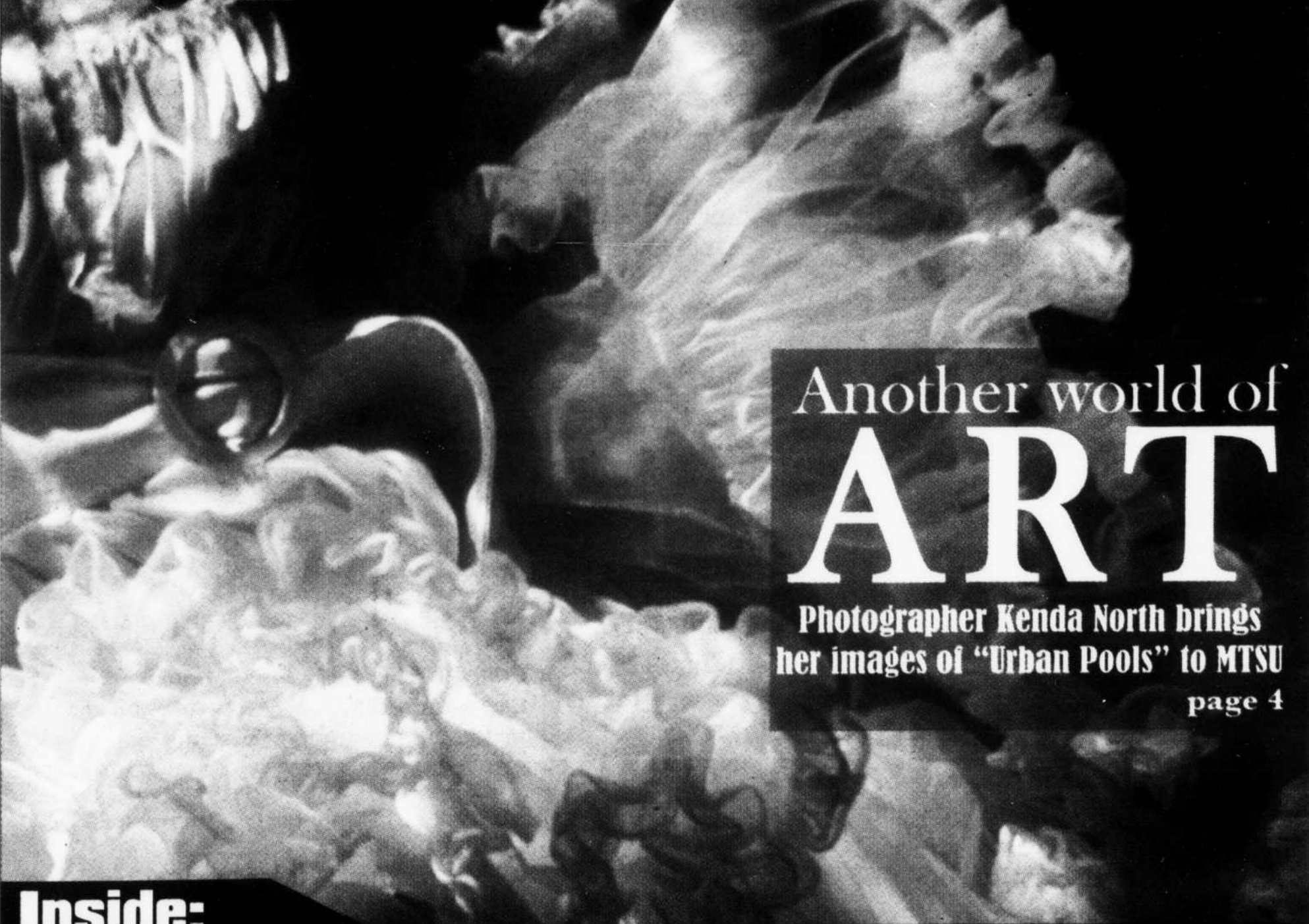


Vol. 2, Issue 14 April 5, 2007

EXPOSURE



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Exposure dives into an urban pool

From the Editor

by Dara Tucker



We're taking a brief moment to follow the progress of American Idol's resident Wunderkind, Sanjaya Malakar. He's beaten the odds to divide, conquer, and take no prisoners in the show's 6th season.

