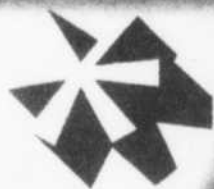


flash



Sept. 5, 2002



Toys
of
the
'80s,
p. 6



Roland
Gresham:

The man and his jazz,
p. 8



Jump, Little Children: Live and on DVD

story by eric allen

Pop/rock band Jump, Little Children returns to Nashville on Saturday, September 14 at the Blue Sky Court located downtown on 4th Avenue.

The Nashville concert is one of the stops on the band's latest tour in support of their first DVD release, "Jump, Little Children: Live at the Music Farm."

The concert film features 90 minutes of the highly energetic band in all of their glory, plus some added fun features as well. Bonus footage includes a behind-the-scenes look at the band while interactive elements contain a contest, which allows the viewer to cast the deciding vote and choose their favorite JLC band member.

The DVD allows viewers who have never attended a JLC concert to feel the live energy that whips their audiences into a band-worshipping frenzy, and the added extras are a must for any true fan.

The South Carolina-based group has built a highly devoted fan base in the Southeast and has even flirted with national attention with their radio hit "Cathedrals" from 1998's Atlantic Records release, *Magazine*.

The five-man band from Charleston includes members Jay Clifford on vocals and guitar, Matthew Bivens on accordion and occasional lead vocals, Ward Williams on cello and electric guitar, Jonathan Gray on upright bass and Evan Bivens on drums.

Currently they are supporting their most recent album *Vertigo*, which was released last year as a follow-up to 1999's major label debut. Saturday night's set list will include tunes from both of their last two releases such as *Come Out Clean* as well as old fan favorites included on the DVD.

The DVD is currently available only at JLC live shows and their website. Fans and soon-to-be fans alike can view live



Photo provided

Don't miss JLC live at Blue Sky Court this Saturday.

clips and learn more about Jump, Little Children at www.jumplittlechildren.com.

So if you're in the mood for a music-filled funfest, come see the band live this Saturday at Blue Sky Court and witness their electrifying live performance. The concert is an 18-and-up show and begins at 9 p.m. Tickets are \$9 in advance and \$12 at the door. *

Washin' like a Banger

Subhead goes here and here here here

Cold beer, good food, great music and clean drawers all in one place – no, this isn't your girlfriend's house, but Harvey Washbangers' first-ever "Washapalooza."

The combination restaurant/laundromat is hosting a local music and business showcase.

The showcase features live music from the following acts:

MoneyPenny, Driving Miss Crazy and South Duglas.

Vendor booths from Anastasia's Attic and Enchanted Planet will be present along with drink and laundry specials all night. All this will happen Saturday.

"Our chief concern was getting some attention for local businesses with students in mind all along," said Washbangers' owner and manager



**HARVEY
WASHBANGERS**

EAT • DRINK • DO LAUNDRY

Mark White. "We were looking for something early in the semester when there were no other special events planned – something to benefit everybody."

MoneyPenny has enjoyed steady gigs among MTSU's Greek community, and female-fronted Driving Miss Crazy won this year's Battle of the Bands contest at Nashville's Outer Limit nightclub. Jam-ori-

ented South Duglas is making its first Murfreesboro appearance at Washapalooza.

"We made a deliberate effort to choose local bands that we felt Murfreesboro should lend its ears to," said

MTSU senior and event collaborator Dean Yoder.

The festivities begin at 6 p.m.

Admission is \$5 or \$3 with a flyer found on campus or with the ad in today's

flash* (see page 10).

Parking is free for this all-ages event. Don't forget to bring all your dirty threads; self-service laundry is free all night. (Let's face it: free laundry is a luxury to most of us.)

Harvey Washbangers is located in the Food Lion shopping plaza at the intersection of Northfield Boulevard and Highway 96 (Lascassas Pike).

*

story by stephanie steele

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\$2.50 Pitchers, \$4.00 Long Island Iced Teas & \$3 cover

•Friday Ladies Night with Shane and The Money Makers playing your favorite tunes \$3.50 Pitchers, \$5.00 Grand Central Stations & \$3 cover for men

•Saturday Radio Waves blast out all the great 80's songs to take you back to the good ole days

2-4-1 Well drinks, \$2.00 Domestic bottled beer & \$3 cover

•Sunday night is Big Ass Beer Night

32 oz. drafts for \$3.00 and \$1.50 Margaritas

Watch your favorite football teams on our big screens. We have ESPN Game Day with all the games you can't see anywhere else.

'Swimfan' is all washed up

So bad it was actually
insanely hilarious

It is necessary that we take a moment to enlighten the new-age filmmakers of today on the basics of what makes a good movie.

First of all, you need actors with talent. Next, you need a good story with good dialogue. Then, you need creative direction and cinematography. And last, you need realistic events to take place in the movie so that the viewer can take it seriously.

