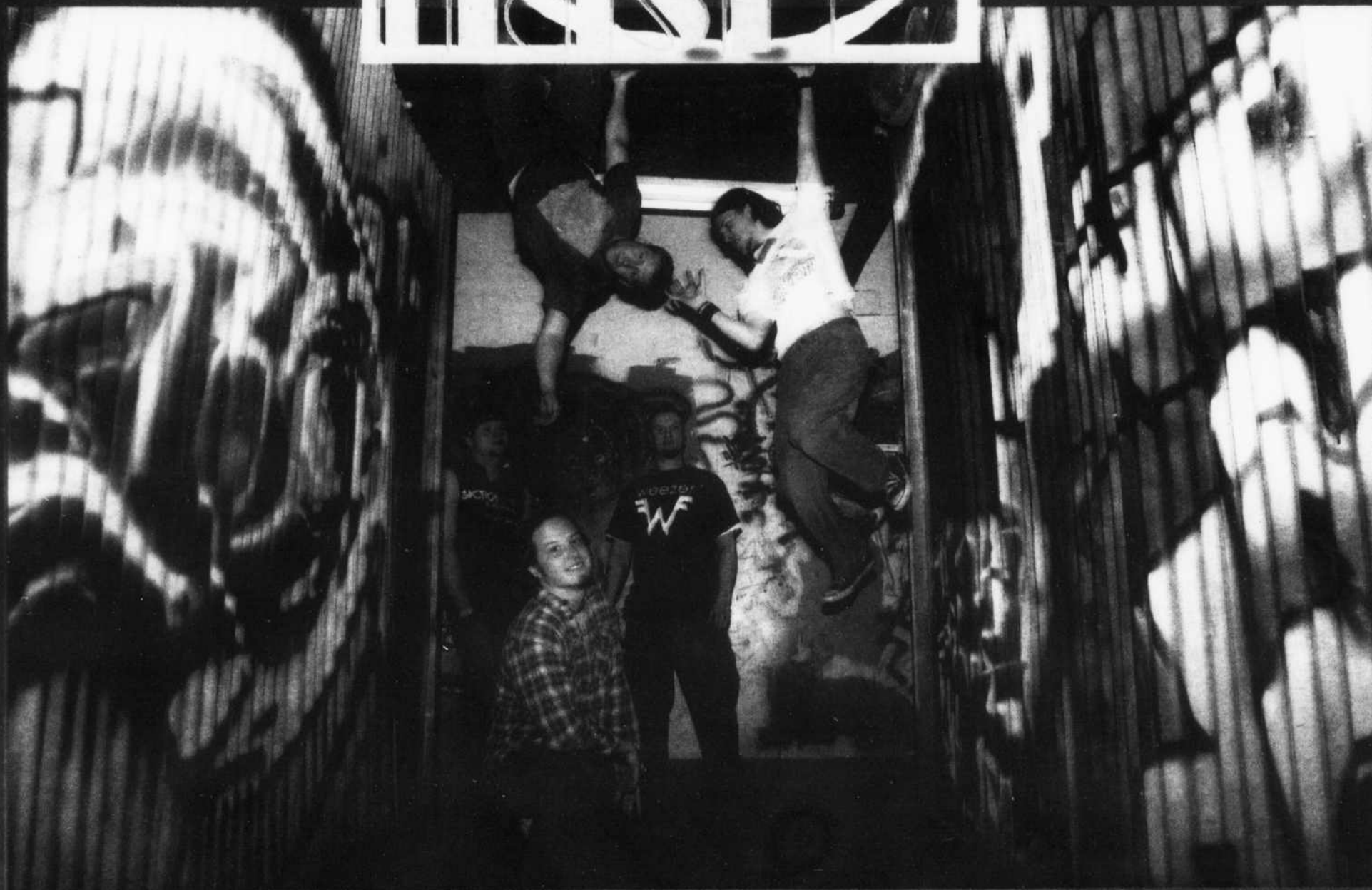


February 6, 2003



Become a part of the Rooftop Society

p. 6

'Lullaby' to wake the senses

"Experts in ancient Greek culture say that people back then didn't see their thoughts as belonging to them.

"When ancient Greeks had a thought, it occurred to them as a god or goddess giving an order. Apollo was telling them to be brave. Athena was telling them to fall in love.

"Now people hear a commer-

cial for sour cream potato chips and rush out to buy, but now they call this free will.