I'd like to argue that rather than despise the young man for his accomplishments, we should embrace him. Sanjaya is here to stay, and in a way, that's a good thing.

Can he sing? No. Is he an extraordinary performer? Well, no. Does he give America a genuine "water cooler" topic on which to incessantly dwell, you betcha.

In Exposure this week we're

taking a deep sea dive into the work of groundbreaking artist Kenda North. Her work "Urban Pools" is now on display at the Baldwin Photographic Gallery. Production designer Matt Adair attended her Monday night lecture at the Learning Resource Center and came away with a portrait of provocative artist at her creative prime.

Deandra Mack gives us a preview of Vandy's Rites of Spring festival whose headliners this year include Wolfmother, The Roots, Mat Kearney and Amos Lee among others. In his article, "Un fantasma en la Casa," staff writer

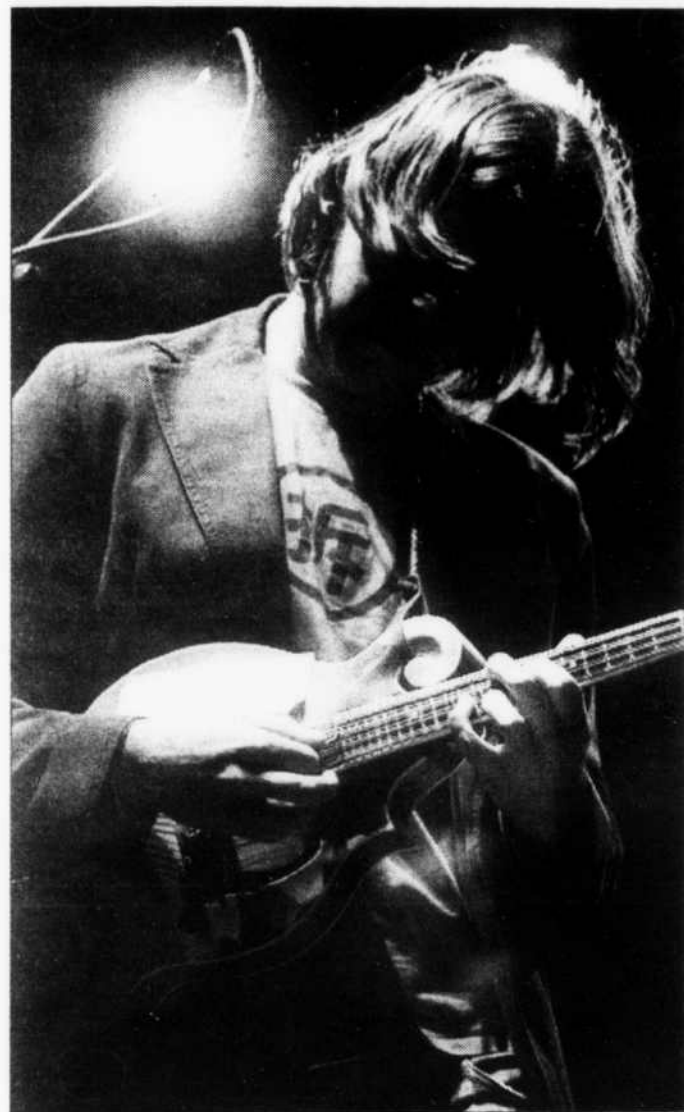
Daniel Potter takes us on another journey to the rock scene here in Murfreesboro.

Bands Ghostfinger and The Mattise rocked the house in a show that had fans mesmerized well into the twilight hours. For our last issue, coming up on the 19th of April, be on the lookout for a preview of Murfreesboro's Main Street Jazz Festival which will take place on The Square on the first weekend in May. We'll have a one-on-one interview with headliner Louis Hayes who will cap the festival Saturday evening with his Cannonball Legacy Band. Look for band profiles, a full festival schedule and an insider point of view. It's not to be missed.

