

EXPOSURE



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Idol brings the "Awww Factor"

From the Editor

by Dara Tucker



We here at Exposure believe in tackling the hard issues. There is no subject we won't address – no national crisis we will sidestep. In that spirit, and following the lead of every national entertainment publication that was once considered respectable, we're dishing up an "American Idol" rehash this week.

No doubt, the pressing issue on everyone's minds is just how long little Sanjaya Malakar can hang on before being cast into AI oblivion. It seems he's been chosen to secure the 'soccer moms and girls under 13' vote this year. He is obviously in possession of

what can only be referred to as the "Awww Factor." As in, "would you look at that puppy dog hair and glistening smile? Awww."

In season one, the title-holder was Jim Veraros. Sure, he was somewhat deficient in the way of talent, but he cried when he talked about his hearing impaired parents who wanted nothing more than to see him succeed as a singer – even if they would never hear him. "Awww."

Season two gave us "Idol's" only successful 'mom vote' candidate – Howdy Doody-esque belter Clay Aiken. "A strong wind would blow him away, yet he finds the strength to sing with the shrill gusto of Celine Dion. Awww."

Season three produced crooner John Stevens. "You just want to bake chocolate chip cookies for him and sing him a sweet lullaby as you tuck him into bed in his one-piece sleeper. Awww."

Season four brought us Anthony Federow. Childhood health crisis? Definite "Awww Factor."

And who could forget season five's loveable Chicken Little look-alike, Kevin Covias?

"Anyone who would be brave enough to provide us with soul-free versions of songs made popular by Stevie Wonder, Brian McKnight AND Marvin Gaye must not have a clue 'what's going on' and obviously needs some encouragement. Let's vote for him 'cause we just like saying it so much. Awww."

And proudly continuing this great legacy is dear, dear Sanjaya. Sweet doll of a tone-deaf cutie that he is, his days are surely numbered. Barring the securing of talent, he may have another two weeks before his reign of terror is ended by the hand of fate.

I must admit to deriving the slightest bit of guilty pleasure at watching him topple more talented singers week after agonizing week. What a wonderful country this is.

In Exposure news, we're serving up quite a mixed brew this week thanks to a couple of talented guest writers.

First, Exposure vet Daniel Potter brings us a review of the Zach Snyder epic film, "300." The No. 1 film released March 9 tells the often-overlooked story of the battle of "Thermopylae" as told by Frank Miller in his graphic novel of the same name.

For our cover story, we're taking a walk on the wild side courtesy of staff writer Brandon Bouchillon. Our adventurous reporter is fresh off a mind-bending journey to the land of the jam bands – outdoor music festival Langerado, to be precise. We trust you're in the mood to take a "trip" this week.

Finally, *Sidelines* Editor in Chief Dana Owens cuts a rug with the Blue Moves Modern Dance Company. The group combines visual art, spoken word and free movement to tell inspirational stories with a fresh, creative energy.

We hope you enjoy this week's issue. ♦

On the cover...



Cover photo courtesy Michael Weintrob

Musician Franti performs in front of a packed crowd of fans at the Langerado Music Festival. Check out Exposure's review of the festival on page 4.

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"300" presents a tale of guts, glory and gore