"At least the ancient Greeks were being honest."

Does this quote sound familiar to you? No, it's not Don DeLillo. No, it's not Paul Auster.

It comes, instead, from the newest saturnine prophet to cry out in the television wasteland, the American male - Chuck Palahniuk (pronounced paula-nick).

The author of the novel *Fight Club* (it was a best-selling book three years before being adapted for the screen) is back with a new myth of ill portent for dissatisfied males ages 17-29 in his new novel, *Lullaby*.

When the narrator unintentionally kills his family by reading them an ancient African lullaby, he sets out on a cross-country pilgrimage to burn or eat all remaining copies of the poem.

Along the way he encounters the usual Palahniuk stable of demented supporting characters, in this case a real estate agent specializing in haunted houses, a Wiccan and her boyfriend who is intent on becoming a god.

Lullaby is a not-too-subtle critique of the suggestive power of words in American culture. This isn't that fuzzy warm power your teachers tried to sell you in grade school.

This is an encroaching and smothering flood of words and sounds from television, radio, newspapers, billboards, Pringle cans ... you get the idea.

Palahniuk warns us that all this noise and idea pollution has turned us into input junkies and silence-phobics that would rather read the back of a cereal box than have a conversation at the

breakfast table.

Even with morose Hermes bringing gloom from the gods, Palahniuk still entertains in this, his fifth book.

It is filled with his normal I'm-to-cool-for-the-world cynical humor that only he is cool enough to pull off.

Get the book.

You can't download it from Kazaa or Blubster - you'll have to put on your Gap jacket, get in your Honda and drive to the nearest mall.

Trust me, it'll be worth your time away from the Playstation II.

Pretend I'm your free will talking ... or Zeus. *

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Lullaby, Chuck Palahniuk's newest novel, is full of warnings about society's need for constant input and noise.

review by chad hindman

FEB. 6th 9:00 P.M.

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Cat Power revealed on 'You Are Free'

There's a certain type of song that penetrates a love of music within me – a song that makes me feel so empty and so full, so gutted with emotion, yet dignified with an explosion of passion.

This song is rare. This song must work for my admiration.

This song is now a collection of musical validity called *You are Free* by Cat Power. The album, released by Matador Records, is set to be in records stores on Feb. 18.

Cat Power's main force (vocally, musically, lyrically) is Chan Marshall. An Atlanta native whose sultry voice is reminiscent of Poe, Fiona Apple and perhaps a tad of Joni Mitchell.

Chan diversifies each track on *You Are Free* by interspersing a variety of elements into both her voice and within the instruments she fuses. Piano, guitar and light orchestration flow fluently throughout the album. However, always present

is Chan's rich voice.

It is the uniqueness and style of Chan's musical choices and voice that truly create the ambiance on this album.

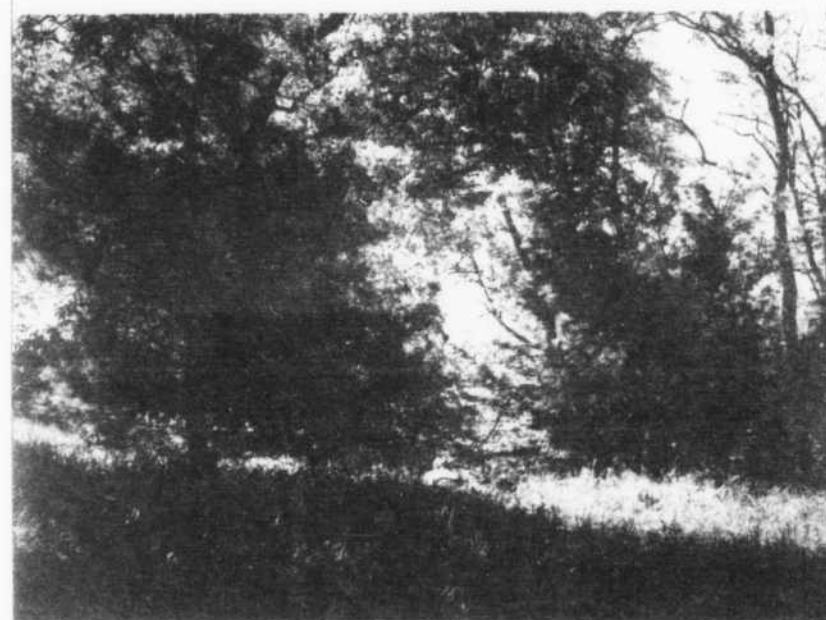
Though there is the typical Cat Power ambiguity within the lyrical content, the overall concept of the album (the way the album as a whole leaves me emotionally) can be rigidly felt.