If we were to make a checklist of the following movie basics for the movie *Swimfan*, it would get half a check for cinematography. There were moments that you could tell the director put thought into what he was doing. However, there was an over abundance of takes throughout the movie. Yes, it was for dramatic purposes, but it only made the movie more cliché. Cliché in movies equals predictable and, moreover, corniness.

If you've seen one crazy bitch portrayed on film, you've seen them all. There is such an outrageous amount of predictability in *Swimfan* that every moment you're supposed to be in suspense you're wishing the movie would hurry up and end. The writer for this film must have realized the problem because they attempt to fix it by giving you multiple false endings. In doing that

they create another problem.

Now, as if the story isn't bad enough, there's an over abundance of unrealistic events occurring in the story line. Without realism, the viewer feels it necessary to mutter these words on multiple occasions: "Yeah right," "What the fuck?" and "Get the hell out of here!" This film will make a good lead to the long line of teen spoof movies. It will probably be the perfect headliner to *Not Another Teen Movie 2*.

The most popular guy in school, Ben Cronan, has a girlfriend he loves until the mysterious new girl, Madison Bell, comes along. He's nice to her, and hangs out with her a little bit.

Meanwhile, the audience is in anticipation of their imminent act of sexual intercourse. Ben would have never guessed this new girl he hardly knows (but had unprotected sex with) is a crazy broad. She ruins his life and takes him through what seems to be an endless cycle of crap.

As a viewer, it is likely that you will have extreme feelings of apathy for the dumb main character (because he is stupid and brings everything on himself).

However, there is hope for empathy because, as usual, there are people who get caught in the crossfire of the



Photo provided

Jesse Bradford and Erika Christensen star in the teen horror flick *Swimfan*, out in theaters now. However, reviewer Monique Chapman wouldn't recommend it.

main character's ignorance.

Given that you and your dog have had a bath, you've seen every other movie in the theater, and there are no more paid commercial programs on television for unethical products, this movie would be a good hour and a half time waster until such notice. *



review by monique chapman

STAFF

flash* editor . . . leslie carol boehms

flash* design . . . lindsey turner

to help out with flash*, call 898.2917 or 898.2337

Zack's weekend at the movies



This weekend I made my usual excursion to Nashville to take in the latest film releases.

As usual, there were three or four that I was interested in and somehow found time to see.

One was a French thriller that turned out to be just as meaningless as its American counterparts, another an ambitious but flawed satire of 1960s filmmaking. However, it was a 45-year-old classic that reminded me what makes movies my passion. It made up for every poor movie experience I have had since summer began.

Read My Lips

In *Read My Lips*, a young office worker named Carla struggles with day-to-day life, trying to hold a secretarial position while dealing with a hearing impairment that requires her to wear hearing aids.

An assistant is hired for her, an ex-con named Paul who has no idea how to do anything whatsoever. Some time into the film, it is revealed that Paul has unfinished business with some gangster-type people, so he conspires with Carla to steal a bunch of money from them. He uses her ability to read lips to spy on the cronies and this all leads to a fairly routine climax and eventual ending. All in all,

this sounds like your typical Hollywood thriller.

But wait, there's a catch. The movie is French! And despite this fact, it doesn't make the film any better. The best French films have been great because of characteristics that make them distinctively French—the minimal use of music and drastic camera angles, the focus on acting and story rather than contrived plot and so on. But, like most French attempts to adapt the commercial American style, *Read My Lips* fails entirely.

By refusing to try anything new and not even succeeding at doing something old, *Read My Lips* was such a failure that, by the time the sound went out at the beginning of the climax, I couldn't have cared less.

CQ

An interesting contrast to *Read My Lips*, and a more successful film, is *CQ*, the debut film from Roman Coppola. It takes place in 1969 and 1970 and follows an American editor (Jeremy Davies) working on a science fiction film in France called *Agent Codename Dragonfly*. It has cheesy effects and a laughable script (and would actually be an entertaining experience, I think). The young editor's reason for partici-

pating in such a project is so that he can fund his Nouvelle-Vague-inspired self-portrait documentary, which is pretentious but at least truthful, or so he thinks.

CQ is definitely a tough call as far as whether or not it is a good movie. It is certainly well-made, with Coppola adapting his retro style that he uses in his music videos to recreate the brightly colored *Dragonfly* film, as well as the black and white, handheld documentary footage. The supporting cast is full of colorful characters, here played by such personalities as French actors Gerard Depardieu and Elodie Bouchez plus others like Jason Schwartzmann, Dean Stockwell and Billy Zane.

Unfortunately, many of these characters are not given a chance to be developed. Schwartzmann, for example, plays a cocky horror director, who, in a funny scene, orchestrates the screams of his actors. However, after about 15 minutes he disappears, never to return. The other main shortcoming of *CQ* is that the story just fails to deliver. It has some interesting things going on, but there doesn't seem to be much point to the story besides the normal "struggling artist looking for truth" plot.