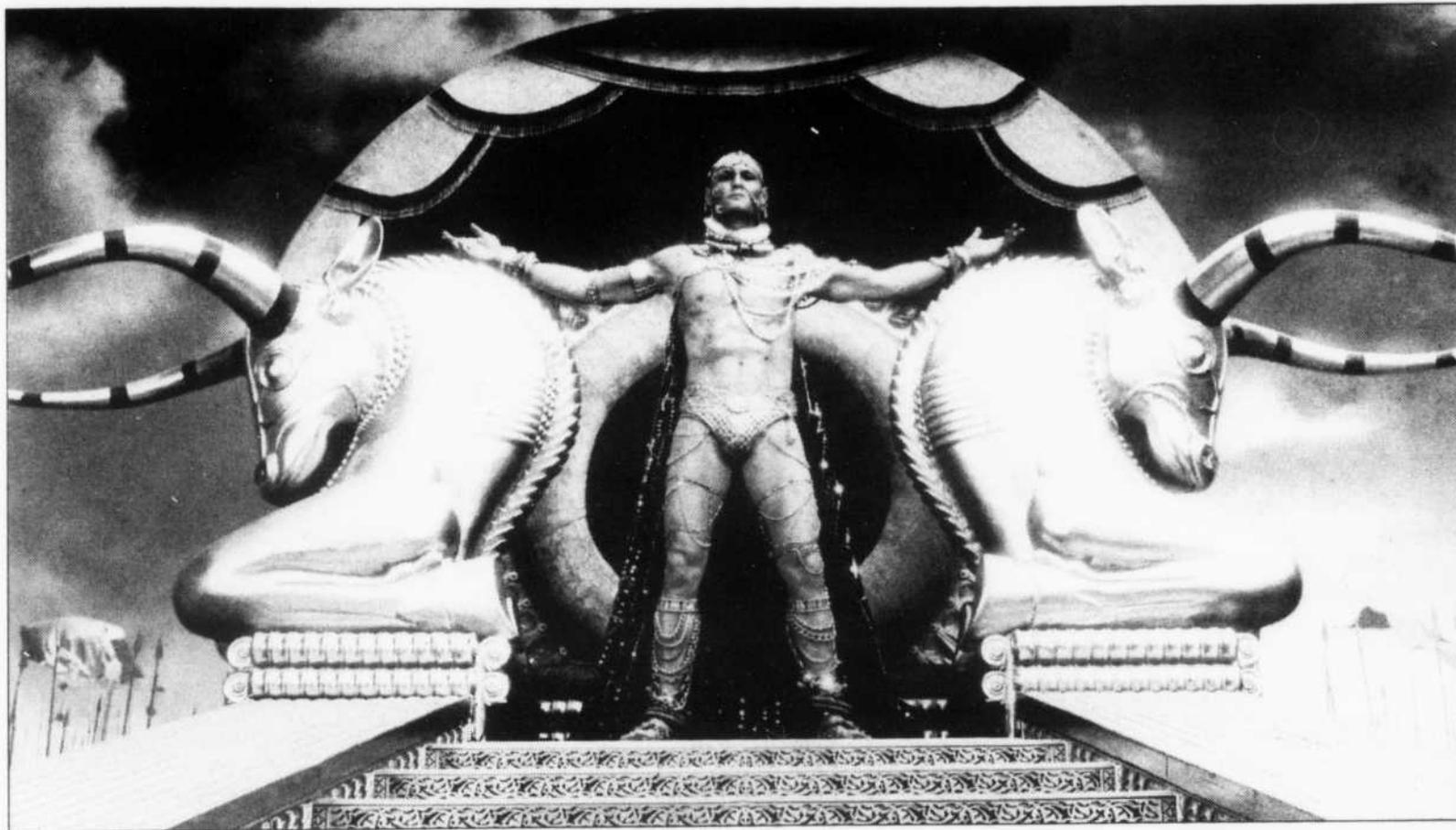


Photo courtesy Warner Bros. Pictures

Rodrigo Santoro depicts the Persian king Xerxes riding into battle against the outnumbered Spartans at Thermopylae in the film adaptation of Frank Miller's graphic novel, "300."

Daniel Potter

Staff Writer

In his film "300," director Zack Snyder struggles to balance the already epic nature of the historic Battle of Thermopylae against its over-the-top portrayal in the graphic novel by Frank Miller of "Sin City" fame.

The Battle of Thermopylae took place in ancient Greece when 300 tenacious Spartans confounded the invading forces of the Persian king, Xerxes, holding off thousands of soldiers for days despite massive waves of attacks.

This is dramatic source material, even before the comic book treatment.

The big-screen result is neither notably epic nor as inventive as the other Miller adaptation, but manages to be fun in the same mind-numbing way playing a brutally violent video game might be.

