

A black and white photograph of a man and a woman in a dimly lit room. The man stands in the background with his arms crossed, wearing a patterned shirt. The woman sits in the foreground, looking towards the camera. Two lamps with conical shades are visible in the background, casting a warm glow. The overall mood is intimate and nostalgic.

[flash]

A sound worth
remembering

p. 6

from the senior [flash] editor

[Lindsey Turner]

The best in the 'Boro

Murfreesboro culture is unique. It's got small-town charm and big-city attitude all at once. Students contribute to this culture in a significant way, and have a symbiotic relationship with local businesses and people.

It's time that the student population weighed in on local culture, and gave a pat on the back to those businesses and area people who make life in Murfreesboro sweet as a Georgia peach soaking in a pitcher of iced tea. Mmmmm.

To the right is a ballot for the first-ever 'Boro's Best Awards, meant to highlight the people and places essential to good living in the Boro.

Ballots should be turned in to the *Sidelines* office, in the James Union Building, Room 310, by Nov. 7. Look for the 'Boro's Best Awards issue early in December, when we'll reveal who and what you and your peers consider to be the 'Boro's premier band, venue, place to get beer and much more..

Help us honor and support the people and places that make life in Murfreesboro livable.

Red Rose rising?

The recent temporary closing of the Red Rose Coffee House and Bistro has had the Murfreesboro art and music community up in arms since Sunday. Trying to wade through the quagmire of rumor and suspicion has not been easy, but it seems that [flash] has been able to pin down a starting point for what may be a long, unfolding drama. There are still a lot of unclear details involving the shop's ownership and how the new management approached what many see as a hostile takeover. Some say there is great injustice to what has happened. Others say that business is business. The rest just have to shake their heads and wonder.

With the closing of Sebastian and Diana's Brew Pub and Faces within the past year, the Murfreesboro music "scene" has dwindled down into just a few venues — one of which was the Red Rose.

It is the intention of [flash] to keep an eye on the situation at the Red Rose, and how its new ownership will affect local musicians and music fans. As a staple of local culture, the Red Rose means a lot of things to a lot of people. That's not likely to change anytime soon. ★

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[flash] is the weekly entertainment tabloid produced by *Sidelines*, MTSU's editorially independent student newspaper. *Sidelines* is published each Thursday and seeks to highlight local arts and entertainment. For information regarding [flash], call (615) 898-2917. To apply to work for [flash], e-mail us at sflash@mtsu.edu or apply in the James Union Building, Room 310.

the 'boro's best 2003 ballot

★ Please nominate as few national chains as possible ★

MUSIC

Best Murfreesboro band

Best Murfreesboro musician

Best place to hear live music

Best place to play live music

Food and drink continued

Best service (restaurant)

Best service (bar)

Best drunk/stoned food

Best grab-and-go lunch place

FOOD & DRINK

Bar with the best bartenders

Best cup of coffee

Best mixed drinks

Best happy hour

Best beer

Best atmosphere (restaurant)

Best atmosphere (bar)

Best breakfast

Best Mexican food

Best oriental food

Best sit-down meal in town

ART & ENTERTAINMENT

Best place to spend a Friday night

Best place to spend a Saturday night

Best place to spend a weeknight

Best place to pick up a date

Best place to take your date

Best place to cheat on your date

Best place to dance

Best place to rent videos

Best place to experience local culture

Best place to see local art

Best place to sit, chill out and read

You can submit your ballot to [flash] several ways. Drop it off at the *Sidelines* office in the James Union Building, Room 310. Mail it to *Sidelines* at 1301 E. Main St. MTSU Box 8, Murfreesboro, TN 37132. Fax it to (615) 904.8193. Download the ballot online at www.mtsusidelines.com. Just whatever you do, send in your ballot. Call (615) 898.2917 if you have any questions.

Has the Red Rose wilted for good?

New management cause for concern for many employees, patrons

By Lindsey Turner

When the Red Rose Coffee House and Bistro closed its doors Sunday, rumors abounded.

Some said new management planned to convert the coffee house/music venue into an Italian restaurant. Some said the coffee shop was going to take on a corporate, Starbucks quality. All of them thought that the Red Rose as Murfreesboro had known it was dead.

But, according to part-owner Amy Turner, the Red Rose is just fine.

"We made some business decisions and decided we needed to spruce up," Turner said.

Turner said the Red Rose is keeping the same menu and will still book bands. The major changes to the place include some painting and new furniture, she said. She also said that the record store in the back room was removed. Other than those changes, she said, the Red Rose will be back to business as usual Saturday, when it re-opens.

But many in the Murfreesboro community fear that a new Red Rose is not really the Red Rose at all. When Turner stepped in to make some business decisions and changes, she said, there were employees and others in the community who assumed the worst. A rift has developed between those who want to support the Red Rose, whatever its style, and those who want to avoid any new incarnation.

Turner and her husband, Bill, commissioned Bingham Barnes and Mike Mullins to run the Red Rose a few years ago. Both men were made part-owners at the time, though Turner declined to comment on the specifics of the business agreement.

Barnes and Mullins practically lived at the Red Rose to keep it

going, working the counter during the day and night, and then coming in after hours to do bookwork, former employee Chuck Bruner said in a written statement. The two ran the place with a large amount of independence from the other owners — the Turners and Dr. Warren McPherson of Murfreesboro.