I highly recommend *You Are Free* the first album of original material from Chan in almost four years.

And within those years, the venting and frustration, musical lust and animosity grew into a form that is found beloved on this disc.

For all those in search of an album that makes you feel complete and safe yet thrillingly disillusioned, check out this and all Cat Power albums. *

YOU ARE CAT POWER FREE



Hip-hop group Furthermore releases brilliance



Perhaps what could be one of the most creative albums this year (and yes I know it's only February) is brought to you by the hip-hop duo Furthermore. Their sophomore album *She and I* was released by Tooth & Nail Records Jan. 28.

She and I is a mesh of every type/genre/fusion of music possible.

The Furthermore collaboration, which used to be composed of three members, is now down to two.

Fischer and Pepe "Lee" Chang make up the innovative and brilliant Furthermore.

Vocally, Furthermore relies on the rap beats of Fischer while still gregariously mixing in the

femininity of Lee's voice.

All in all, there are so many elements present within the entire *She and I* album. There's a meshing of orchestration – the use of so many varying instrumentations that one wouldn't normally even think blending on an album like this one (not that I, or any critic for that matter, could really even begin to categorize the Furthermore sound).

Though some of the tracks on *She and I* are a bit too experimental for my tastes, I admire the freshness and power of this group.

**1/2 stars (out of 4)

Benzino still searching for 'Redemption'

Benzino Redemption (Elektra)

Benzino is a walking malady infecting the very essence of hip-hop music, an urbanized billboard of Donald Trump. He runs the leading industry periodical *The Source* and takes potshots at the formerly untouchable Eminem.

His reason: Eminem's vanilla skin and Marshall Mathers' knack for spitting brutally honest rhymes while selling millions of records to disaffected suburban kids (read: "fans" who don't know the genuine roots of hip-hop music).

Benzino's hidden agenda: A certain washed-out rapper has an album to promote.

Redemption is supposedly Benzino's loaded gun against Eminem and his capricious Abercrombie wearing audience. Instead of firing on all cylinders, the aging executive shoots blanks.

The lead single, "Rock the Party," indulges in the slightly dated cliché of clubbin' with a bottle of Cristal. "Party" covers the same ground as Mary J. Blige's joyful yet wise "Family Affair," and exercises the altered beats of Missy Elliot at her freakiest.

From there, Benzino proclaims his masculinity on "Call My Name," and he doubts Mathers' masculinity on "Pull Your Skirt Up." And because Benzino is the co-owner of *The Source*, a cameo slate of Jadakiss and Scarface is brought in to cover for his weak boasts.

While *Redemption* is a clogged gutter

of overstressed bling bling, Benzino does have logical justification and pluck for targeting Eminem. White rappers are given more media attention because they have something to prove. But Benzino's claim (thoroughly detailed in the latest edition of *The Source*) of blacker rappers not being capable of recounting painfully candid life experiences and selling records at the same time is a crock of manure. Look at the Roots, Outkast, Nas, Jay-Z, Scarface and even Ja Rule to an extent. These rhymers mix their life stories with irreverent delusions.

Message to Benzino: You don't need to pimp to the lowest common denominator to move records. To paraphrase an old adage you would presumably use: You just need to keep it real. *

* 1/2 (out of four stars).



Benzino fails to hit the mark with his latest release, *Redemption*.



Various Artists Chicago Soundtrack (Epic)

After enjoying Rob Marshall's engrossing silver screen treatment of the 1996 Broadway revival, I found that the *Chicago* soundtrack is the perfect companion piece to the film's razzle-dazzle.

The Kander and Ebb score is reason enough to give this soundtrack a look. Add to that Catherine Zeta Jones' number "All That Jazz," and you have yourself a

powerhouse compilation. Sadly, you will have to imagine Zeta Jones kicking them legs up for yourself.

Following Zeta Jones' stinging punch, Renee Zellweger tolerably warbles through a set. However, it seems Zellweger has comparably better chops than your average *American Idol* contestant.

But whereas Zeta Jones and Zellweger shine, Richard Gere cannot muster a spark. Gere's voice is distinct smarmy indifference.

Lickity. Queen Latifah pulls through

with the gloriously brazen "When You're Good to Mama" and "Class."