Indeed, some of the film's most thrilling moments come as warriors whirl through crowds

of soon-to-be-eviscerated opponents, racking up ridiculous 40-hit combos. The camera rarely cuts during such sequences, which even come complete with computer-imaged blood splatter that mysteriously evaporates as soon as it hits the sand.

Shot in beautiful tones of gold and silver, most of the scenes of "300" were done in front of blue screens, with their backgrounds digitally added in post-production. Snyder won't score many points for historical accuracy with this film, but his aim here is to create a huge spectacle, he succeeds and at least there.

Furthering this effect is an overwrought score by Tyler Bates, who sometimes turns to heavy metal when the orchestra isn't adequate.

The costume work by Michael Wilkinson is unique and memorable, albeit sometimes absent, creating moments of gratuitous nudity, as if to bolster the near constant presence of the 300 muscular, shirtless

men.

Gerard Butler stars as King Leonidas, ruler of Sparta, a Greek society focused almost exclusively on developing great warriors. So when an emissary for Xerxes arrives, threatening conquest, it seems only logical the Spartans would kill the messenger, literally.

Thus, after deciding to defy the will of a shadowy council of Freddy Krueger look-alikes, Leonidas sets out with his small group of soldiers on a mission where glory seems a higher priority than protecting the homeland.

Accordingly, before long the movie changes into a series of gritty hand-to-hand battles full of severed limbs and peppered with the sort of trash talk that today provides mottos for Greek unity.

But as if aware of the need to stagger such displays of carnage and pride, Snyder's screenplay periodically cuts back to Sparta's queen, who is struggling against a corrupt councilor as she tries

to rally support for the war back home. This raises an all-too-familiar specter of ugly nationalism, clumsily presented with awkward lines about how "freedom isn't free."

Often movies rooted in comic books feel a bit too ridiculous once they're brought to life on the big screen, but in this regard "300" seems to suffer the opposite problem, as such commentary would be better scrapped in favor of more of the neat enemies and choreographed combat.

After all, if the film's key selling points really are violence and special effects, with only a skeletal plot remaining for structure, then this plot must be streamlined, focused and visceral in its own right.

Instead, by the time Xerxes tries to best the Spartans with "magic" (read: explosives) and elephants, it's as if Snyder is bored with depicting so many decapitations.

At least we might kindly

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The Battle of Thermopylae

Who?

Xerxes I, King of Persia, personally led the invasion of Greece with anywhere between 15,000 to 1.7 million infantry. For the Spartans, King Leonidas commanded 300 of his troops, as well as 700 Thespians while the rest of the Greek army retreated to warn Athens and prepare that city for an evacuation before the Persians could arrive.

What?

The Greco-Persian War was an attempt by Xerxes to seize the Greek peninsula for Persia, a second attempt to do so, following his father Darius' defeat a decade earlier at Marathon.

When?