Bruner said Mullins stepped down in July of this year, frustrated by the hefty debt that had accumulated before Mullins and Barnes had stepped in to run the shop. Turner declined comment on the Red Rose's fiscal situation.

Employees were shocked when the owners stepped in Sunday, said current employee Sharon Van Etten, who has worked at the Red Rose for several years.

Turner said she spoke with Barnes Sunday night, and that he was supportive of her wishes to rework some aspects of the shop. In a written statement, Barnes expressed his support of the new management's decisions, though he said he is stepping down from his position.

"Thankfully, complete death has been spared once again for the great Red Rose," Barnes said. "She is in good hands."

Turner said she offered each Red Rose employee his or her job back, and that most employees expressed support for the new management, but several declined to work under new management. Van Etten said only three of the Rose's previous eight or so employees took up Turner's offer.

Van Etten is one of them, and she said she fears losing friends over what, in her view, has been a big misunderstanding.

"I feel really bad because I may have given up friendships," she said. "And I love everyone who has ever worked here."

Van Etten said she will contin-

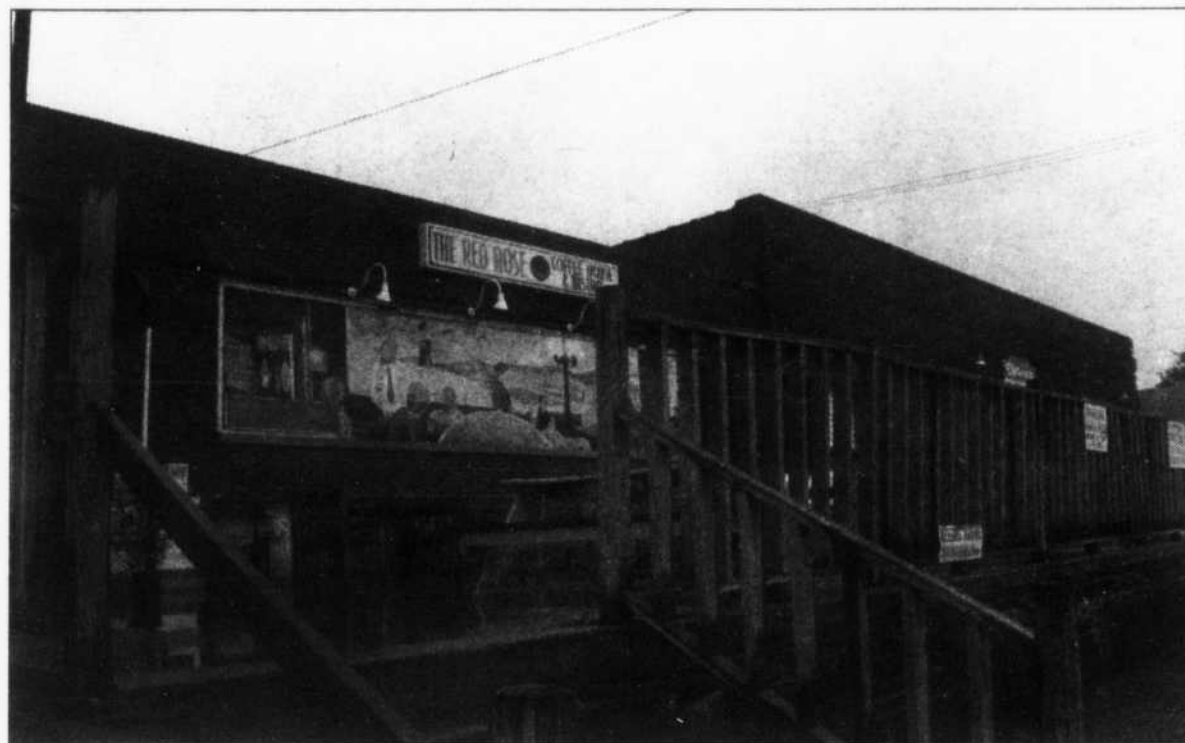


Photo by Dana Stoneking | Staff photographer

New management at the Red Rose Coffee House and Bistro has many in the community fearing what might resemble a corporate takeover. But the new management says little will change.

ue to support the Red Rose as long as they keep booking musical acts, but that she wouldn't hesitate to leave if the shop ever became something she fundamentally disagreed with.

Van Etten said the employees would now be required to wear aprons and a white T-shirt so that customers will know who is an employee and who isn't. Rumor had speculated that workers would have to obscure their tattoos and piercings, but Van Etten said her visible tattoos would remain as visible as ever.

While Turner asserts that the changes to the Red Rose will be mostly cosmetic, many in the community — including some former employees — fear that the change will affect the Red Rose's atmosphere and integrity.

Chuck Bruner, a former worker who says he was not offered his job back, is skeptical.

"As far as I know, the new owner/management has plans for [the Red Rose] to be resurrected," Bruner said in a written statement, "but do not be fooled; the only thing that will remain the same is the name."

Bruner said his job was not offered back to him, but that he probably wouldn't have accepted it if it had been. He predicts that the new owners will stop booking the Rose's usual bands, and that

prices will go up.

"I will go support the bands there, but I will not support the new owners," Bruner said. He said he has even heard word of a general boycott of the reincarnated shop.

Red Rose patron and WMTS dee jay Jussica Yung said she has heard from several bands who will refuse to play at the Red Rose now.

Bruner agrees.

"They're not going to get at least half of the bands," he said.

Former Red Rose employee Kelley Anderson also

expressed concern that the Rose might have trouble regaining the support of the community.