With his debut, Coppola has

proved that he can make a visually entertaining, stylistically original film. He just needs to practice the other facets of filmmaking and bring them all together. The potential for a really good film is in him, he just needs to find it and use it.

A Face in the Crowd

Despite the mediocre experience of these first two films, I had a remarkable experience at the Belcourt this weekend with my first viewing of the 1957 Elia Kazan classic *A Face in the Crowd*. What made this even more special was that it was part of the Frist Center's Vital Impulses series. It took three films from between 1940 and 1960 that were inspired by the Actors Studio and brought in actresses from each film to spend the weekend discussing their work. Present at this screening was Patricia Neal from *A Face in the Crowd*, Celeste Holm from *Gentleman's Agreement* and critic Foster Hirsch.

The film is a classic, and deservedly so, but still does not have the audience that it should. It stars Andy Griffith in his first film as a country drunk named Lonesome Rhodes found in jail one day by a reporter played by Neal who gets him to sing a song on her radio show. The

reaction to his performance is incredible, as people around the country identify with his working class image and friendly personality. He is given his own television show, which of course becomes a huge success. The film's tension comes from Lonesome's rise and his eventual change into an overly powerful and potentially threatening public figure.

This was my first viewing of *A Face in the Crowd* and just seeing it by itself would have been rewarding enough. In addition, the print of the film screened is the only remaining print in the world. Occasionally, the film would catch in the projector and dialogue was inaudible, as it was engulfed by static. These small flaws added to the experience, giving it a more authentic feel and enforcing the idea of the screenings as an important part of American art history.

What finally made the evening so special is that before the film, Patricia Neal and Celeste Holm were escorted down the aisle of the theater to a standing ovation, giving me an idea of what it might have felt like to be at a big Hollywood premiere many years ago. These two Academy Award-

See Weekend, 5

reviews by zachary hansen



Photos provided

Far Left: The French film *Read My Lips* may have been in another language, but according to Zack, it was quite Hollywood. **Above and left:** Scenes from Roman Coppola's debut film, *CQ*.

Weekend: Continued from 4

winning actresses walked carefully down the aisle, beaming as if remembering their youth and were seated directly in front of me.

As I watched this masterful film, I would occasionally glance over at these two women and observe their reactions to the movie. They smiled, laughed and were generally engrossed in the experience. Afterward, they both spoke about their experiences making films and, though memories were cloudy, what they remembered was spoken of with vitality and humor. It was a pleasure witnessing the joy they were surely experiencing at being able to revisit their past in such a vivid way.

The whole evening was a significant reminder of how important movies are, the controversy they can arouse (considering the film is from 1957) and the happiness that they can bring out in people. Here's hoping that Nashville can continue to do its part in keeping the greatest American art form alive. *

Questions or comments? E-mail Zack at ZHansen@hotmail.com.

Toys of Wherever you v



We all remember them. Not only do we remember them, I'd venture to guess that some of us still miss them. Maybe you even have a collection stashed away, or proudly displayed for the world to see, if you aren't ashamed.

Don't try to pretend you don't know what I'm talking about. That's right ... the toys of the '80s.

Every once in a while you'll still see a reminder somewhere: a Rainbow Brite sprite hanging on to a backpack, a small key-chained Rubik's cube or a Nintendo commercial.

But it's not the Nintendo we know and love. It's just all of these newfangled "improved" systems. Heck, even my 24-year-old brother still has both an Atari (he bought it a few years ago at a garage sale) and the original Nintendo Entertainment System we had as kids. And you know what? I have to admit that I somehow find that to be pretty darn cool.

"Slowly put down the Rubik's cube and back away." This quote, taken from a popular morning radio show, illustrates how many of us are '80s fanatics. Maybe you're a closet fanatic or maybe you're the kind of person, like the one referenced in the aforementioned quote, who proudly shows off his or her bright green mohawk while playing with a Skip-It

and building a Lego fort, or the less-flamboyant type that checks the Wal-Mart SuperCenter every week for the latest Transformer toy. The Star Wars people know the power this decade wields. How else could they manage to still open at No. 1 in the box office with a completely different cast 20 years later?

What is it about the '80s that makes us miss them so much? Is it the music, like Andrew



Emerson discussed in a past flash* article? Or is it the toys? Maybe it's both. Maybe it's the music that helped sell the toys. How could anyone forget those catchy jingles and catch phrases? "GI Joe, Real American Hero!" "My Buddy, (My Buddy), My Buddy (My Buddy) and me?" (or his relative, Kid Sister). The *Inspector Gadget* theme? And of course ... "Weebles wobble, they don't fall down."

I know that not all of the toys I'll mention today were, or are, merely '80s products, but they were most popular to me during that time, and hey, that's all that really matters.