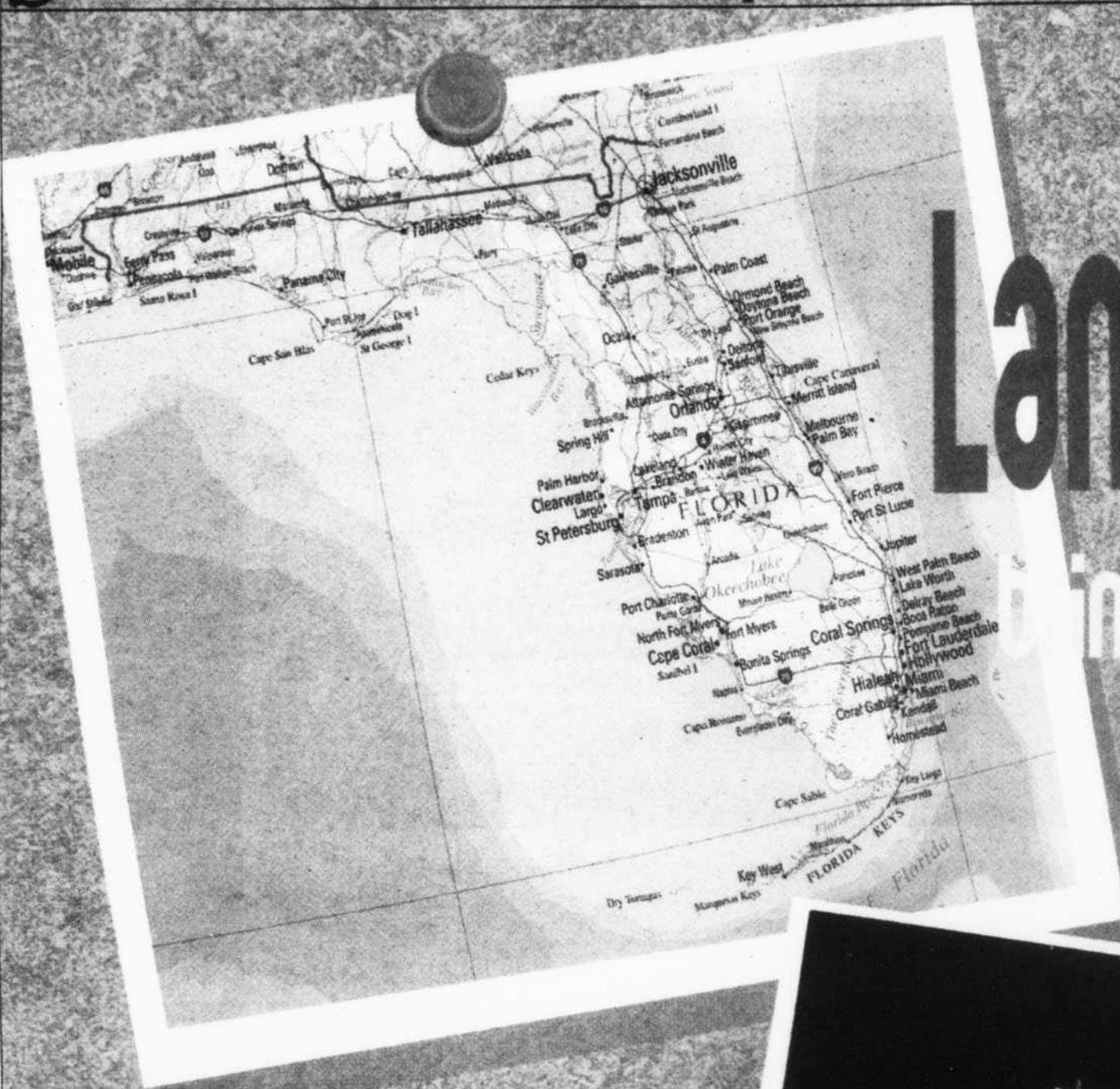
In 480 B.C.E., one year into the invasion of Greece. Both sides led in wait for five days, after which Xerxes launched his first attack. The battle itself lasted three days.

Where?

Thermopylae itself is a pass just north of Delphi in southern Greece, leading into the peninsula's interior. Steep cliffs formed the southern side of the pass, while the northern faced the Gulf of Malis and had a wall built along it.

How?

Leonidas held his troops up in the pass, essentially cutting down the Persian frontal assault as Xerxes' troops poured in. The Persian king remained baffled as to how to break the Spartans hold on the pass until a Greek traitor, Ephialtes, informed Xerxes of a pass around Thermopylae. 40,000 Persian troops worked their way around the pass, catching the Spartans from behind, where they rained down arrows until all the Greeks had been killed.



Langerado

Brings the

Exposure takes a road trip to the Everglades for a weird, wild music festival
 review by Brandon Bouchillon



The Langerado Music festival provided a brief weekend of musical bliss where the notion of free-will seemed a reality.

Camping in the hot Florida sun during spring break, waking up at 8 a.m. to no showers and blistering heat — such is the test of freedom.

