



Was that really necessary?
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M.I.A. releases top-rate electronica

By Andrew Young

Sri Lanka is a tiny South Asian island nation largely ignored by the rest of the world, with the recent exception of December's tragic tsunami. Now there's another reason for Sri Lanka's repeated mentions in the press: native daughter Maya Arulpragasam, performing under the moniker M.I.A.

On the heels of her debut album, *Arular*, released this Tuesday, M.I.A. is already being hailed as the future of electronic/dance music. A lively mix of U.K. garage, dancehall, hip-hop and other exotic influences, M.I.A. simultaneously combines and transcends her influences to create something totally fresh and unique.

Maya's biography is as interesting as her music: Her father was a leader of the Tamil separatist militia movement, which was locked in a bloody 20-year struggle to achieve independence from the Sinhalese majority in Sri Lanka. The title of her debut album is an homage to her father, whom she hasn't seen in 10 years.

Like many ethnic Tamils, Maya and her family fled Sri Lanka, eventually ending up as refugees in a London ghetto. Maya learned English and forged her identity

by listening to early-'90s hip-hop. Later, she became an accomplished artist, graduating from London's Central St. Martins Art School and pursuing a career in visual art.

In 2002, she filmed the band Elastica on its American tour, where she met opening act Peaches, the mulleted Canadian electro-clash diva known for her pornographic lyrics and grungy electronic beats.

Maya was introduced to the Roland MC-505 groove-box sequencer, a tool that planted the seed of inspiration to pursue music.

M.I.A.'s first two singles, "Galang" and "Sunshowers," both included on *Arular* – sparked a firestorm of inter-

est from the U.K. music scene (and disc jockeys worldwide) last year, and a slew of advance press has already crowned her as the next big thing.

M.I.A.'s sound could be best described as Peaches-meets-Dizzee Rascal, combining Peaches' raunchy vocals and beats with Dizzee's dancehall-inspired hip-hop. Maya delivers her vocals in a jump-rope-tempo dancehall style – flavored



M.I.A.
'Arular'

XL Records



(out of four stars)

with Tamil and British street slang – over a bed of gurgling synths, bass, samples and exotic percussion.

Arular crackles with sexual innuendo, revolutionary politics and streetwise atti-

tude, all delivered in a refreshingly unconventional voice. M.I.A.'s music seeks to break stereotypes and addresses the plight of the world's poor and oppressed – a message spoken from experience and the kind that is lacking from music these days.

M.I.A. brings a fresh sound and a unique voice to today's music scene, a distinction that will definitely earn *Arular* the honor of being the first great album of 2005. *

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FR 3/25: Solidarity Benefit, feat. CMX
SA 3/26: Ballistic Whiplash Reunion
WE 3/30: Live Salsa
TH 3/31: Kixelsyd
FR 4/1: Page 80 & Dr. Dook
SA 4/2: Hotpipes & De Novo Dahl
WE 4/6: Kristen's Sultry Jazz Ensemble
TH 4/7: The Carry-Ons, Stuck Lucky & Eggrollers
FR 4/8: The Whole Fantastic World
SA 4/9: Skullkin
TH 4/14: Lopan & Roosevelt's Plan
FR 4/15: Sneaky Felix
SA 4/16: UWC Benefit, Glossary, Apollo Up & The Velcro Stars



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Looking for a good horror movie? Don't stop at 'Ring Two'

By Forrest Sanders

Love it or loathe it, no other horror film of the 21st century has made quite the impact on the general public as *The Ring*. Sure, there were a ton of questions unanswered by the end credits, but it's hard to deny the film's gloomy elegance, brooding score and handful of skillfully crafted jump scares. Go ahead and strike up a conversation on horror movies with a group of friends. See if someone doesn't bring up *The Ring*.

Now comes *The Ring Two*, a film so bad it's all but guaranteed to be sharing bargain bin space in a few years with the likes of *Exorcist 2: The Heretic*, *Poltergeist 2: The Other Side*, and *Blair Witch: Book of Shadows*. Forget the pedigreed cast and crew, this film is a blatant cash-in on a popular name that makes its inferiority to the original clear no more than

The Ring Two

Naomi Watts, David Dorfman

Directed by Hideo Nakata

PG-13

★ 1/2

(out of four stars)

two minutes into the film.