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EXPOSURE
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'Rites of Spring' returns to Vandy



Deandra Mack

Staff Writer

Rites of Spring at Vanderbilt University is scheduled to kick off April 20. The two-day annual event will showcase 15 different groups and solo artists. Headliners include the Hard Rock Grammy winner Wolfmother, and The Roots, whose latest album, *Game Theory*, was nominated for a Grammy. Singer/songwriters Mat Kearney and Amos Lee among others will take the stage during the festival.

"There is something for everyone at Rites," said Vanderbilt Music Group Co-Chair Wesley Hodges, "and if you come by to see an act or two you've never heard of, chances are you'll leave with a new favorite artist."

Organizers say that the event, a mainstay on the Vandy campus for more than 30 years, is a welcome break for academics-weary students. "We have hip hop, country, funk, rock, bluegrass and more," said Katherine Wehr, a graduate assistant in Vanderbilt's Office of Student Activities. "The best thing about Rites is that it is the only large-scale, non-country, annual music festival held in Nashville during the most beautiful time of the year. Great weather, low prices and world class music provides a unique atmosphere."

The festival also offers "an opportunity to experience a festival [environment] on a small scale, yet with the caliber of bands that you would frequently see at larger festivals," said Emily Burrows, a Vanderbilt student serving as Music Group co-chair for the event. In addition, Vanderbilt will showcase some of its own student talent as opening acts both nights of the festival. "They'll be competing in a Battle of the Bands the Thursday night before Rites," Burrows said.

Wehr expects Rites of Spring to attract the largest crowds in the festival's history, with an estimated 10,000 concert-goers expected to be in attendance. "This year's festival promises to be better than ever, due to a higher quality of talent. Additionally, an increase in festival vendors will brighten the lawn and increase the festival feeling," Wehr said. Corporate sponsors FYE and Toyota Scion will grace Vanderbilt's Alumni Lawn for the first time in Rites of Spring history.

"Over the last few years it has morphed into the premier live music festival in Nashville and the buzz generated by the event continues to grow," Hodges said.

Tickets can be purchased at all Ticketmaster locations. Day pass tickets can be purchased, in advance, for \$25 and weekend passes can be purchased for \$40. On the day of the show, day pass ticket prices jump to \$30 and weekend passes will rise to \$50. Gates open at 3p.m. for both the Friday and Saturday shows.

For more information, visit www.ritesofspring.com. ♦

Top Left: Blue Merle performs at last year's Rites of Spring

Top Right: Bone Thugs 'n' Harmony helped make last year's Rites of Spring an event to remember

Rites of Spring sounds like a good time, doesn't it? *Exposure* wants to help you out (we're nice like that) by providing you with this clip-able band schedule. Stick it in your wallet and take it with you. Go ahead, do it. Cut it out. We won't mind.

Where: Vanderbilt University's Alumni Lawn, just off West End Ave. at 23 Ave. N.

When: April 20-21, 2007 - Gates open at 3:00 pm both days.

VANDERBILT UNIVERSITY
**rites of
spring**
MUSIC FESTIVAL



April 20

Battle of the Bands winner
JYPSI
The Dynamics feat. Charles Walker
Brett Dennen
The Whigs
Keller Williams
Drive-By Truckers
Wolfmother

4:00-4:35
4:55-5:25
5:55-6:25
6:45-7:25
7:45-8:25
8:45-9:45
10:15-11:15
11:45-1 AM

April 21

Battle of the Bands winner
The Old Silver Band
Sons of William
Naughty by Nature
BANG BANG BANG
Rocco DeLuca & The Burden
Amos Lee
Mat Kearney
The Roots

3:30-3:50
4:10-4:40
5:00-5:30
5:50-6:50
7:10-7:50
8:10-8:50
9:10-9:55
10:15-11:15
11:45-1 AM

Another world of art

Photographer Kenda North brings her series "Urban Pools" to the eyes, attention of MTSU



By Matthew Adair
Production Manager

The world underneath the surface of the water is something totally alien to us-- which is why we call it another world, separate from the one we normally live in. Things move and act differently in water than outside of it, so much so that we can literally feel 'out of our element' when we are plunged into it.