It began with a twenty-two hour bus trip on a cramped Greyhound from Nashville to Fort Lauderdale, staring slack-jawed through fingerprint-smudged windows. But even on the monotonous ride other festival goers were present, so we fought the boredom with backstories.

"I was on tour with Sound Tribe Sector 9 for the past four months, and I'm actually from Fort Lauderdale," said Instant, his legal name, taken from a Sound Tribe song. Instant lives in San Francisco and spent three days on the bus. "I haven't been back home in eight years. I was out looking [to find] myself."

But as Instant knows, milling from one show to another for ten hours each day, dancing freely, smiling uncontrollably — such are the perks of festival attendance. Langerado was the perfect excuse for just that, so we trekked across the south.

"I met this guy dressed in a full-body lizard suit, with like hard green plastic skin," said Brad Rich, a senior political science major. "I saw him again two days later, and he was still in the suit. He looked hot as could be, but he was smiling."

Sound Tribe Sector 9 kicked off the weekend proper with a late night set at The Revolution in Fort Lauderdale. Mixtape versions of head-bobbing tunes like "Instantly" and "Los Swaga" entranced 2,000 fans.

The crowd expanded and contracted like a breathing lung framed beneath an open sky, blasted by a late-night breeze from the Atlantic Ocean.

Another fellow traveler described his first experience attending a music festival. "My first show of the weekend was Tea Leaf Green, and it was probably like 105 degrees out," said Chris Willings, a student at NorthEastern University in Boston.

I was spun, and remember feeling like a snake in a desert terrarium getting poked with a stick. The heat was

unbearable, but it's amazing what you can take with good music playing."

Veteran jam band moe. rocked the Everglades stage Friday night to the backdrop of a purple-blue ocean, crowned by a setting sun. A handful of classics, including "Have a Good Trip" and "Crab Eyes" highlighted the set. The former song advised, "Have a good trip, Don't die." And so, we didn't.

Trey Anastasio of Phish fame showed up late Friday evening.

During his second number "Alive Again," four cannons mounted on the stage blasted barrel-loads of glow-sticks skywards.

They fell all at once, brush-stroking fluorescent streaks into the audience. For the rest of the show, a barrage of multi-colored lights churned through the air.

To be fair, My Morning Jacket put on the most blistering set of the weekend. They nobly attempted to steal my hearing outright, as I was perched right in front of the speaker stacks.

But I sacrificed it gladly, and three hours later, I was left with only a high-pitched whine for hearing.

MMJ busted out rarities like "Cobra" and "Steam Engine," this in front of a hand-painted backdrop of tall pine trees, with a hazy grey fog rolling onstage.

Jim James led the crowd through the slumbering Kentucky woodlands of his home, trolling through the forest, a well-traveled bard. His voice cut a path in the thick fog, floating out over the crowd, then sweeping skyward.

His face blurred and reformed with



Fans gather in large numbers at Markham Park in Florida for the 5th annual Langerado Music Festival for an eclectic and wide range of music. Photo courtesy Dave Vann

swirling blue-red lights. A lifesize blowup doll with glowsticks crammed in obscene places bounced around the crowd like a beach ball.

The Disco Biscuits, whose legendary shows defined the term "rave," played simultaneously with MMJ. Opening with a twisted cover of "Paul Revere" by the Beastie Boys, Bisco even brought out Hasidic rapper Matisyahu for two numbers.

Michael Franti and Spearhead played all their hits the same night, even covering Bob Marley tunes like "Stir it Up." For the encore, they walked back onstage, and a childish rhythm began banging on the snare drum.

Franti sang, "C is for Cookie, Cookie, Cookie. C is for Cookie," jumping like a madman to the Cookie Monster song of Sesame Street fame.

On Sunday, Pepper got wasted onstage and insulted everyone from Creed to George W. Bush. Toots and the Maytals followed, laying down a funky Kingston groove in the Sunday afternoon.