The story picks up a few years after the original left off with intrepid reporter Rachel (Naomi Watts), and her weirdo son, Aidan (David Dorfman), relocating from their dreary Seattle home to the more sunny Astoria, Ore. However, no sooner has the small family unit finished unpacking boxes than a local teen turns up dead, his face contorted into a hideous grimace.

Rachel figures that the hair-challenged girl-ghost Samara Morgan is

back to her old shenanigans, and this time she's got her sights set on possessing young Aidan (though, come to think of it, Dorfman looked somewhat possessed already).

What ensues are rampaging deer attacks, flooded ceilings and some mind control antics that break into dabbling into *Omen* territory. The problem is that these supernatural encounters are delivered like a tedious assembly line with Ehren Kruger's screenplay letting most of the bizarre happenings go unexplained.

Only adding to the mess is director Hideo Nakata, the man hired to take the reins after *The Ring*'s director, Gore Verbinski, decided that one *Ring* film was enough for him (I concur). Nakata, the horror maestro who helmed the first two Japanese *Ringu* films, delivers his first American feature as if he's a newly graduated film student, eager to put all his tricks to use. Nakata is trying hard

to impress in this outing, but his film's "Aren't I neat-o?" visual gimmicks quickly become a distraction.

Watts is solid in a role that requires her to constantly switch gears between scared and confused, and her performance here is just another testament to what a reliable actress she is.

I enjoyed the first *Ring* movie with its surreal imagery and the way it employed unlikely subjects to generate scares (TV static, a phone ringing, etc.). However, the filmmakers of *The Ring Two* seem oblivious to what made the original a genre favorite, and this sequel is so devoid of scares it should effectively dash any anticipation old fans may have felt for a *Ring Three*.

So go ahead and strike up that conversation on horror movies with a few of your best buds. I'll bet no one even mentions *The Ring Two*. *

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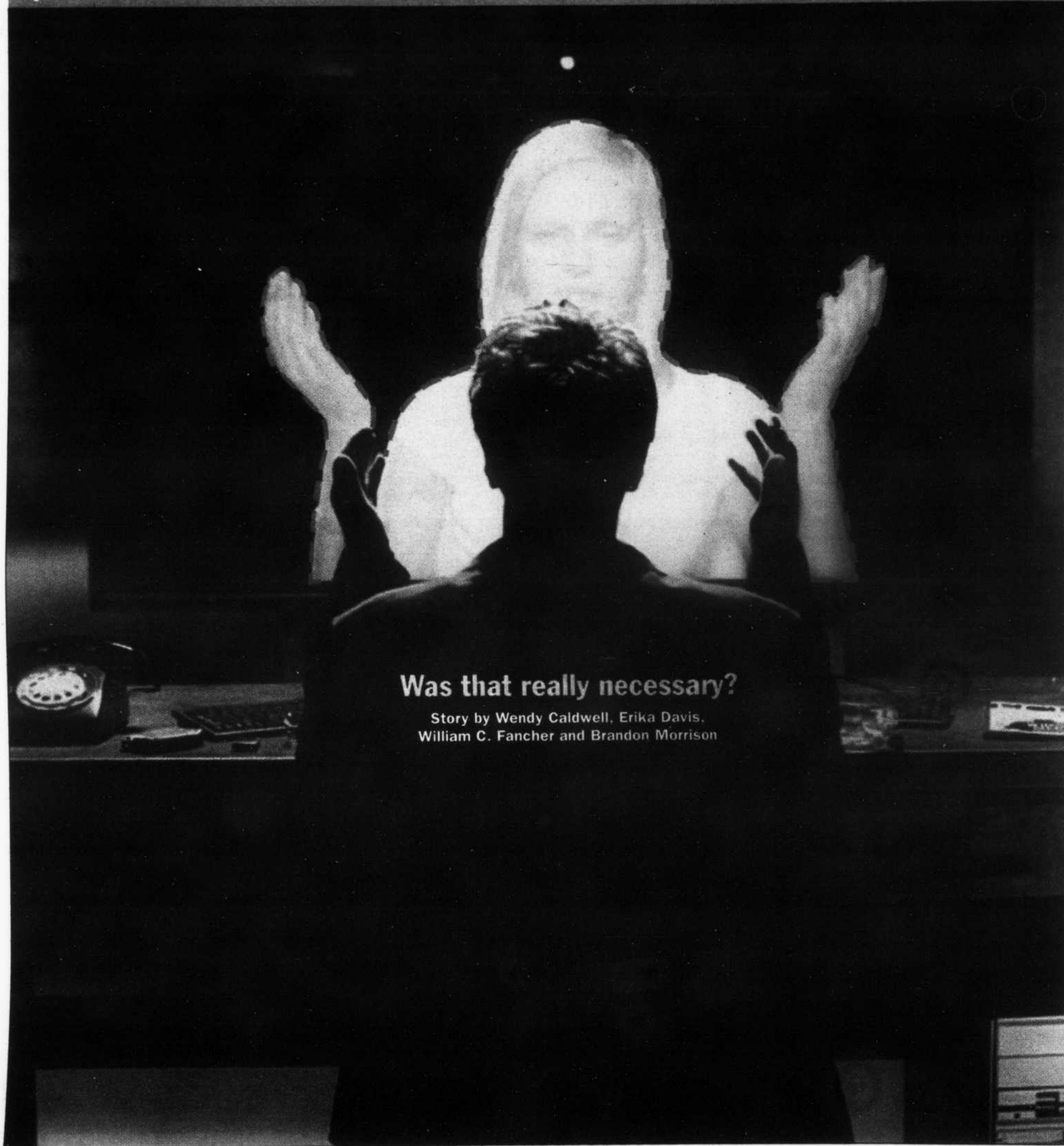
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Was that really necessary?