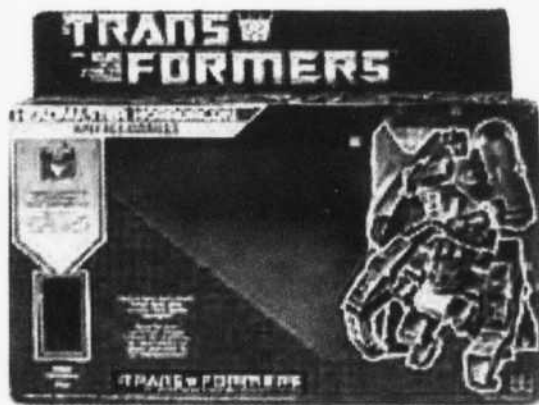
There's He-man and She-ra, the Smurfs, the Pound Puppies and, later, the Pound Purries with their little houses and other necessities, Rainbow Brite and her horse and My Little Pony.

Wait. Let's think about those for a minute. Little ponies that you could feed and brush their hair. They were kind of like Barbie but without the bad body image side effect. (Probably just a huge scheme by the Walking Horse association to get little girls interested in horse riding.) The various ponies even had their own TV show, like so many of the '80s inhabitants.

In fact, two of the other toys, Glofriends and Gloworms got lucky enough to guest star on a *My Little Pony* episode.

Not only did they keep you safe in bed at night with their bright, shining faces, they palled around with your ponies. Then they came out in finger-puppet form for a limited time at participating Wendy's restaurants. Wow, these little light-up wonders could simply do no wrong.

Cabbage Patch dolls were a girl's best



Top left: Rainbow Brite spreads her star love. **Left:** Transformers. The Smurfs: why only one Smurfette? We may never know. and a toy. **Middle Right:** A Cabbage Patch kid. **Right:** She-

story by melissa coker

the '80s vent, they went



friend.

Well, at least before we started to

ty but for what was, at the time, new technology. The Etch-A-Sketch and, later, the Magna Doodle, helped stimulate creative drawing ability. And, of course, who could forget the lovable Teddy Ruxpin – a cute, soft and cuddly cassette player that reads with you.

I hope you've had a good time on this trip down memory lane.

If you're feeling like spending some money delving back into your childhood, I suggest you visit Ebay.com and search for any of the toys I've mentioned, or even those I didn't.

You never know what you may find. For even more '80s fun, check out X-entertainment.com or Yesterday-land.com. *

grow up.

That's when the dolls went psycho and started eating hair. Strawberry Shortcake not only had a cute name – she smelled good, too.

The Care Bears protected us against evil with one united stare from their good and decent selves. Skip-It and the Get-In-Shape Girl series helped us build muscle.

The Slip 'n' Slide helped us cool off on those unbearable summer days.

Hot Wheels and Micro Machines encouraged creativity along with feeding the need for speed. Remember the Micro Machine guy?

GI Joe, still popular today, really took off in the '80s when they started to manufacture the smaller 3 3/4-inch toys and the cartoon began. They also became quite useful in the ever-raging Lego battles my brother and I would have in our basement. (I'd tell you who won, but then I'd have to kill you.)

Last but not least, one mustn't forget the educational toys. Texas Instruments, traditionally manufacturers of the somewhat less exciting calculator, came out with the Speak 'n' Spell. This was a cool breakthrough toy not only because of its intimate educational abili-