After classics like "Monkey Man"

and "Pressure Drop," Toots played the John Denver song "Country Roads." Hearing the lyric, "country roads take me home, to the place, I belong," Tennessee backroads snaked through my mind.

The lesson learned from such a weekend? People can actually get along, and collective happiness can become reality when given the opportunity. Communities can live fully insulated, sharing supplies and information. They can function perfectly, weird and contented.

For a couple of days, Langerado was genuine communal living, a harmonious musical utopia, a gonzo society of tents. If you'd like to learn something about yourself, take in a music festival sometime.

If you do, I've got one magic word for you: Bonnaroo. June 14-17. And it's close to home, too. ♦

Choreographed chaos unites local artists in 'Born of the 'Boro' spectacle

Dana Owens

Editor in Chief

Murfreesboro artists from all genres will collide in a singular event of choreographed chaos and creativity this weekend at the Center for the Arts.

In a truly 'Boro-centric fashion, Blue Moves Modern Dance Company weaves together dance, visual art, music and prose with a thread of the tangible and surreal aspect of human consciousness.

Confusing though it may sound, the collaboration "Born of the 'Boro" ensures an experience not only to be remembered, but also to highlight homegrown talents.

The evening is part of a larger showcase of skill that began February 28 and wraps up this Saturday. For the month-long period, the Center for the Arts Gallery has played host to works by three of the participating visual artists.

Choreographers of each of the four original works being preformed in "Born of the 'Boro" use visual cues by the artists as well as writings and music for inspiration.

"Choreographers were drawn to different submissions with very different themes, we had difficulty narrowing down our selections and for a while it seemed the show might be rather disconnected," stated Amanda Cantrell Roche, co-founder of Blue Moves, in a press released. "As the project has evolved over the months, the four dances have really come together to work as parts of a whole."

For each of the performances, one or two members of the dance company create a theme based on the chosen works.

For instance, the dance "Where Have I Gone?" is based loosely on a story by writer Grayson White. The artwork of photographer/painter Laine Bratcher Cantrell and painter David Lundquist then inspired the movement for the three-part dance segment. The choreographers then chose music by three local artists, including the prolific Juan Prophet Organization of which White is also a member.

"The painting [by Cantrell] works so well with Grayson's prose and the concept of the dance, it's almost as if they were all created together to tell one story in many different art forms," stated Roche, one of the choreographers for the piece as well as artist Cantrell's daughter.

This is not the first pairing of the self-described vaudeville rock band Juan Prophet