Apparently, nobody told Kenda North about this feeling, as she seems fascinated by both the water, and whatever finds itself in it.

North, an artist and professor of photography at the University of Texas-Arlington, brought her newest collection of work, titled "Urban Pools," to MTSU's Baldwin Photographic Gallery as part of Women's History Month. She also hosted a lecture in the Learning Resource Center Monday night, describing her life, her thoughts and her art to students, teachers and people from around the community.

It wasn't easy for her to find the right tone for her artistic voice, which she spent most of her time in college and graduate school discovering. After graduating from Colorado College, she traveled to Aspen to study at the Center of the Eye photography school, and later went on to study at the University of Rochester with fellow photographer Nathan Lyons. "My mother was convinced I was chasing some guy across the country," joked North as she described her journey.

Her journey was as much one into her own creativity as it was a physical trip from coast to coast. Color photography was a hot topic in the 1970s and 80s, one that a number of artists frowned on—as photographer Walker Evans put it, "color is vulgar."

North traveled along the beaches of Los Angeles during the LA Beach Volleyball Games and explored for herself the rift between black and white and color. Color has a timeliness to it, she explained, that allows us to identify time and place, while black and white images remind us of pictures of the past, becoming timeless and universal and losing their connection to a specific year, specific people and specific places.

It was people, though, and how they interacted with both their environment and each other that captured North's attention. From her earliest work, her camera was trained on the figure and how it moved and reacted to what was around it.

In one example, a series called "The Sunbathers" she did while at the University of California-Riverside in 1989, she would travel around beaches, shooting pictures of people as they sunbathed before running off across hot sand, she described, before the unsuspecting subject woke up and realized what was going on.

Color provided a better format for capturing the emotion she wanted in her work, but North wasn't content to use color as it was—or, in her case, as the dyes



Photographer Kenda North signs prints of "Urban Pools #158," which is part of her collection now on display in the Learning Resource Center.

created by companies like Kodak said that color was. She worked with other artists to develop her own color combinations and separation techniques to get the colors she wanted.

The color blue in particular drew her in, its contrasting associations with sadness and the uplifting power of spirituality, with sexuality and virginal purity providing the perfect palette with which to tell or suggest stories through her pictures.

"Urban Pools" provides her with a fruitful environment, combining all of her favorite means of expression in a realm so strangely mesmerizing to us that we cannot help but puzzle over her work, trying to construct for ourselves the scene that she has created.

Working with subjects in private, she will go with them into city pools, shooting picture after picture. She will occasionally bob to the surface to discuss how the shoot went before plunging back

down with a fresh breath of air.

North started the "Urban Pools" series five years ago, working first with young men who, as she explained, were so amused by the idea of diving into the

water with their clothes on that they agreed at once to work with her. She snapped photos of men in dress shirts and slacks and boys in massive, wide-legged denim jeans that billowed and

flowed underwater around their owner's bodies, almost like skirts.

It wasn't until her second set of pictures that North began photographing the dress-wearing women that have become a dominant part of "Urban Pools," starting with her daughter in a party dress. Afterwards, she and the models that would volunteer to work with her would scour both their own closets, as well as the racks of thrift stores, to find clothing to wear for the underwater shoots.

While there is a serene, almost eerily

calm quality to North's work, her main interest has to do with the tension between people and their artifacts—clothing, in particular—and the natural environment, as well as each other. Many of her models look as though they are dancing with themselves. "I think that's something most of us do," she said.

The coming-of-age of digital image processing has been vitally important to "Urban Pools" which, while still shot with a 35mm Nikonos camera, was edited on computers. North explained that tools like Photoshop and similar software give her the chance to removed unwanted elements that distract from her work, and the ability to print her work on a printer has opened a door to the use of different surfaces besides glossy photo processing paper that give her greater control over her art.

Even more importantly, though, photography has begun to change the way we look at art, by changing how we look at the world. The ability to alter the focus of an image, to blur it or otherwise alter what we see has added to the language of painting and other art forms, which in turn has influenced how we think of the way we see things. Ultimately, what we take away from North's "Urban Pools" is that the strange and the unfamiliar is all around us, in a world that we can be awed by, if we would allow ourselves to

“My photographic work has always reflected an interest in the ‘image’ that we present to the public ...”

