 10 **Ima Robot** *Alive EP*

Compiled by Jozeph Ash, WMTS 88.3 music director.
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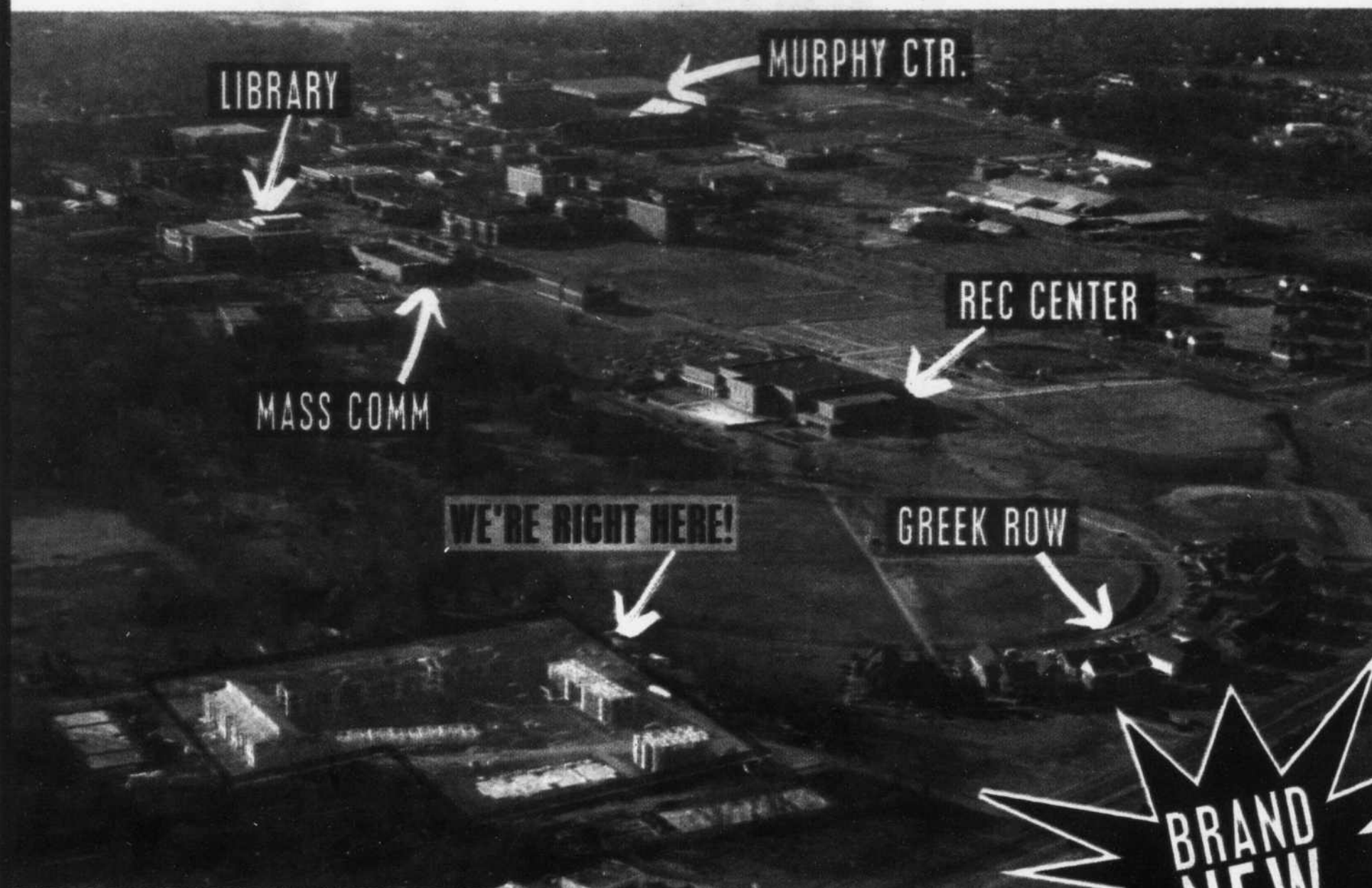
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