"I think everyone's just apprehensive and nervous about what's going to happen, and no one's too happy about the way things went down..." she said, "so I don't know how much local support they're going to have. It really depends on how flexible they're willing to be, and whether or not we as part of the music community can adapt to the changes and make the best of

Thankfully,
complete death
has been spared
once again
for the
great
Red Rose.

— Bingham Barnes,
former Red Rose employee

it. It may turn out to be a very good thing."

For now, the next chapter in the long and often rocky history of the Red Rose is uncertain. When the doors open Saturday, it will be up to Murfreesboro to start writing it. ★

Door proceeds from the show Saturday at the Rose will go to benefit former employees. Billy Wayne Goodwin and 1984 will perform at 9 p.m.

Alien Ant Farm's 'truANT' comes just in time

By Lindsey Turner

Alien Ant Farm are children of the 1980s. Never has that been more evident than on their latest release, *truANT*. OK, 2001's cover of Michael Jackson's *Smooth Criminal* was a bit of a clue, but even a quick listen to *truANT* reveals sometimes subtle, sometimes blatant new wave and hair rock riffs that even too-cool 20-somethings can recognize and get a chuckle from.

But the story behind *truANT* is one of triumph over life's often random and devastating low-blows. In 2002, AAF's tour bus collided with a truck while touring in Spain. Their driver was killed and singer Dryden Mitchell broke his neck. The other band members received less serious injuries, but the accident brought the band's mounting momentum to an indefinite stop.

It wasn't until Dean and Robert DeLeo (of the venerable Stone Temple Pilots) signed on to produce *truANT* that the project began to take shape. The album was finished exactly a year to the date of the accident.

What resulted is an interesting mix of heavy, straightforward rock and off-the-wall reggae and Latin beats, all sprinkled with Mitchell's relentless, even vocals.

The first five tracks on *truANT* are self-explanatory and easy to like. "1,000 Days" has two incredibly catchy hooks that have a tendency to implant themselves in

your subconscious, surfacing at inopportune moments (in line at the grocery store, during class, etc.). "Drifting Apart," while a notably cynical look on relationships, has a chorus that's reminiscent of a late-'80s or early-'90s act I can't quite pinpoint.

"Quiet" is another dose of nonsense rock with nonsensical lyrics, while "Glow" reminds me of the Popular Genius song about Natalie, the token rock chick on WBUR 102.9.

It also has a series of excellent adolescent innuendos. "I'll be the switch she turns on / She'll be mine too, I'll get off / I'll be the fuse that she blows / And even with the lights off, we'll glow."

There are a couple of tracks that don't necessarily take anything away from the album, but they certainly don't add to it. "Sarah Wynn" is a track about a

nice girl who gets hooked on heroin and spirals into the depths of hell. Seems like Everclear beat them to the punch on that story line ("Heroin Girl"), but the real reason I don't like this song is because both the music and the lyrics are the definition of generic.

Both "Never Meant" and "Tia Lupe" are meant to showcase the band's diversity (they feature reggae and Latin beats), but they end up sounding more like mediocre karaoke than anything else.

The *truANT* CD is interactive, and takes you to a special secret Web site area with a couple of live videos and a few concert photos,



Photo courtesy of Dreamworks Records

(From left) Alien Ant Farm's Terry Corso, Tye Zamora, Dryden Mitchell and Mike Cosgrove hope to re-establish their reputation in the hard rockin' arena with their latest release, *truANT*.

but, disappointingly, not much else.

The liner notes of the album, however, are charming. Copy editors will simply love the lyrics disguised as graded English papers.

They may not have re-invented the wheel with *truANT*, but Alien Ant Farm have proven they have what it takes to overcome adversity to make rock 'n' roll.

If they can surmount their career challenges with half of the success they've had with life's challenges, they'll be around for a long time. ★

Alien Ant Farm 'truANT'

Rating: ★★ 1/2

Released: Aug. 19

Produced by:

Dean and Robert DeLeo
Dreamworks Records



Sounds of summer

The good and the bad

By Leslie Carol Boehms

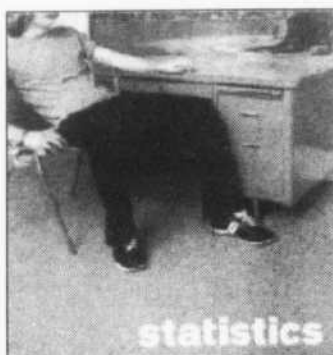
the good

Damien Rice

'O'

This Irish singer/songwriter brought me back to a place where I genuinely appreciated music again. His melancholy voice and somber, heart-wrenching lyrics ignite the same emotion brought when listening to Jeff Buckley's *Grace*. The album has been out overseas for quite some time, but was just released in America in mid-June. The writing is impeccable and the sound often tip-toes in quietly only to sweep you away with a combating movement.

☆☆☆☆ (out of four stars)



Statistics

'(Statistics EP)'

Denver Dalley of Omaha, Neb.'s Saddle Creek Records band Desaparecidos recently decided to up and move to Nashville. Here, he began a new rock outfit bearing the name of everyone's most hated school subject: statistics. This release is a brilliant sound representation of the band's diversity. The songs are pretty short but immensely clever. The album is a mix of indie/rock/pop overtones with plenty of tempo changes for you rowdy music aficionados.