With "Class," Latifah retains her big screen, larger than life persona. Her continual minted celebrity status is no fluke.

And if jazzy musicals aren't your bag, download the hipopped on heroin version of "Cell Block Tango," featuring the sexually satisfied Lil' Kim and the chronic soundtrack junkie Macy Gray.

You'll thank me when Kiki the First Lady decides to bump some Benzino in your stereo. *

*** (out of four stars).

reviews by joey hood

Shanghai Knights lacks hype, not punch

Owen Wilson and the great Jackie Chan are back in the sequel to *Shanghai Noon*. The movie doesn't seem to have a lot of hype to it, and that is a good thing.

First of all, the story is about the same as the first film. In this film, we see some of the same jokes as we did in the last.

The film begins in China where John Wayne's (Jackie Chan) father is murdered. The only witness to the crime is Wayne's sister, played by Fann

Wong. She follows the murderer to England.

Wayne and O'Bannon (Owen Wilson) meet up in New York and travel to England together. They go to England to avenge Wayne's father's death and to break his sister out of jail. O'Bannon struggles with the idea of monogamy throughout the film. Wayne struggles with the idea of patience and has a hard time with it when O'Bannon begins to

See *Shanghai*, 10



The stars of *Shanghai Knights*: (from left) Fann Wong, Jackie Chan and Owen Wilson.

review by andrew emerson

Farrell keeps 'The Recruit' alive ... barely

Thanks to the success of TV's scalpel-sharp spy dramas, ABC's *Alias* and Fox's *24*, a plethora of CIA-themed films are flooding local theaters.

The latest offender is Roger Donaldson's slightly overdone *The Recruit*, a tepidly written thriller that underplays the genre's edges.

The most significant rationale behind *The Recruit*'s critical buzz is the rising movie stardom of Colin Farrell, a grizzled Irishman with dark features and furrowed brow. Farrell is the type of actor that appeals to both females and males. Farrell has been compared to stars from John Wayne to Freddie Prinze Jr. after some acting lessons.

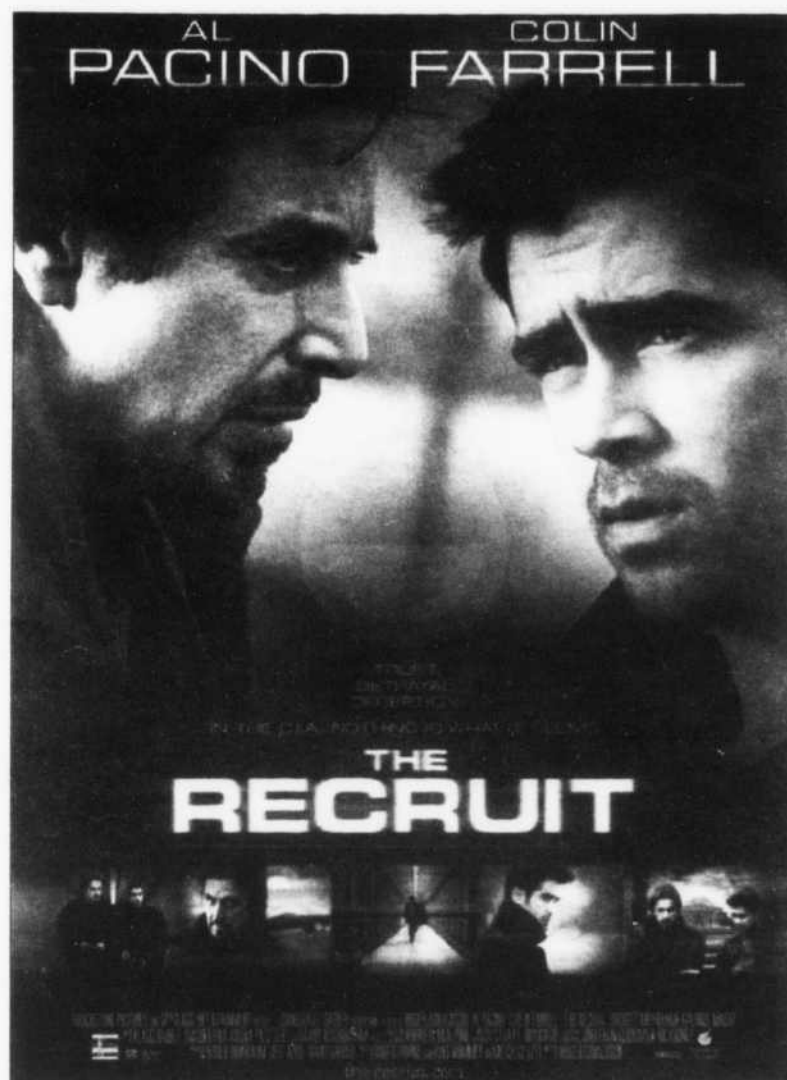
In *The Recruit*, Farrell plays James Clayton, a computer whiz recruited by CIA handler Walter Burke (Al Pacino, gruff as ever). Reluctantly, Clayton joins the other recruits including Layla Moore (Bridget Moynahan), Zach (Gabriel Macht) and Ronnie (Mike Realba).