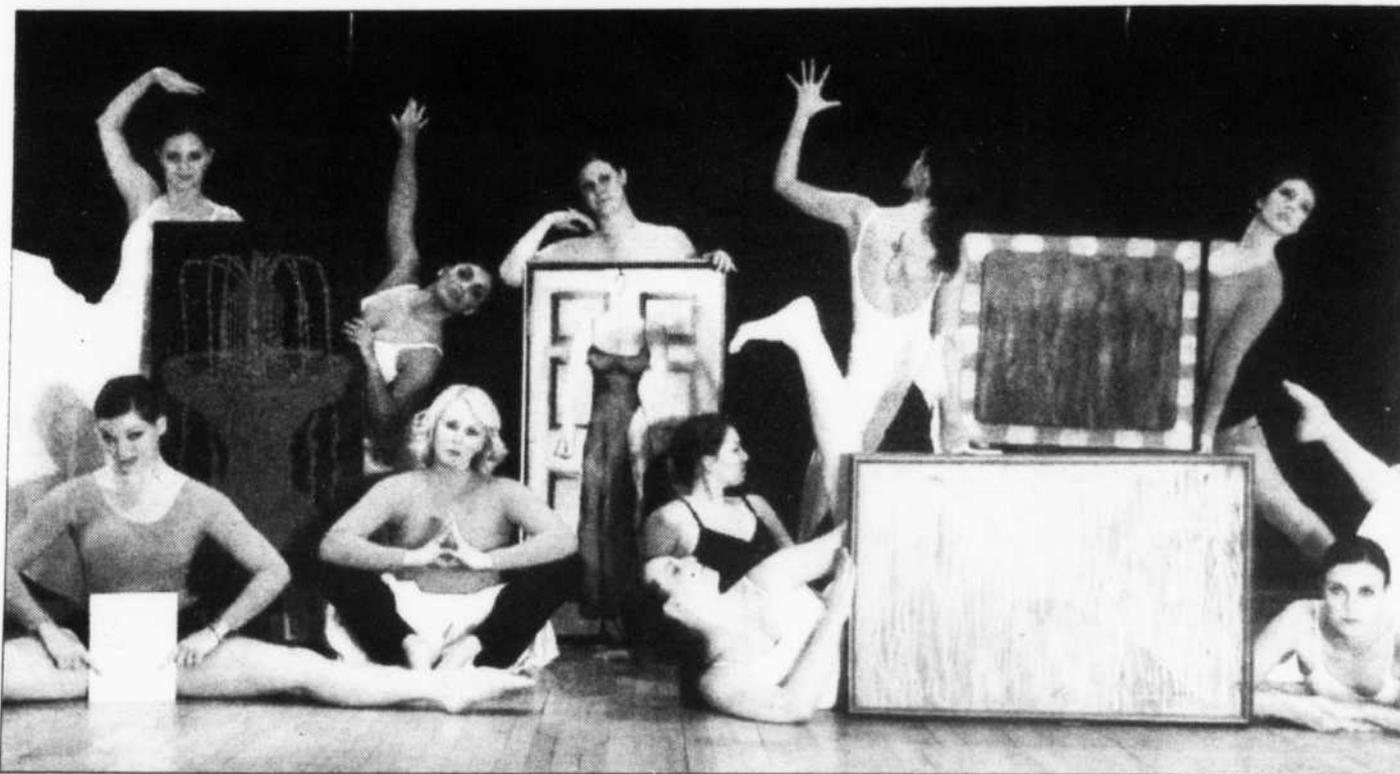


Photo courtesy Rebecca Gillespie

Above: Murfreesboro dance troupe Blue Moves Modern Dance Company combines poetry and Plés at the "Born of the Boro" event at Murfreesboro's Center for the Arts Gallery.

Below: A member of Blue Moves performs a dance with choreography inspired by the paintings of Laine Bratcher Cantrell and David Lundquist.



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"300"
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assume he's saving his energy up for a final dramatic swing, but this hurts the film's momentum too much to yield a satisfying ending.

The conclusion is further weakened by a narrator who tells the audience things the film should be able to simply show, as if Snyder is aware that the only compelling thing offered here is the brutality. As in so many other movies about glorious death, it's easy to show men dying, but harder to connect it to honor.

That said, Snyder deserves some praise for trying not to let the style fully eclipse the substance of this film, but he missed the mark for what's truly substantial about the Battle of Thermopylae, a story so incredible it's lasted 2500 years without any help from such overly contrived artifice. ♦

"Chaos"
continued from 6

Organization and Blue Moves, though. The dancing company often appears in the band's highly visual shows.

The company itself is comprised primarily of MTSU alumnae. Founded by former dance professor Anne V. Holland and MTSU dance students, five of the nine participating members lay claim to our university.

Blue Moves began in 1989 as a creative outlet for then-dance students and has been practicing Sundays at Studio V on the Square ever since. Know primarily for their quirky choreography, the non-profit company has preformed at many theaters, campuses and non-traditional venues across Middle Tennessee.