☆☆☆☆



Radiohead

'Hail to the Thief'

If you weren't aware that Radiohead released a new album this summer, you haven't watched MTV, listened to mainstream radio or visited a record store. Perhaps it's just me, but *Hail to the Thief* was one of the more widely publicized albums of the summer. There was a huge media overlay in the release of the album, with MP3 pirates streaming what was extremely close to the final copy of the disc. Nonetheless, *Hail to the Thief* is an ingenious creation (as usual) by Radiohead.

☆☆☆☆



the bad

Jewel

'0304'

I just want to know what happened to the days when Jewel was a folk singer. Now decked out in her best hot pink sequined Britney Spears-esque tube top, Jewel sings about intuition.

Jewel's intuition was apparently off track when she decided to take the mainstream route to become just another half-clothed pop star. Though she claims this album is a spoof of the industry and its demonizing ways, it's hardly believable when watching the music video of her first single. I mean, can't a girl spoof the industry without having her own private wet T-shirt contest?

☆



Liz Phair

'Liz Phair'

Another fallen girl rocker who used to have potential (and clothes). There's really not much more one can say about Phair's failed attempt on this self-titled album. The chick rocker has been around for a while but, alas, is turning into a corporate record company whore with this failed attempt at music.

☆



Dashboard Confessional

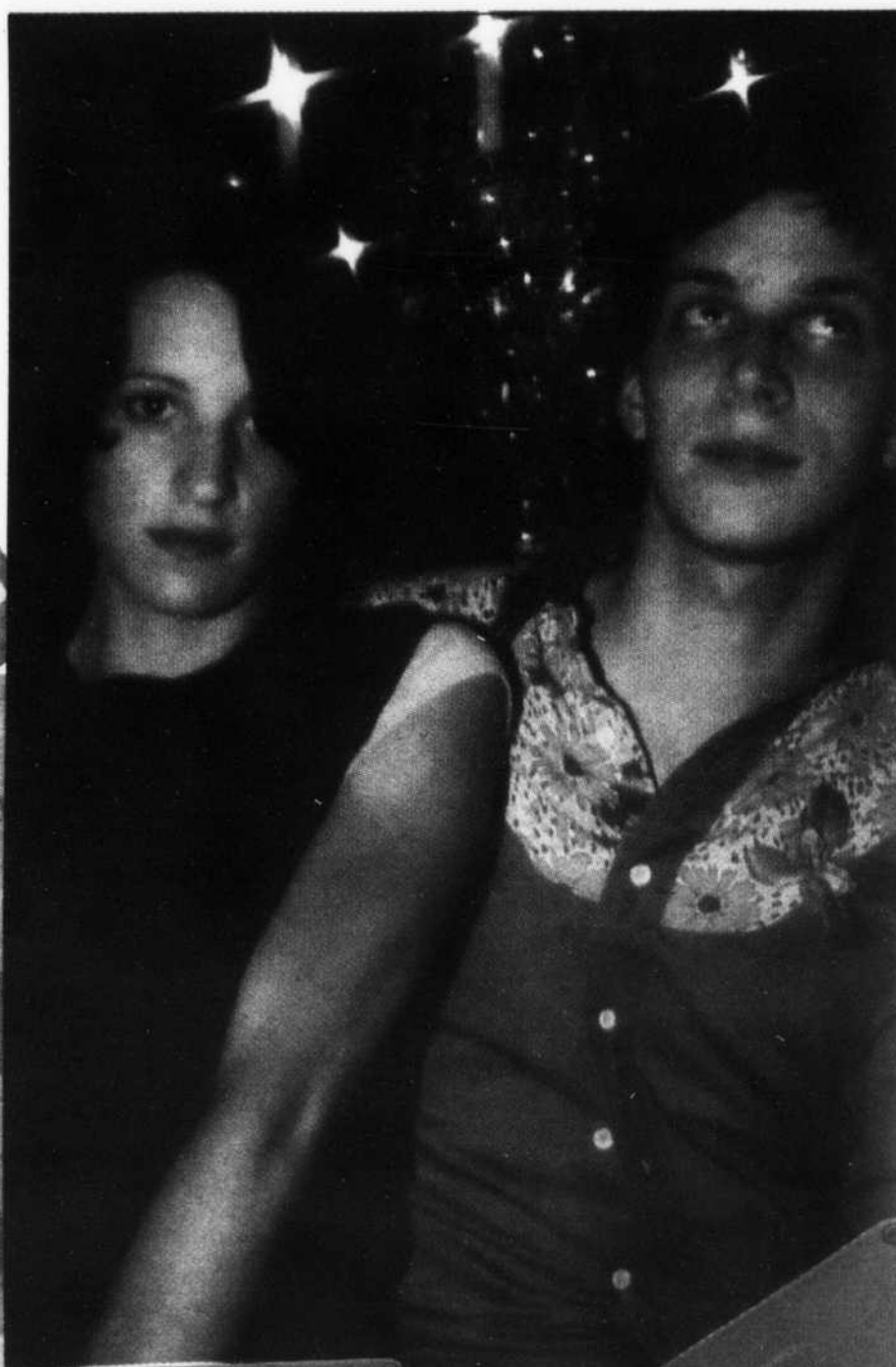
(A Mark, A Mission, A Brand, A Scar)

Maybe I have a problem with over-hyped albums (and with the monopolizing of mainstream radio and the unremorseful hand of major label record companies). Though I don't know much a whole lot about the history of the band, I know that they probably had some potential before signing to a major label. But then, those money-grubbing bastards warped any sign of talent and turned it into the corporate crap found on this album.