Story by Wendy Caldwell, Erika Davis,
William C. Fancher and Brandon Morrison

Earlier this month, Mel Gibson's *The Passion of the Christ* was re-released into theaters for the Easter holiday season. This new, unrated version had six minutes cut out of the movie to make the movie more palatable to the viewing masses. In the spirit of Mel's latest frolic into the cinema, .:flash has picked out some other movies that should also have a scene or two ripped out of them.

S1m0ne

This Al Pacino vehicle had the potential to be one of the best films in 2002. Writer and director Andrew Niccol crafts the story about a movie agent who lands the talent of his lifetime through a computer program called Simulation One, or S1m0ne. Pacino gets tired of running his sham and deletes S1m0ne, which leads everyone to believe that he killed her, which, technically, he does.

Pacino's in jail, about to be executed, and the Oscar for best writing is being mailed to Niccol when he goes and does a stupid thing like extend the movie for 15 minutes. Pacino's daughter, now a computer expert, un-deletes S1m0ne, has a public announcement about her disappearance and has the fake actress undergo a complete career change to allow Pacino's character to never have to work again.

The whole tagline for the ending of the film, straight from the daughter's mouth, is "It's OK to be fake, as long as you don't lie about it," which comes across about as convincing as those advertisements saying "Free iPod." —BJM

The Matrix Reloaded

One of the great, defining aspects of *The Matrix*, other than the often-copied special effects, is the abundance of violent action and the lack of unnecessary sex scenes and nudity.

However, the second installment in the trilogy more than made up for the lack of this in the first movie. The Morpheus-inspired half-naked tribal dance party is one of the biggest abominations on screen as of late. And I could've done without Neo and Trinity getting it on with their spinal-plugged bodies. —WKC

Rocky II

I'm willing to forgive the fact that the last half hour of *Rocky II* plays exactly the same as the last half-hour of the first *Rocky*, because let's face it, the entire movie plays exactly the same as the first one. What I will not forgive is the almost shot-by-shot recreation of the famous

scene in which Rocky bounds up the steps and raises his arms in triumph. Yes, he does it again in *Rocky II*, only this time he is joined by every child in Philadelphia, jumping and cheering around him. We could all live without that scene. I would also cut any training montage that ends in a freeze-frame. —WCF

Star Wars Episode I: The Phantom Menace

While there are many out there who would like to see Jar Jar Binks wind up on the cutting room floor, I would cut out, or at least cut down, the excessive and completely unnecessary "pod racing" sequence.

Clocking in at nearly 10 minutes, it is the definition of special effects for the sake of special effects as little Anakin Skywalker outraces a bunch of over-designed aliens across a CGI desert. Whatever excitement the sequence might create is destroyed by the dreadful ESPN-like commentary by a two-headed alien voiced by comedian Greg Proops. —WCF

Scent of a Woman

The story of blind Army colonel Al (Hoo-ah!) Pacino and his weekend in New York with young caretaker Chris O'Donnell is book-ended by a subplot involving an elaborate prank at O'Donnell's prep school, which culminates in Pacino delivering a speech in front of the entire student body on O'Donnell's behalf. I suppose this was thought a more crowd-pleasing climax than the attempted suicide of Pacino's character.