Performances of "Born of the 'Boro" will be Friday and Saturday, 7:30 p.m., at the Center for the Arts located on 110 West College Street. Tickets are \$6 for MTSU students and \$10 for adults. For reservations, call 904-2787 or visit <http://www.boroarts.org>. ♦

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

March 22-Apr. 5

TODAY

- ↳ Born of the 'Boro: Prelude at Rutherford County Center for the Arts.
- ↳ Acoustic Nights in the 'Boro @ Bluesboro
- ↳ Southern Girls Rock and Roll Camp benefit @ KUC
- ↳ Peter Max, "Maximum Exposure" @ Tennessee State Museum, Nashville
- ↳ "Happy Feet" @ KUCTheater

MARCH 23

- ↳ Open Mic Performances and Weekly Guest Artist @ SoulFood Poetry Cafe, 8:00 pm
- ↳ Eclipse: A Tribute to Pink Floyd, Acoustic Revolution @ Bluesboro
- ↳ Born of the 'Boro: Prelude @ Rutherford County Center for the Arts
- ↳ Sound in Print: The Art of the Contemporary Music Poster @ MTSU Todd Gallery

MARCH 24

- ↳ Born of the 'Boro: Prelude at Rutherford County Center for the Arts.
- ↳ Sam Warshaw @ Tennessee State University, E.T. Goins Recital Hall
- ↳ "Remembering Henry Macini" @ Schermerhorn Symphony Center, Nashville

MARCH 25

- ↳ Rockstar Band Battle @ Bluesboro
- ↳ "I Can't Stop Loving You: Ray Charles and Country Music" sponsored by Suntrust @ Country Music Hall of Fame and Museum

MARCH 26

- ↳ NSAI Songwriters' Night @ Bluesboro
- ↳ Sound in Print: The Art of the Contemporary Music Poster @ MTSU Todd Gallery
- ↳ "We Are Marshall" @ KUC Theater

MARCH 27

- ↳ Sound in Print: The Art of the Contemporary Music Poster @ MTSU Todd Gallery
- ↳ "We Are Marshall" @ KUC Theater

MARCH 28

- ↳ IT & Due South @ Bunganut Pig, Murfreesboro
- ↳ Sound in Print: The Art of the Contemporary Music Poster @ MTSU Todd Gallery
- ↳ Comedy Night @ The Boro
- ↳ "We Are Marshall" @ KUC Theater

MARCH 29

- ↳ Acoustic Nights in the 'Boro @ Bluesboro
- ↳ Sound in Print: The Art of the Contemporary Music Poster @ MTSU Todd Gallery
- ↳ "We Are Marshall" @ KUC Theater

MARCH 30

- ↳ Doodlebops @ Gaylord Entertainment Center, 2:00 pm and 7:00 pm
- ↳ Open Mic Performances and Weekly Guest Artist @ SoulFood Poetry Cafe, 8:00 pm
- ↳ "The Country Wife" @ Tucker Theatre
- ↳ An Intimate Evening of One Acts @ Patterson Park

MARCH 31

- ↳ Blue Coast After Hours Acoustic Showcase and Writers Night, hosted by Def Kat Music
- ↳ Cutfish, Vermicious K'nids and Juan Profit Organization @ The Boro
- ↳ "The Country Wife" @ Tucker Theatre
- ↳ An Intimate Evening of One Acts @ Patterson Park

APRIL 1

- ↳ An Intimate Evening of One Acts @ Patterson Park
- ↳ Sunday Writers Night hosted by Bob Lever @ Hall of Fame Lounge

APRIL 2

- ↳ Adventures in Literature & Music Youth Concert @ Murphy Center
- ↳ "Stomp the Yard" @ KUC Theater

APRIL 3

- ↳ "Stomp the Yard" @ KUC Theater
- ↳ "For the Good Times: The Ray Price Story" @ the Country Music Hall of Fame and Museum

APRIL 4

- ↳ "The Country Wife" @ Tucker Theatre
- ↳ "Stomp the Yard" @ KUC Theater
- ↳ The Carillo Quest

Collection @ the Parthenon, West Gallery
↳ "Matisse, Picasso, and the School of Paris: Masterpieces from the Baltimore Museum of Art" @ Frist Center for the Visual Arts, Ingram Gallery

APRIL 5

- ↳ Acoustic Nights in the 'Boro @ Bluesboro
- ↳ "The Country Wife" @ Tucker Theatre
- ↳ "Stomp the Yard" @ KUC Theater



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