☆

Photo courtesy of Beth Cameron

Beth Cameron and Doni Shroader of Forget Cassettes make a mean pair.



A sound

BOY +

As a little girl, I had dreams of being a rock star.

My mom still carries around a picture of me decked out in my best Blondie paraphernalia: tons of necklaces, bracelets and a wild bowl cut. I even had the plastic karaoke microphone.

I used to set it up downstairs and perform the latest 1980s hits for my neighbors (Whitney Houston was my favorite). I think every girl has these fantasies.

I imagine the same sort of toddler fantasy happened to Beth Cameron, too. However, she lived out her girl rocker dream. She began playing in girl (plus one boy) rock outfit Fair Verona (first called Calypso) as a teen. Now older, wiser and still just as talented, Cameron is leading the powerful rock duo Forget Cassettes.

Her voice is unforgettable — that mesh between unfaltering screams and passionate whispers leaves me feeling broken after any given Forget Cassettes show. It's amazing what these two can do on stage.

"We like to get really quiet and really loud," Cameron said. "We love to experiment with time signatures and different instrumentation. We try and

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GIRL = GREAT ROCK 'N' ROLL

By Leslie Carol Boehms

...danceable. I think it's pretty good." Cameron sings and plays guitar while her partner, Schroeder (also of the defunct Fair Verona), drums, accessory percussion and keyboard. Two of them fill a room with immense power. It wouldn't believe what two people can do with a couple of instruments — and they do deny the prosthetic arms.

"We definitely don't want to get bored or have the crowd get bored," Cameron said. "Doni is the glue of addition. His setup keeps changing and/or adding. We know that we will always be bringing in new instruments, bigger amps, more pedals — maybe more people to help out. Because we are only two people, it gives us so much room to grow and experiment."

Forget Cassettes formed in Nashville in 2001. A child of the '80s, I was obviously intrigued by a band that wants me to forget the musical medium I grew up with.

The name 'Forget Cassettes' has everything to do with being and living in a new era and nothing to do with being anti-cassettes or anti-analog," Cameron said.

Cameron, I spent my teenage years mean-

dering around the local indie scene in Nashville. I was always a huge fan of Fair Verona. However, there is little remaining of the brash teen-angst sound that riddled Cameron and Schroeder's former musical incarnation.

"Our approach to this band is the complete opposite of Fair Verona," Cameron said. "Our goals are different, the way we interact is different, the way we write is different. For me, it's a more conducive environment. Forget Cassettes is more of the sound and structure that I love in music."

Nashville isn't always the nicest city to dawn musical resurrections. Yet, Cameron finds it all too familiar a place to be, or to leave behind.

"This is the only scene that I've ever birthed a band in so it's my only experience," Cameron said. "Although, I have heard that if we lived in New York we would be mega-stars by now. Whatever that means. I think I'm happy here, though."

Earlier this year, the indie rock pair released their first album on Theory 8 Records titled *Instruments of Action*.

"The album title came from a song on the album that's about starting over and not being afraid to try something new," Cameron said. "We thought it

appropriate."

Girls may dream of rock 'n' roll, but Cameron lives it. She also helped inspire many young girls to follow their rock star dreams this summer when she volunteered at the summer Rock 'n' Roll Camp for Girls held at MTSU.

"Some of those girls blew me away," Cameron said. "It was definitely a highlight of my year. I really almost cried when I went to see the girls showcase their bands at the end of the camp. It was very nostalgic for me."

Perhaps one day one of those girls will form her own band. She'll be compared to other less talented, mainstream girl rock bands just as Cameron has been. But, the comparisons are inaccurate. Forget Cassettes is original, brilliant, explosive music. Forget the gender. ★

For more information on Forget Cassettes, visit their Web site at www.forget-cassettes.com. They'll be performing live at the Slow Bar in Nashville tonight and Sept. 6 at The End in Nashville.



TPAC gears up for season of Broadway shows

Changes abound, drama unfolds

As the face of theater continues to evolve in Nashville with the recent surge in envelope-pushing dramas, the Broadway in Nashville series and The Repertory Theatre, both located at the Tennessee Performing Arts Center, promise to keep pace, if not advance the trend.

This season's Broadway in Nashville series kicks off with a revamped Tony Award-winning classic in *Thoroughly Modern Millie*, wraps up with the universal Tim Rice/Andrew Lloyd Weber stunner *Jesus Christ Superstar* and runs the gamut from the cornfields of *Oklahoma!* to the bedroom of Mrs. Robinson.

By Rachel Robinson and Alan Coulter

Whatever your taste, the Broadway in Nashville series at TPAC promises to entertain.

'Thoroughly Modern Millie' October 21-26

The newest Tony Award-winning Best Musical (2002) is based on the 1967 Oscar-winning film of the same name, and follows a young girl from Kansas all the way to New York's Manhattan Jazz Age. The Roaring 1920s provide the perfect backdrop for a woman ready to take on the rules of love and life.

'The Full Monty' November 18-23

(mature audiences, brief nudity)

Six average Joes take charge of their off-kilter lives in this raucous musical comedy, and, in the process, conquer their fears as well as their clothes. A musical that promises to knock off more

than socks, *The Full Monty* will have Nashville's envelope torn in half.