Though this prep school plot does treat us to an early performance by Philip Seymour Hoffman, it comes across as if the filmmakers had the idea after watching *Dead Poet's Society*. —WCF

Scary Movie II

In the sequel to the 2000 summer, director Keenan Ivory Wayans worked double-time by mocking supernatural and slasher movies. It didn't do as well at the box office as the first. There was one scene in the movie they could have

Piss-poor movies



While some movies really do benefit from a little bit of editing, some movies are just unsalvageable for various reasons. Sometimes it's a bad plot, other times the film has a bad director. Sometimes it's bad acting, others a low budget. Every once in while, a movie doesn't even have a chance: it's utter crap before the ink has even dried on the script. .:flash offers up a listing of movies that shouldn't have been made.

.Plan 9 From Outer Space
.The Pod People
.Hitch
.Alien Resurrection
.Legally Blonde 2 (1's not so bad)
.Matrix 3: The Search for Spock
.Jack Black in 'Green Lantern'
.A Very Brady Sequel
.Seed of Chucky
.Freddy vs. Jason
.Catwoman
.Crossroads

.From Justin to Kelly
.Miss Congeniality
.Confessions of a Teenage Drama Queen
.Coyote Ugly
.The Adventures of Pluto Nash
.Batman and Robin
.Battlefield Earth
.Gigli (This is one of the last movies we named. We hold our collective heads in shame)

completely left out: the part where Marlon Wayans' character was sitting in the kitchen at the table and the butler with the premature nasty-looking hand was standing next to him.

The butler removes his afro, revealing a short man who looked deformed inside of Marlon's head.

I guess the butler was demonstrating how Wayans' character didn't have a brain and that was the only thing in his head. —ELD

Lord of the Rings: The Two Towers

Like all long movies, *The Two Towers* has that boring part where you can get up to refill your popcorn or visit the bathroom. The whole talking tree thing is neat, but after countless painful visits of hearing two wee hobbits trying to convince a tree that they're not Orcs, you just wish someone would shoot something with an arrow. —WKC *

flash

concert calendar

* — .:flash pick of the week

Thursday, Mar. 24

- Will Jones: 10 p.m., All American Sports Grill, \$5
- Charles "Wigg" Walker: 8 p.m., B.B. King's Blues Club, \$5
- The Early Evening with Weatherspoon: 9 p.m., The Basement, \$5
- * Biffs DeVille: 9 p.m., The Boro Bar & Grill, \$3
- Brenda Best: 8 p.m., Bunganut Pig, Murfreesboro

Friday, Mar. 25

- Dogs Die in Hot Cars with Clem Snide: 9 p.m., Exit/In, \$10
- Victor Furious, Destroy Destroy Destroy, and Page 80 Friday, March 25th @ Wallstreet on the Square 9 p.m. \$5.
- * Victor Furious with the Murder of Men: 10 p.m., Wall Street
- Anthony Gomes with 3 a.m.: 9:30 p.m., The Mercy Lounge
- The Tragedy Kings with the Golden Sounds & Moth: 9 p.m., The End, \$5

Saturday, Mar. 26

- The Privates: 9 p.m., The Basement, \$5
- Ballistic Whiplash Reunion Show: 9:30 p.m., The Boro Bar & Grill, \$5
- Peter Karp: 9 p.m., Bunganut Pig, Murfreesboro, \$5
- Disciples of Loud with The Dusters: 9 p.m., Exit/In, \$5
- 3 a.m.: 9:30 p.m., Lipstick Lounge, \$8
- Trace Adkins: 4 p.m., Tower Records, Opry Mills
- * Glossary: 10 p.m., Wall Street

Sunday, Mar. 27

- Penetrator: 9 p.m., The 5 Spot, \$5
- * Anisette, Haduken, & Godchild: 9 p.m., Hair of the

Dog, \$5

* L.P.: 7 p.m., 3rd & Lindsley Bar & Grill, \$8

Monday, Mar. 28

- Ellis Hooks & The Little Kings: 8 p.m., B.B. King's Blues Club, \$10
- Joe Silva: 7 p.m., Beyond the Edge
- Bulb CD Release Party: 8:30 p.m., Bongo After Hours Theatre, \$5
- Lenny & 3 Run Lead: 9 p.m., Exit/In, \$5
- Juke Joint Monday: 9 p.m., The Mercy Lounge
- Clint Ingersoll: 6 p.m., 3rd & Lindsley Bar & Grill, \$7