-Kenda North
Artistic statement, "Urban Pools"

Expose Yourself!

If you have an event you'd like to see on our Events Calendar, let us know! Send us an email at exposure.events@gmail.com and tell us who you are, what you're planning, when you're planning it, and where it will be.



To ensure that your event will make it into Exposure, please send event listings by the Sunday before we print. Exposure is printed every other week. Don't blame us if you send your event in late.



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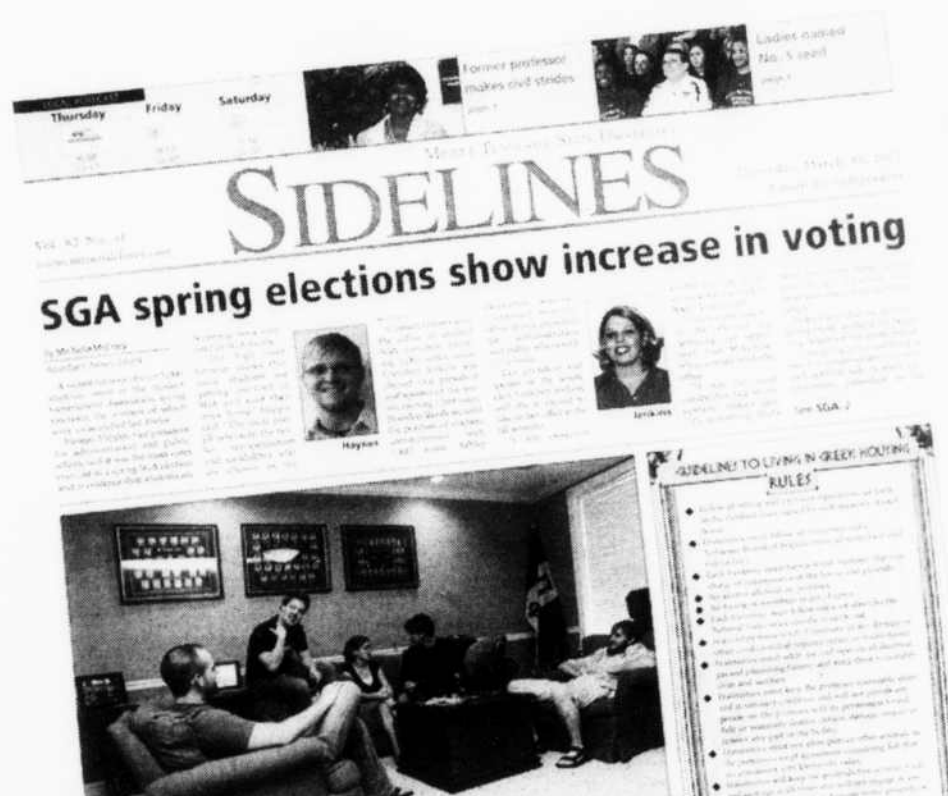
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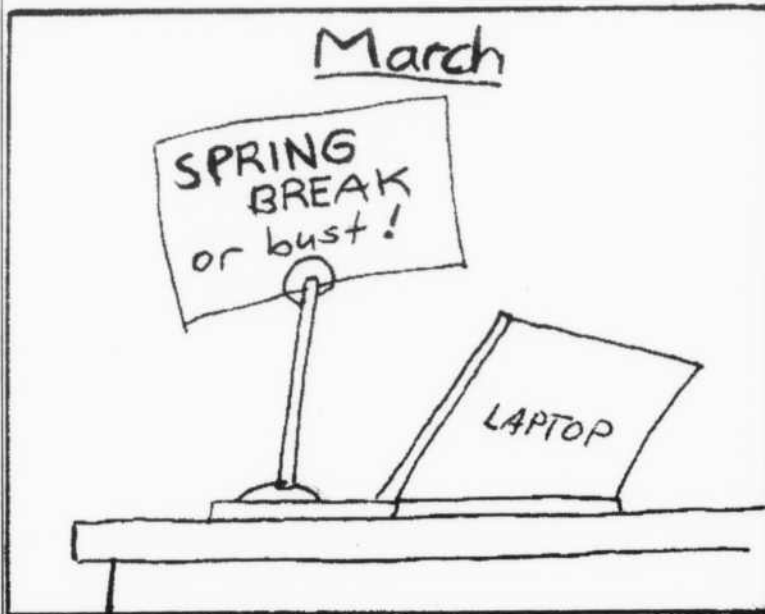
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Matthew Adair - matt.adair@gmail.com

(Everything you need to know about is right here.)