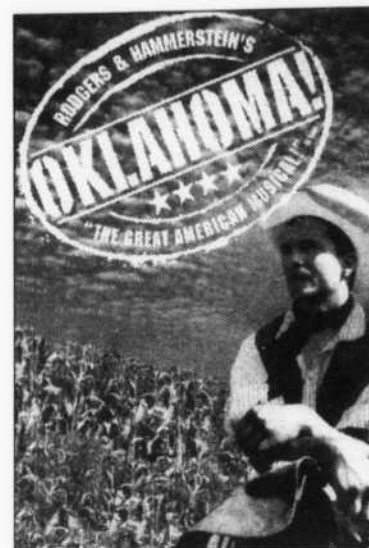
'Oklahoma!' January 27-February 1, 2004

This classic staple in theater provides enough cornfields and "Beautiful Mornings" for Nashvillians to feel right at home, away from home. The Rogers & Hammerstein musical is a favorite for all ages and a luminous piece of theatrical entertainment.

'The Producers' March 23-April 4, 2004

(mature audiences, brief nudity)

The Mel Brooks musical, with Susan Stroman choreography and direction, is jumping from the Broadway stage to TPAC's stage, and it vows to be everything it's anticipated to be. The original production, starring Nathan Lane and Matthew Broderick, is the



biggest Tony Award-winner in Broadway history.

'The Graduate' May 11-16, 2004

(mature audiences, brief nudity)

Anyone who has seen Dustin Hoffman's portrayal of Benjamin Braddock in the classic Hollywood film shouldn't miss this show. Braddock, a recent college



grad, is seduced by the much older Mrs. Robinson, before falling for her daughter, Elaine. Nashville's production hasn't yet named their Mrs. Robinson, but Kathleen Turner, Jerry Hall and Lorraine Bracco have previously filled her heels.

'Jesus Christ Superstar' June 15-20, 2004

The very first Tim Rice/Andrew Lloyd Weber masterpiece is closing the Broadway in Nashville season with a bang. The timeless musical's new production keeps all the original songs and allows TPAC's curtain to fall gracefully.

The Tennessee Repertory Theatre (The Rep) has also announced its first class 2003-2004 season. The wide range of productions aims to please the pickiest of theatergoers, providing something for everyone, and plenty left over.

'Crimes of Heart' Sept. 17-28

This Pulitzer Prize-winning work of art brings three strange sisters together in a tiny Mississippi town to confront the ghosts of their pasts. This incredible comedy led to the hit movie starring Diane Keaton, Jessica Lange and Sissy Spacek.

'Dracula' Oct. 29-Nov. 9

Just in time for Halloween, *Dracula* promises not to suck.

See TPAC, 9

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Continued from TPAC, page 8

Bram Stoker gives a chilling look into the eyes of the vampire legend while thoroughly entertaining audiences. When the queens of the silver screen start disappearing, a detective named Helsing comes to discover what too many were afraid to find out. An interesting twist on the time and setting makes this version of the classic tale a must-see.

'A Life in the Theatre'
Nov. 11-21

The Repertory Theatre brings in this play that begins in the dressing room of another repertory theatre. This is the story of a blazing star passing down his torch to another generation. Written by David Mamet, *A Life in the Theatre* will please everyone just as much as other works by Mamet including *Wag the Dog*, *Glengarry Glen Ross* and *The Postman Always Rings Twice*.

'God's Man in Texas'
Dec. 3-14, 2003

Praise the Lord! The Off-Broadway hit brings its original cast to the mainstage in a production that

will bless your socks off. David Alford, Warren Hammock, and Brian Webb Russell return to the biggest church in America to solve the drama that unfolds when a senior pastor decides to retire. Based on a true story, *God's Man in Texas* comes with popular demand by theater frequenters.

'Who's Afraid of Virginia Woolf?'
Jan. 27-Feb. 7, 2004

Edward Albee's Tony Award-winning play brings a fresh look to relationships. Even though it's been 40 years since its original debut, the play hasn't been watered down or lost its power. Come see this marital drama unfold in the Rep's first production of 2004.

'The Diary of Anne Frank'
March 10-21, 2004

The famous story of the girl who thinks everyone is good at heart – even the people who cause her death – comes to Nashville. This true story is reenacted from the diary penned by a 13-year-old Jewish girl who hides to avoid the Nazis and the

gas chambers of the concentration camps.

'The Drawer Boy'
March 23-April 13, 2004

Michael Healey's Off-Broadway play, which won Canada's leading theater awards, blurs the lines between imagination and reality. Toronto's *Now Magazine* says, "Michael Healey's prize-winning instant classic has heart, soul, and brains." You have to see it to find out if your reality is really just your imagination.

'Ain't Misbehavin''
May 5-16, 2004

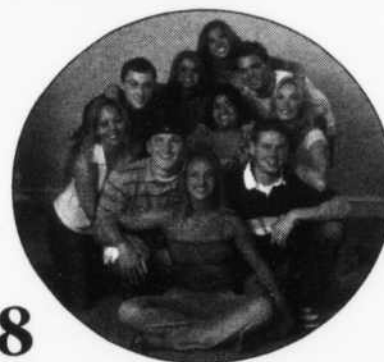
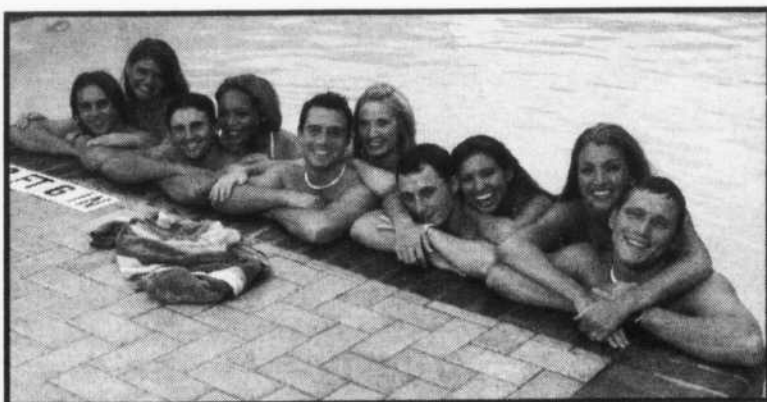
This Fats Waller musical revue won the Tony for Best Musical, offering 30 hits of jazz, swing and blues. The music takes audiences to 1930s Harlem, where a jazz club offers real soul.