Tuesday, Mar. 29

- Jackson Hill: 8 p.m., B.B. King's Blues Club, \$5
- Dead Rebels Society with Crystal Armentrout: 9 p.m., The Basement, \$5
- Open Mic with Chet O'Keefe: 8 p.m., Douglas Corner Cafe
- Alston with Adrenaline Theory & Malekai: 9 p.m., The End, \$6
- Redstick Ramblers: 9 p.m., The Mercy Lounge
- Rob Giles: 10 p.m., The Mercy Lounge
- * The Sidemen: 9 p.m., The Station Inn, \$7

Wednesday, Mar. 30

- * MTSU Salsa Band: 9:30 p.m., The Boro Bar & Grill, \$3
- Soul Sweet: 8 p.m., Bunganut Pig, Murfreesboro
- Darryl O'Donnell & Tommy Townsend: 6:30 p.m., Rippy's Smokin' Bar & Grill
- Aaron Winters CD Release Party: 8 p.m., 3rd & Lindsley Bar & Grill
- The Wooten Brothers: 9:30 p.m., 3rd & Lindsley Bar & Grill
- The Black Diamond Heavies: 10 p.m., Wall Street

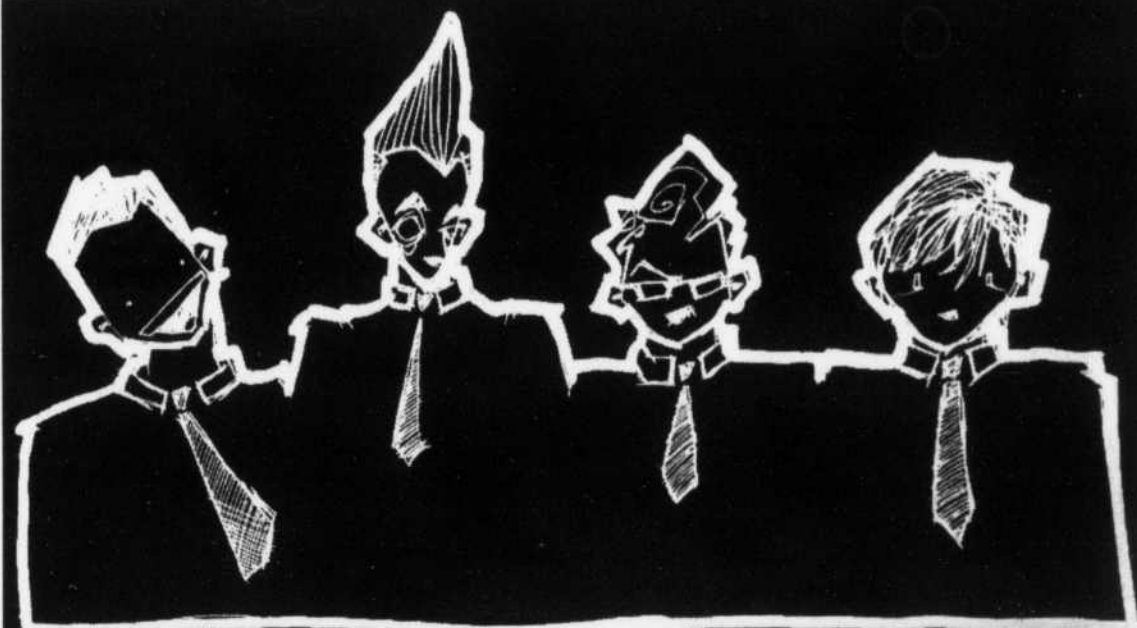


Illustration provided by Victor Furious

.:flash Pick of the Week – Victor Furious

Are you a big fan of guitar-heavy music? Then Victor Furious is for you. The local band hits up Wall Street with Destory, Destory, Destory, Page 80 and The Murder of Men this Friday at 9 p.m. Cover is \$5.

WMTS Playlist

- | | |
|--|--|
| 1. Bang Up "Bang Up" | 6. De Novo Dahl "Cats and Kittens" |
| 2. Mattoid "Eternifinity" | 7. Regina Spektor "Soviet Kitsch" |
| 3. Bloc Party "Tulips [single]" | 8. Coralie Clement "Bye Bye Beaute" |
| 4. Kings of Leon "Aha Shake Heart..." | 9. Decibully "Sing Out America!" |
| 5. Kills "No Wow" | 10. Decemberists "Picaresque" |

Compiled by WMTS-FM 88.3 music director Jason Jones.