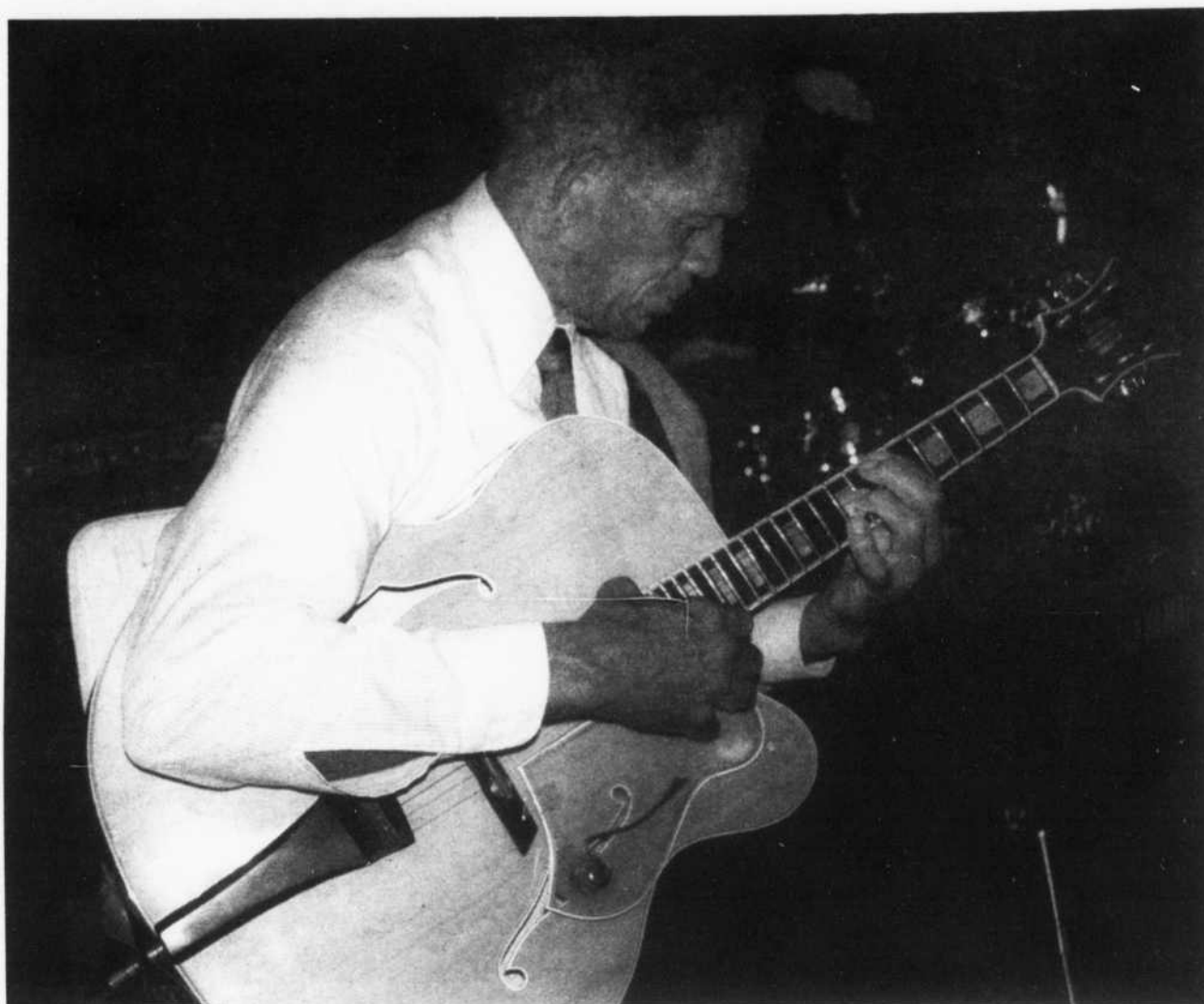


Photos provided

farmers were the macho '80s toy. **Center:**

Top right: Speak & Spell was a learning tool
ra, the '80s warrior princess.

The man and his jazz



Roland Gresham: Made in Murfreesboro

Nimble old fingers deftly glide across six steel strings, and each note gently falls into a lush melody.

Every touch on the guitar is amplified into a packed crowd at the 'Boro Bar and Grill.

This is the music of Roland Gresham.

"He tickles my soul," said Nelson Holloway, MTSU junior, about the seasoned guitarist. "The music is just so colorful and soothing."

The Roland Gresham Trio starts cookin' at the 'Boro every Sunday night at 8:30, serving up classic jazz standards as well as Gresham originals. Last Sunday, as students squeezed into the bar like sardines, it was apparent that Roland

Gresham had struck a chord with the college-aged crowd.

A talented musician and a unique personality besides, Roland Gresham took a few minutes to talk to *flash*.*

Dave Harned: Where are you from originally?

Roland Gresham: Murfreesboro. I was born in Murfreesboro, traveled around the country and I've been back in Murfreesboro about 25 years.

DH: When did you first pick up the guitar, and what made you want to start?

RG: I started playing around 1954. When I

was a boy, I saw some fellows playing guitar on the street, you know, begging. I was fascinated. The sound it made, the shape; I knew I had to have one. At five or six I was saying, "Mama I want a guitar." But, poor family and all, I couldn't get one 'til I was an adult.

DH: Is the guitar your only instrument, or have you ever played any others?

RG: No other. Been playing about 45 years, or trying to play anyway.

DH: Did you ever have any lessons?

RG: No, I'm self taught. I started out playing

See **Gresham**, 5

story by dave harned

Jazz
is not
the most
popular
kind of music,
but if you're
good enough,
they'll come to
hear you.

– Roland
Gresham



Left: Roland Gresham plays his usual Sunday stint at the Boro Bar & Grill in Murfreesboro.
Above: The Roland Gresham Trio with singer Dallas Starke.

Gresham: Continued from 8

country music, 'cause growing up around Nashville, that's all you heard. Jazz wasn't nothing you ever heard about.

DH: Do you read music or play by ear?

RG: I play by ear, but I can read it too. But I know so many songs now I don't really have to read it.

DH: Who has influenced your guitar playing?

RG: Chet Atkins. When I heard him, I just had to play guitar. I don't play country anymore, but some of the things he did stuck with me, like fingerstyling. I got it naturally; some people can't never do it, but I got good finger independence.

DH: How long have you been performing?

RG: Maybe 30 years. It took me about 10 years to get to where I thought I was good enough to perform. It got to the point, playing on the porch, that my friends would say "Get on out and play." They wanted me to learn to play like B.B. King, but I never thought he was as good as Chet. But I learned the blues, and that's

when I started to play and make some money.