April 5-15

TODAY

- Acoustic Nights in the 'Boro feat. Toby Keith's new artists: Carter's Chord, Lara Landon, Malloy Boyd and Jeff Miller @ Bluesboro, 8 pm. (18+)
- The Decemberists @ City Hall, 9 pm (18+)

APRIL 6

- Live interview with Methods of Madness on "Eclectic Cuts", 10 am to noon on 88.3 WMTS.
- The Alternate Routes and Will Hoge @ the Exit/In
- Southern Girls Rock and Roll Camp Benefit Show feat. Those Darlins, Mother's Best, Danielle Edmondson and Another Side of Bob Jasmin @ The Boro, 9 pm. (18+)
- Mountain Heart @ The Grand Ole Opry, 8 pm.
- Strictly Social 2 year anniversary feat. Phace, Evol Intent and Dylan @ Velvet Ultra Lounge, 9 pm (18+)
- Seafood Hotline, Friend of No Bueno and Bad Sailor @ Springwater, 10 pm.

APRIL 7

- Open Mic Writer's Night feat. kara Langer, Angel Snow and more @ Blue Coat Burrito, 8 pm. Artists must sign in by 7:45 to play 3-5 songs.
- The Drift, CJ Boyd and The Ascent of Everest @ The End, 8 pm.
- Mountain Heart @ The Grand Ole Opry, 8 pm.
- Tuscany Gothic Records and the Murfreesboro Pulse present: Look What I Did, Short Bus, Get Your Guns, Once a Thief and Sangrar @ Wallstreet, 9 pm.
- Less Honky More Tonkies CD release show with Last Train Home @ 3 Crow Bar, 9:30
- Parachute Musical, The State, and The Never @ Casa Burrito, 10 pm (18+)

APRIL 9

- Test Your Reflex @ the Exit/In
- 8 off 8th Writers' Night @ the

- Mercy Lounge, 9 pm
- Dave Broomhead's Writer's Night and All Out Guitar Pull @ Bluesboro, 9 pm. Sign up ends at 9 pm. (18+)

APRIL 10

- Tides, Engineer and Evil Bebobs @ The Muse, 8 pm.
- Autism Awareness Benefit, part one @ The Station Inn, 8 pm.
- Karaoke contest @ Bluesboro, 10 pm (21+) Ladies Night all night.

APRIL 11

- Catch All We Seabeas at 4 pm and Methods of Madness at 5 pm on "Bumper to Bumper", 88.3 WMTS
- Haste the Day, From Autumn to Ashes, Maylene and Sons of Disaster, The Sleeping and Alesana @ Rockettown, 6 pm.
- Acid Living Room benefit show feat. Baby Teeth Thieves, Seth Moore, Bumblebeast and Cansaur @ The Boro.
- Autism Awareness Benefit, part two @ The Station Inn, 8 pm.

APRIL 12

- The Student Art Alliance will hold a benefit art sale in the second floor lobby of the Todd Building @ MTSU from 11 pm-6 pm. Sale includes works by art department students and faculty.
- Health Fair @ the Cason-Kennedy Nursing Building @ MTSU, 10 am-3 pm.
- Greenland @ Wallstreet
- Acoustic Nights in the 'Boro @ Bluesboro, 8 pm.