For tickets to any of the shows listed, visit www.tpac.org, www.therep.org, call (615) 255-ARTS or go to any Ticketmaster location. Enjoy the show! ★

Want to write for [flash]?

Come by the [flash] interest meeting Tuesday, Sept. 2, at 3 p.m. in the James Union Building, Room 310.

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'Jeepers' full of high school jocks ... not much else



Photo courtesy of MGM

Even a scarier-than-normal scarecrow can't save *Jeepers Creepers 2* from its place in bad-movie history.

By Joey Hood

B-reel dialogue and penis-dangling machismo prevail in *Jeepers Creepers 2*, quite possibly the worst film of 2003 thus far. And this is the year of *From Justin to Kelly* and *Kangaroo Jack*.

Jeepers Creepers 2 embarks on its crapastic journey with lazy-ass exposition techniques from the fast-food school of filmmaking.

Instead of coloring gaps with actual story, the geniuses behind *Jeepers* decide to provide condescending, simplistic text. ("Every 23rd spring, for 23 days, it gets to eat ...," reads the first frame. "Year 23," reads the next.) Through the application of said technique, the filmmakers excise the concept of creativity within the film's initial seconds.

Although the horror genre thrives on hackneyed reruns, *Jeepers Creepers 2* commits grievous sins.

And if *Freddy Vs. Jason* has taught America anything, it is this: boobies and blood equal high-quality entertainment. Unfortunately, *Jeepers* is boobless. Save the token cheerleaders and perspiring bus driver, *Jeepers* is a stone-cold sausage party.

In fact, *Jeepers* may be the most homoerotic horror film ever made. Under the helm of original director Victor Salva, the sequel uncoils into a mishmash of shirtless Hollister ads and pretty-boy preening. The film's paper-thin jock-prototype Scott (*Malcolm in*

the Middle's Eric Nenninger) is a combination of masculine poise and starry-eyed nipple gazing. Nenninger handles the role with extreme awkwardness, looking constipated during moments of blustery jockular rage.

Jeepers' mentally paralyzing narrative implicates Nenninger's Scott as the egotistical leader of stranded high school basketball players and cheerleaders, a plot device that deliberately feeds into its hormone-drenched predecessors. Predictably, the isolated teenagers are picked apart like Happy

Meals under the pokerfaced villain's muddled gape.

Salva's rehashed script is also peppered with racial undertones, an unwise topic for a horror film. The white vs. black connotations are more of an afterthought to the unconscious violence.

Eventually, the racial bickering alienates *Jeepers'* horror junkies in dire need of a quick fix. Horror junkies crave bloodletting Mr. Salva, not rejected after-school special subject matter.

Furthermore, how about the rancorous father (Ray Wise) who loses his son during *Jeepers'* introduction, only to feign Roy Schiender-esque revenge by the film's end?

It seems that cumbersome pandering hinders *Jeepers'* effectiveness for both the blue-collar horror junkie and snooty cinema connoisseurs.

Unfortunately, Salva cannot provide adequate bait for the dissimilar masses. ★

'Jeepers Creepers 2'

Rated R

Opens tomorrow

Rating: ★ (out of four stars)

[club listings]

Thursday, Aug. 28

3rd & Lindsley: NRBQ, 8 p.m., \$10.

12th & Porter: Pernice Brothers, The Kingsbury Manx, 9 p.m.

All American Sports Grill: Boogie Chain, 10 p.m., \$3.

Blue Sky Court: Fall With Me, Shepherd of Fools, My Undying Love, The Redliners, 7 p.m., \$5.

Boro Bar & Grill: the Jack Pearson Band, Reese Wynans, 9:30 p.m., \$5-7.

The End: Slack, The Comfies, The Hot Pipes, 9 p.m., \$5.

InfernoBar: Common Ground, NEO, The Loft, 9:30 p.m., \$6.

Slow Bar: Forget Cassettes, Apollo Up, 9:30 p.m., \$5.

Wall Street: Brandon Vickers

Friday, Aug. 29

3rd & Lindsley: The Samples, Roy G. Biv, 8 p.m., \$12.

All American Sports Grill: Shane & the Moneymakers, 10 p.m., \$3.

Blue Sky Court: Green Rode Shotgun, The Young Antiques, The Good People, 9 p.m., \$5.

Boro Bar & Grill: Juan Profit Organization, 9:30 p.m., \$5-7.

Exit/In: Kudzu Kings, 9 p.m., \$10.

Mercy Lounge: Old Crow Medicine Show

The Muse: Illegitimate Son

Nick Kane & the Beautys, 10 p.m., \$5.