Blues is such a limited form, and I didn't want to be so stagnant. When I heard jazz, that opened up a new door of things for me to explore.

DH: Are you a full time musician, or have you ever done anything else?

RG: That's all I've ever done. I've worked maybe for a few months at a time, but I couldn't stand punching clocks. Plus, I got too good playing not to [laughs].

DH: Have you done much recording?

RG: Years ago I did session playing with R&B artists who most people never heard of, but my own records, no. I never was into that. I did record a music video with Chet Atkins, and I've done some things with Isacc Hayes and Luther Ingram.

DH: Is it true you once gave Jimi Hendrix guitar lessons?

RG: Yeah, I gave him some lessons. I mean he already knew how to play, but he wanted to learn jazz. He never could do it – he just wanted to make noise.

DH: What do you think of Murfreesboro's music scene?

RG: It's really great. I think there are a lot of good groups, good players and good places to play.

DH: And what is your favorite place to play in Murfreesboro?

RG: The Boro. The people always act like they like to listen when I play. It's always been a good responsive audience.

DH: So what's in the future for Roland Gresham?

RG: Oh, I'm close to retirement. I'm about ready to give it up.

DH: Well, it'll be a shame to see you go, Mr. Gresham. Do you have any parting advice to all of the aspiring musicians in this town?

RG: My thing was this: You don't just do what everyone else is doing, and you don't just be different for the sake of being different, like a lot of people do. You have to play what you like but good enough that people will want to listen to you. Jazz is not the most popular kind of music, but if you're good enough, they'll come to hear you. *

photos by steve cross

Nashville Symphony opens Saturday

Movies, restaurants, bars, and symphonies: these are typical weekend events for college students.

Symphonies? That's right.

The Nashville Symphony opening of their classical season is the perfect break away from the normal evening.

The centerpiece for the season opener is French composer Camille Saint-Saens' "Third Symphony."

Wolfgang Mozart's "Symphonie Concertante" and Elliot Carter's "Symphony No. 1" will be performed as well. "Symphonie Concertante" will feature Nashville violinist Mary Katherine Van Osedale and Daniel Ranker of San Antonio on viola.

Maestro Kenneth Schermerhorn and Executive Director Alan Valentine direct the Symphony Orchestra. It contains 84 permanent orchestra members and 25 staff members.

"The orchestra members do not begin rehearsing for the performance until a week and a half before it begins," says Laura Alabed, communi-

cations manager for the Nashville Symphony.

This year the symphony will present both classical and pops series performances.

Alabed explains that there are 12 classical concerts and six pops concerts. Anne Murray will be performing as well as John McDermott, the Irish tenor, and Air Supply will be performed for Valentine's Day.

The Nashville Symphony is not just local; they are making a national name for themselves. The Symphony Orchestra made its Carnegie Hall debut in September 2000. It earned a positive review from the *New York Times*, giving it bragging rights as one of the nation's up-and-coming orchestras, Alabed said. The Orchestra also became the first to record for the Naxos American Classics series.

The performances will be Friday and Saturday and will begin at 8 p.m. at the Tennessee Performing Arts Center's Jackson Hall. Tickets, if

bought at the box office, are \$15-\$53. These tickets can be ordered by calling 255-ARTS.

Students have another, much cheaper option, however. The Symphony has a program, Soundcheck, that allows students to purchase \$10 tickets to any concert. Before purchasing tickets, the student must enroll at the Web site, www.nashvillesymphony.org. Upon enrolling they will receive a Soundcheck card. Up to two tickets may be purchased per card. The students are given the best seats available.

"The good thing about our program is that the students are not stuck in the nosebleeds," Alabed says. "If third row seats are available, that is what they will get."

TPAC is undergoing major renovations, Alabed said, and the temporary entrance is on 6th Street. The box office is open from 10 a.m. to 6 p.m. Tickets can also be purchased 24 hours online. *



Photo provided

Maestro Kenneth Schermerhorn of the Nashville Symphony Orchestra.

story by rebecca parker

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***AMERICANA MUSIC NIGHT:** feat. Davis Raines, Nancy Apple & Her Back Door Men, Rosie Flores, Suzette & The Neon Angels, The Swindlers, Dodd Farrell & Ten Fold Stars, & Uncle Lightnin', 8 p.m., The End, \$5.

OKTOBER THURSDAY: Faces Restaurant & Lounge.

JUPITER COYOTE: 9 p.m., Blue Sky Court, \$8.

RODNEY HOTBOX: The Boro Bar & Grill.

***LOWER UNIT:** 7 p.m., The Muse, \$5.

SCOTT DORMAN: 8 p.m., Bunganut Pig, Murfreesboro.

AMERICANA MUSIC NIGHT: feat. Grey De Lisle, Glossary, Mike Ireland, & Buddy Miller, 9 p.m., Slow Bar.