APRIL 13

- Citizen Cope @ City Hall
- Souls of Mischief, Sol. illaquists of Sound, Mayday, Icon the Mic King, Kosha Dillz with Wickit the Instigator @ the Rutledge, 9 pm (18+)
- Skip Heller @ The Family Wash, 9 pm.
- The Go Show @ Liquid Smoke, 10 pm. (21+)

APRIL 14

- Milton Sparks and friends in "Smokin Word" @ TPAC, 6:30 pm with reception.
- 88.3 WMTS and 91.1 WRVU joint benefit feat. The Slow and Steady Winner, The Comfies, The Ascent of Everest, Allie Peden, The Early Evening, The Bird Ensemble and Natalie Prass @ The 5 Spot, Nashville, 7 pm.
- Def Kat Music presents Open Mic Writer's Night @ Blue Coast Burrito, 8 pm. Artists must sign in by 7:45 to play 3-5 songs.
- Glossary and Eureka Gold @ Casa Burrito, 10 pm.

APRIL 15

- 88.3 WMTS hosts its first Record Convention @ the Holiday Inn, 2227 Old Fort Parkway, Murfreesboro, 10 am-4 pm with special guest Adrian Belew.



Un fantasma en la Casa:

Fan faves Ghostfinger, The Mattoid play to packed house

Daniel Potter

Staff Writer

The March 30th show at Casa Burrito was almost as packed with people as the performances by Ghostfinger and The Mattoid were packed with surprises.

The two local bands played before a crowd totaling roughly 150, with the show carrying on long after midnight.

Casa Burrito, situated on West Main Street a block from the Square, benefits from an exceedingly casual atmosphere, which complimented the generally laid-back attitude of Friday's performers.

After paying cover, patrons were free to pass in and out as they pleased, and many took the opportunity to enjoy the cool spring air and take some respite from the loud music inside.

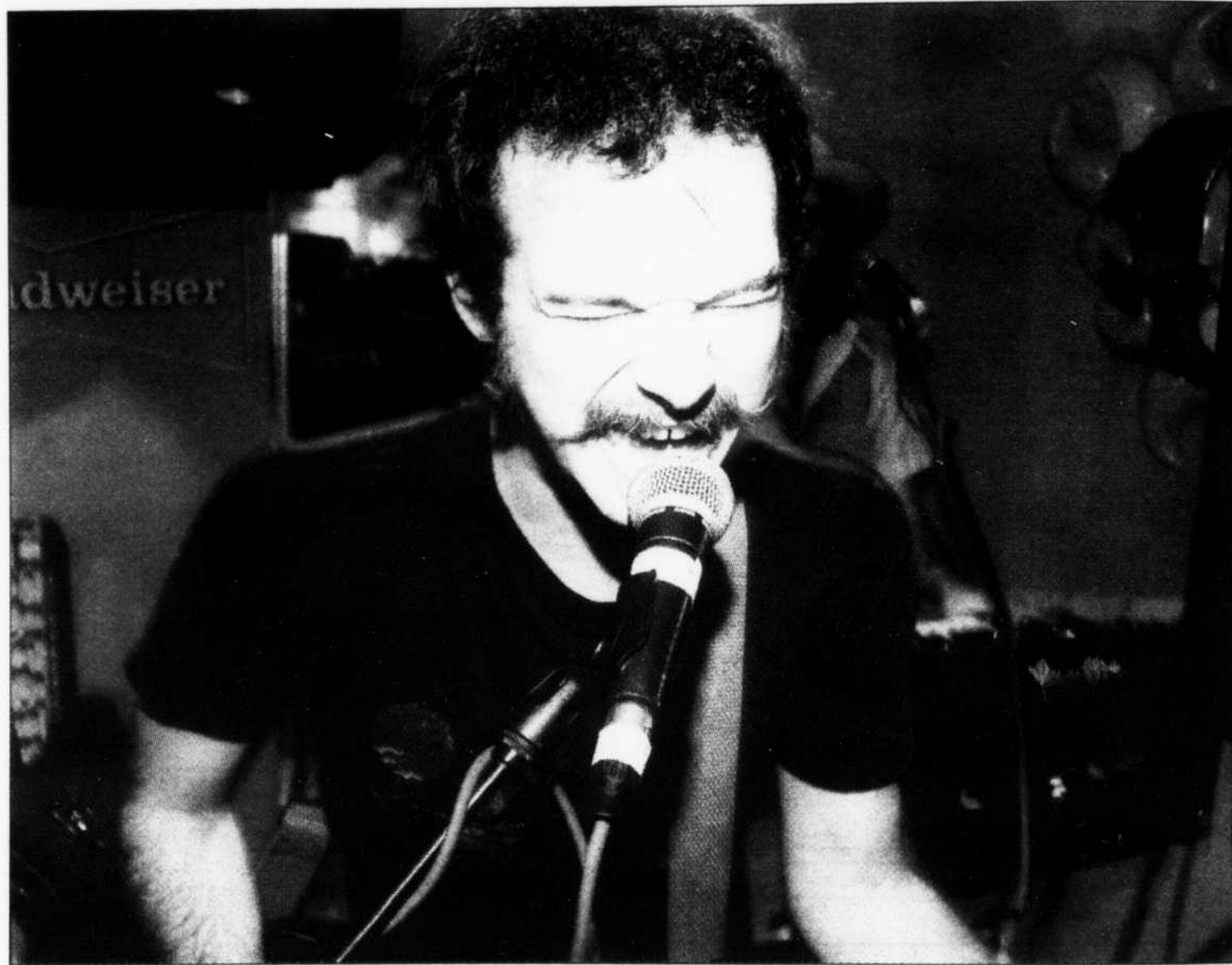
Ghostfinger's set generally followed a rhythm alternating between soft ballads and loud southern rock. There was no bass guitar to speak of, and the second guitarist sometimes swapped his six-stringer out to play pedal steel. His thick beard and trilby hat matched those of the keyboardist, setting the two apart from Richie. For the first two songs of the set, the drummer hid offstage, so when he joined the mix it seemed to add a lot of energy.