Top 10 Gaining Google Queries

- | | |
|---------------------------|-------------------------|
| 1. st patricks day | 6. easter |
| 2. terri schiavo | 7. lil kim |
| 3. ncaa | 8. demi moore |
| 4. scott peterson | 9. robert blake |
| 5. the incredibles | 10. regina lasko |

Compiled by Google Zeitgeist.

flash

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"To accurately reflect all aspects of life through the eyes of arts & entertainment."

'Boro Arts & Entertainment Calendar

<p>24</p> <ul style="list-style-type: none"> • <i>Oedipus Rex</i> (Opening) March 24-April 4 at the Roxy Regional Theatre, Clarksville. 7 p.m. Thurs.; 8 p.m. Fri.-Sat.; Saturday matinee 2 p.m. March 26. For information, call (931) 645-7699. \$5-\$15. 	<p>25</p> <ul style="list-style-type: none"> • Frog Prince – An original marionette show based on the classic Brothers Grimm fairy tale, through March 26 at the Nashville Public Library, 9:30, 10:30 & 11:30 a.m. Fri.-Sat. For information, call 862-5785. Free. 	<p>26</p> <ul style="list-style-type: none"> • Silence of the Hamms – an interactive murder mystery & Southern-style buffet dinner, through June 25 at White Trash Cafe, 7:30 p.m. Sat. For information & reservations, call 361-8836. 	<p>27</p> <ul style="list-style-type: none"> • Double Trouble – Presented by Mystery.COMedy Dinner Playhouse, through July 14 at Ellendale's Restaurant, 7 p.m. every other night. For information, call 391-2345. 	<p>28</p> <ul style="list-style-type: none"> • <i>Godspell</i> – Through April 16 at the Boiler Room Theatre, the Factory at Franklin, 8 p.m. Tues. & Thurs.-Sat.; Saturday matinees at 2 p.m. March 26 & April 16; For tickets, call 794-7744. 	<p>29</p> <ul style="list-style-type: none"> • Different Strokes Art Gallery – "Tramp Lamps" by Kelly Butler, sculpture by Dr. Debra Gonzalez & more. Hours: 10 a.m.- 6 p.m. Mon.-Thurs.; 10 a.m.- 8 p.m. Fri.-Sat. 	<p>30</p> <ul style="list-style-type: none"> • Downtown Artists Co-Op Gallery – "Abstracts," black-&-white, mixed media & digital color photographs by multiple artists, through April 2. Hours: 11 a.m.- 4 p.m. Wed.; noon- 8 p.m. Thurs.-Sat.
<p>31</p> <ul style="list-style-type: none"> • Open Mic: 10:30 p.m., French Quarter Cafe – Kudos to MTSU Jazz faculty members Aliquo (sax) and Simmons (trumpet) for taking the lead in establishing a regular gathering place for aspiring players. 	<p>1</p> <ul style="list-style-type: none"> • Jack Scott's Writers' Showcase Feat. Curt Stacy's Good Friday Show, Shannon Cain, Rachel Williams, Michelle Gilligan, & More: 6 p.m., French Quarter Cafe 	<p>2</p> <ul style="list-style-type: none"> • Jazz at the Workshop Performance feat. Donna McElroy, Bobby Militello and Kirk Whalum: 8 p.m., Belcourt Theatre, \$20. For tickets, call 242-5299 	<p>3</p> <ul style="list-style-type: none"> • Mike Henderson Band with Michael Rhodes, Kevin McKendree, & Pat O'Conner: 9:30 p.m., Bluebird Cafe 	<p>4</p> <ul style="list-style-type: none"> • Barnes & Noble Booksellers – Tanya Tucker signs <i>100 Ways to Beat the Blues</i>, 6 p.m. at 1701 Mallory Ln., Brentwood. 377-9979 	<p>5</p> <ul style="list-style-type: none"> • Debi Champion's Writers' Night feat. Billy Austin, Wide Range, Queenie Mullinex, Kat Hunter, Patrick Wilson, John Russell, & more: 6 p.m., Commodore Lounge 	<p>6</p> <ul style="list-style-type: none"> • Americana Tonight hosted by Mark Wehner feat. Jimmy Barret, Walt Wilkins, Stoll Vaughan, Michael Kelsh & Tina Mitchell Wilkins: 8 p.m., The Sutler, \$5

Bar & Club Scene

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