Slow Bar: Guilty Pleasures, 9:30 p.m.

Wall Street: Ervin Stellar, 9:30 p.m.

Saturday, Aug. 30

3rd & Lindsley: Betty Dylan, Lower Level, Mile 8, 10 p.m., \$7.

All American Sports Grill: Built for Comfort, 10 p.m., \$3.

Blue Sky Court: The Issues, Bombshell Crush, Ridgemont, Fran's Mantra, 8 p.m., \$5.

Boro Bar & Grill: Skipping Mad, 9:30 p.m., \$5-7.

The End: Manda and the Marbles, Suzette and the Neon Angels, Tommy Womack, 9 p.m., \$5.

Exit/In: The Shazam, The Taste, 10 p.m., \$8.

Gaylord Entertainment Center: "Dirty South Mis Tape Tour" with Chingy, David Banner, Field Mob, Lil Jon & the Eastside Boyz, Ying Yang Twins, 3 p.m., \$38.

The Muse: Born Empty, Shepherd of Fools, Ryan Johnson, 7 p.m., \$8.

Rocketown: Paris, Marianna Prosperity, 7 p.m., \$7.

The Trap: Leon Russell

Wall Street: Sky Hi, Miguel, 9:30 p.m., \$5.

Windows on the Cumberland: Foggy Bottom, Matt Bridges, 9:30 p.m.

Red Rose: Benefit for fmr. employees feat. Billy Wayne and

1984. 9 p.m.

Sunday, Aug. 31

3rd & Lindsley: Old Union, Don't Trust the Radio, 8 p.m., \$5.

Blue Sky Court: The Ups & Downs of Industry, For all the Drifters, Death comes to Matteson, 9 p.m., \$5.

Boro Bar & Grill: Laura Swingle's Open Mic, 4 p.m., free. The McClary Brothers Bluegrass with Jack Pearson, 9 p.m., \$3-4.

The End: The Hentchmen, The James Family, The Redliners, 9 p.m., \$5.

Slow Bar: Slow Bar & Friends Labor Day Party, 6 p.m.

Wall Street: Restaurant Appreciation Night with Roland Gresham

Monday, Sept. 1 (Labor Day)

AmSouth Amphitheatre: Poison, Vince Neil, Skid Row, 6 p.m., \$16-36.

The End: The Lipstick Killers, Small Town Death, The Clutters, 9 p.m., \$5.

The Muse: My Epiphany, Scatter the Ashes, The Oval Portrait, Fall with Me, Straight Jacket Valentine, 7 p.m., \$5.

Slow Bar: Jook Joint Monday, 9:30 p.m.

The Sutler: All Points South hosted by Davis Raines, 8 p.m.

Where to go & who to call

3rd & Lindsley: 818 3rd Avenue South, Nashville, (615) 259-9891.

12th & Porter: 114 12th Avenue North, Nashville, (615) 254-7236.

All American Sports Grill: 941 NW Broad Street, Murfreesboro, (615) 896-9661.

Belcourt Theatre: 2102 Belcourt Avenue, Nashville, (615) 383-9140

The Boro Bar and Grill: 1211 Greenland Drive, Murfreesboro, (615) 895-4800.

The End: 2219 Elliston Place, Nashville, (615) 321-4457.

Exit/In: 2208 Elliston Place, Nashville, (615) 321-4400.

InfernoBar: 527 West Main Street, Murfreesboro, (615) 217-1212.

The Muse: 835 4th Avenue South, Nashville, (615) 251-0102.

Rocketown: 401 Sixth Avenue South, Nashville, (615) 843-4000.

The Trap: 201 Woodland Street, Nashville, (615) 248-3100.

Uptown Mix: corner of Chet Atkins Place and 20th Avenue South, Nashville, (615) 321-3043.

Wall Street Restaurant and Bar: 121 North Maple Street, Murfreesboro, (615) 867-9090.

Windows on the Cumberland: 112 2nd Avenue North, Nashville, (615) 251-0097

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E-mail [flash] by Monday of each week.

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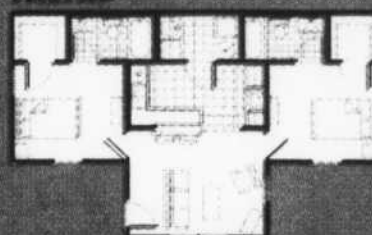
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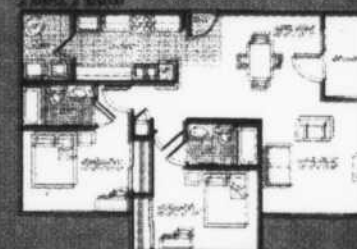


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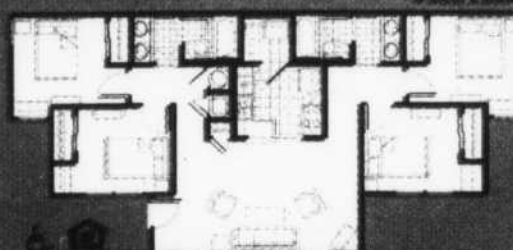
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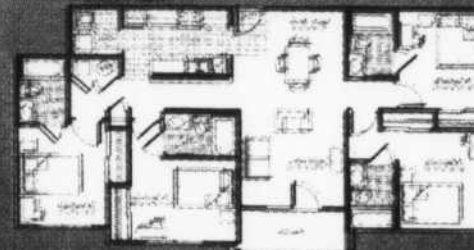
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