Between songs, the band often bantered and played random melodies. At one point Richie crooned his home address and suggested fans go there after the show for a party, while during a subsequent break the keyboardist played a few notes from Beethoven's "Für Elise." Another popular classical motif came near the end of the set, as the band approached an overdriving peak with a few measures from Grieg's "In the Hall of the Mountain King."

Ghostfinger played for roughly forty minutes, and although the set felt extremely short it was a relief to break from the crowd and step outside.

It wasn't terribly long before the Mattoid was ready to begin, in large part because their set-up only required one electric guitar, three mics and a drum kit consisting of just a snare and tom.

The Mattoid's sound is simple but powerful, easily danceable by virtue of repetition, and technically loose. The



Frontman Richie Kirkpatrick wails his way into listeners' hearts at Ghostfinger's Friday night show

Photo by | Bingham Barnes

lone male of the trio kicked off the set asking in a thick European accent, "Hey everybody, you ready to party party?" The only lyrics of the first song were the repeated words, "Party tonight."

It's unusual to hear a band that sounds somewhat industrial, yet makes no use of drum samples or other electronic gear to enhance their sound. Regardless, the Mattoid used the resulting freedom to their advantage onstage. At times the male singer and sole guitarist motioned dynamic suggestions to the drummer, reflecting a degree of structural flexibility in their songs.

Another key element sure to make the band stand out in memory is their lyrics.

The first couple of tracks were simple enough, but before long, a trend became apparent of continually juxtaposing a twisted semblance of support for Christianity with explicit references to sex and drugs.

Surely crafted for shock value, the Mattoid's lyrics included such lines as "I wish they have a honky-tonk in heaven where I can buy lots of peanuts and booze," followed a verse later by "I wish they have a street corner in heaven where I can buy lots of ketamine and smack." It was hard not to laugh at the sheer absurdity of it all.

On the Mattoid's fourth song, Ghostfinger's frontman Richie joined the

band onstage to play an unpredictable second guitar. Things got even more chaotically exciting when after another few songs, the keyboardist from Ghostfinger joined in on the ivories.

This decidedly unique performance climaxed with a kazoo solo during the encore. It was almost as unexpected as the late hour of the show's conclusion — nearly 2 a.m. Casa Burrito had provided an intense night of revelry and mayhem, and the world seemed a little better for it. ♦