NEW ORLEANS BRASS BAND: 9 p.m., Windows on the Cumberland.

AMERICANA MUSIC NIGHT: feat. Southern Fly-by-Night Singers, Roger Wallace, Leslie Satcher, & Two Dollar Pistols, 9 p.m., 12th & Porter.

SARAH BUXTON: with Christopher Robin, 9 p.m., 3rd & Lindsley Bar & Grill \$5.

FRIDAY, SEPTEMBER 13TH

MORRIS DAY & THE TIME: 7 p.m., Grandstand Stage, Tennessee State Fairgrounds, \$3-\$7.

THE SECRET COMMONWEALTH: 9 p.m., The Boro Bar & Grill, \$4.

GEORGE STRAIT CONCERT IN THE ROUND: with Jo Dee Messina, 7:30 p.m., Gaylord Entertainment Center \$49.50-\$59.50.

***AMERICANA MUSIC NIGHT:** feat. Jubal Foster, Heather Myles, Kelly Willis, & Bobby Bare Jr., 9 p.m., Belcourt Theatre.

COALITION SHOWCASE: 9 p.m., Blue Sky Court,

\$1.

BURNING LAS VEGAS: 9 p.m., Bunganut Pig, Murfreesboro, \$5.

***BLACK LABEL EMPIRE PRESENTS ANDY BODEAN & THE BOTTOM BOYS:** with Tim Chad & Sherry & Communist, 9 p.m., The End, \$5.

ELECTRIC LOUNGE PRESENTS NIGEL RICHARDS: with Dustin Michael, Mike G., Adam Wright, Lance G., DJ Ron, DJ Maximus, & Justin Hancock, 10 p.m., Excess/Orbit, \$8-\$15.

"A BETTER SEPTEMBER": feat. Friction & Neuvox, Faces Restaurant & Lounge (Benefit for WMTS). **SOUR PUSS:** with The Here & Now, 8 p.m., Guido's New York Pizzeria.

VERBENA COURT STRUT BAND: 9 p.m., The Muse, \$5.

SHANE & THE MONEYMAKERS: 10 p.m. - 1 a.m., All American Sports Grill, \$3.

CENTROMATIC: with Bigger Lovers, 9:30 p.m., Slow Bar, \$7.

DRIVING MISS CRAZY: with Graham, The Outer Limit.

LENNY KRAVITZ /PINK/ABANDONED POOLS: 7 p.m., AmSouth Amphitheatre \$22-\$85.

THE NATIONALS FEAT. JACK PEARSON: with Ramsay Midwood, 9:30 p.m., 3rd & Lindsley Bar & Grill \$7.

AMERICANA MUSIC NIGHT: feat. John Cowan, The Vessels, Stacey Earle & Mark Stuart, & Reckless Kelly, 9 p.m., 12th & Porter.

***COMMON GROUND:** with mellow down easy, 10 p.m., Windows on the Cumberland.

SATURDAY, SEPTEMBER 14TH

THE FORTUNATE SONS: feat. Gary Nicholson, Reese Wynans, Chad Cromwell, Michael Rhodes, & Kenny Greenberg, 10 p.m., 3rd & Lindsley Bar & Grill \$8. Blue Mother Tupelo, 7 p.m.

***JUMP LITTLE CHILDREN:** 9 p.m., Blue Sky Court \$9-\$12.

***LOJAQUE & THE FLAMING NAHDBITS:** with Moral Decay, The Skanks, Communist, & Less Than Perfect, 7 p.m., The Muse, \$5.

AMERICANA MUSIC NIGHT: feat. Last Train Home, Hayes Carll, Tift Merritt, & Billy Joe Shaver, 9 p.m., Belcourt Theatre.

AMERICANA MUSIC NIGHT: feat. The Pawtuckets, The Lush Rollers, Jason Ringenberg, & The Gourds, 9 p.m., Slow Bar.

AMERICANA MUSIC NIGHT: feat. Jeff Black's Midnight Breakfast Hootenanny with Jon Randall, Matthew Ryan, & The Floating Men; Jim Lauderdale; Be Good Tanyas; & Tim O'Brien, 9 pm, 12th & Porter.

DERAILED/ FALL WITH ME/ SKARD: The Boro Bar & Grill.

SUPERNA: with Cockstar & Love Over Gravity, The Outer Limit.

THE CLARENCE DOBBINS REVUE: 9 p.m., Bunganut Pig, Franklin, \$5.

BURNING LAS VEGAS: 9 p.m., Bunganut Pig, Murfreesboro, \$5.

AMERICANA MUSIC NIGHT: feat. Tim Easton, Dallas Wayne, Mark Insley, & The Emma Gibbs Band, 9 p.m., The End.

DOGS FOR DAISY: 8 p.m., Guido's New York Pizzeria.

LOS TIGRILLOS: 7 p.m., Grandstand Stage, Tennessee State Fairgrounds, \$3-\$7.

PAK DA PARK—HADLEY PARK HIP-HOP FESTIVAL HOSTED BY SERVING THE WORLD CLIQUE'S FEISTY & EVERYTHING UNDER GROUND'S LASCHELL ADAMS: feat. Chyle, Cadence, Da Blockhead, Die-N-Breed, EJ, Graffix International, Iayallis, Iroquois, Joe Montana, Lady Choppa, N.S.E.W., Secret Society, Tony Black, Top Notch, V-Smooth, Mr. Byrd, The Messenger, & Herbs of Life, 3 - 6:30 p.m., Hadley Park, 28th Ave. N. & John Merritt Blvd For information, call 862-8424.

JOSH JACKSON: with Ian Crockett, 9 p.m., The Sutler, \$5.

THE RUTABEGA: 7 p.m., Indinet Record Shop, \$5.

***THE NATIONALS:** Faces Restaurant & Lounge.

RADIO WAVES: 10 p.m. - 1 a.m., All American Sports Grill, \$3.

CLUB ADDRESSES

3rd and Lindsley Bar and Grill: 816 3rd Ave S., Nashville. 259-9891.

12th and Porter: 114 12th Ave N., Nashville. 254-7236.

All American Sports Grill: 941 NW Broad St., Murfreesboro. 896-9661.

AmSouth Amphitheater: 3839 Murfreesboro Rd., Antioch. 641-5800.

Belcourt Theater: 2101 Belcourt Ave., Nashville. 383-9140.

Blue Sky Court: 410 4th Ave. S., Nashville. 778-9760.

The Boro Bar and Grill: 1211 Greenland Dr., Murfreesboro. 895-4800.

Bunganut Pig, Franklin: 1143 Columbia Ave., Franklin. 794-4777.

Bunganut Pig, Murfreesboro: 1602 W Northfield Blvd., Murfreesboro., 893-7860.

Club Excess/ Orbit: 909 1/2 Church St., Nashville.

The End: 2219 Elliston Pl., Nashville. 321-4457.

Faces Restaurant and Lounge: 2111 E Main St., Murfreesboro.

867-7555.

Gaylord Entertainment Center: 501 Broadway, Nashville. 770-2000.

Guido's New York Pizzeria: 416 21st Ave. S., Nashville. 329-4428.

Indinet Record Shop: 1707 Church St., Nashville. 321-0882.

The Muse: 835 4th Ave. S., Nashville. 778-9760.

The Outer Limit: 3758 Nolensville Rd., Nashville. 781-0068.

The Sutler: 2608 Franklin Rd.,

Nashville. 778-9760.

Red Rose Coffee House and Bistro: 528 W. College St., Murfreesboro. 893-1405.

Sebastian's and Diana's Brew Pub: 109 N. Maple St., Murfreesboro. 895-8922.

Slow Bar: 1024 Woodland St., Nashville. 262-4701.

Wall Street: 121 N. Maple St., Murfreesboro. 778-9760.

Window's on the Cumberland: 112 2nd Ave. N., Nashville. 251-0097.



Photo provided

Linkin Park's *Reanimation* can be found at any local music store near you.

Linkin Park: Reanimated

Two years after their first release in 2000, Linkin Park surprises listeners with a new invention.

The material is still old, but the idea is new. This new concept of *Reanimation* was to redefine the sound of Linkin Park.

The musical journey that begins with track one of the new disc takes a turn for the better by incorporating elements of new rhythms and cleverly placed sounds.

To truly understand the newer versions of these songs, you need to look at music as formalists view literature.

Formalists focus on structure and tone. Formalists are more concerned with what is going on inside the text, rather focusing on what shaped the text such as politics, history or biographical

information about the authors. With *Reanimation*, the listener can hear the dramatic change in style as from the first CD, *Hybrid Theory*.

The artists who helped shape the new invention only added to the many flavors that the original music had to offer.

Jay Gordon, Chairman Hahn and Aaron Lewis are only a few of the newly incorporated elements that helped to shape *Reanimation*.

Aaron Lewis' vocals were so good that it's as if the song "Crawling" had been written for him, and he didn't have the chance to sing the words until now. "Crawling" also offers a more classical approach to the song than the original version that expands the tension that the song was meant to create.

Reanimation is audibly pleas-

ing, but should people disregard the way that the CD looks as well?

Perhaps the very first thing that catches someone's eye is the way something looks. Nine times out of 10 people won't pick up a CD unless it looks appealing.

Reanimation is an aesthetically pleasing work of art.

The only complaint that the listener may run into is that the titles on the back of the CD are difficult to read.

If the reader is not a fan of Linkin Park, perhaps he/she should reconsider by buying this new CD. Remember that stores like CD Warehouse and Turtles Music are great places to find used CDs such as this one.

As for the score on this album, Linkin Park: *Reanimation* receives a four out of five. *

review by andrew emerson

call 898-2533 or email sladmgr@mtsu.edu for more information

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