At the CIA training facility, the students are put through a series of simulations that reminded me of a fraternity initiation. Burke brusquely assigns potential male agents the task of walking into a singles bar and leaving with a female willing to have sex.

The early scenes in *The Recruit* work because of its nonchalant *American Pie* setups. Farrell seems game for picking up strangers in a hazy nightclub and Moore's furtive glances and chemistry with Farrell loosens the ambience.

But soon the script foregoes the blithe humor and resorts to a manufactured generalization of the CIA.

Written by Roger Towne (*The Natural*), Kurt Wimmer (*Thomas Crown Affair*) and Mitch Glazer (*Great Expectations*) *The Recruit* works from a book of CIA formulas and rusty dialogue.



Newcomer Colin Farrell is able to hold his own against Al Pacino in *The Recruit*.

"We reveal our failures but not our successes," Pacino recites woodenly at the beginning of the initiation process. It is as if Pacino realizes that *The Recruit* was conceived after a marathon of *Mission Impossible* reruns.

And if one has seen the preview of *The Recruit*, the plot points are predictable and straightforward. A film of this caliber needs puzzling, detailed plot arcs that constantly reward and surprise the viewer.

Instead, the pat ending conforms to the archetypal hero/villain confrontation seen in a myriad of other movies.

In his star-making role, Farrell

is captivating against Pacino's reliable overacting. After his unnerving performance in 2000's little-seen gem *Tigerland*, Farrell must realize the demands of succeeding in Hollywood. For Farrell, *The Recruit* represents an obtuse popcorn thriller with the sole intention of paying for his lavish lifestyle as Hugh Hefner's underling. *The Recruit* is merely watchable due to Farrell's ease with the role of movie star, not James Clayton. Some actors can make any movie enjoyable (or in *The Recruit*'s case, bearable) by just their presence. Colin Farrell is one of these actors. *

** (out of four stars)



Colin Farrell and his leading lady Bridget Moynahan enjoy a drink.

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review by joey hood

Become a part of the Rooftop Society



If you're looking to find the real up-and-coming talent in Murfreesboro, you might be hard pressed to find a good local show during the week.

But if you just drove a little ways down Main Street, you'd find an old yellow warehouse to the left – almost lost within the darkness of the trail tracks and trees. It is here that, most nights of the week, you will find some of the best music in Middle Tennessee practicing, perfecting, becoming.

And it's within this warehouse that many of the more prominent musicians from the Murfreesboro musical scene have emerged. The intrepidness of this dilapidated, spray-painted building is endless.

Currently, such vivacious locals as Spooky Johnson's, The Features, Page 80 and Simon Brawl have space in the warehouse known as Concert Productions. But our point of contact is with the corner echelon of the building – the Rooftop Society. It is with them that this warehouse holds a possibility – a chance to release a type of music that separates and appeals to a cross reference of genres.

The members of Rooftop Society have been within the reference of Murfreesboro mayhem and music for three-plus years now. Though their line-up and nameplate may have changed, the general focus of this bellied hard rock group lies within the creed of Middle Tennessee tradition.

Jason Flack (vocals), Matt Simpson (bass), Lance McDonald (guitar), Jordan Colley (guitar) and

Jordan Wallace (drums) all come from different places, different musical backgrounds and upbringings. However, the ending to this tall tale of musical mischief isn't quite as cliché. They are, after all, the Rooftop Society – a group of musical elitists who, together, make their own collaborative effort while creating a new diversification within the city and the scene.

"There's a lot of bands doing all kinds of real experimental stuff," vocalist Jason Flack said. "It's a good scene to be involved in right now."

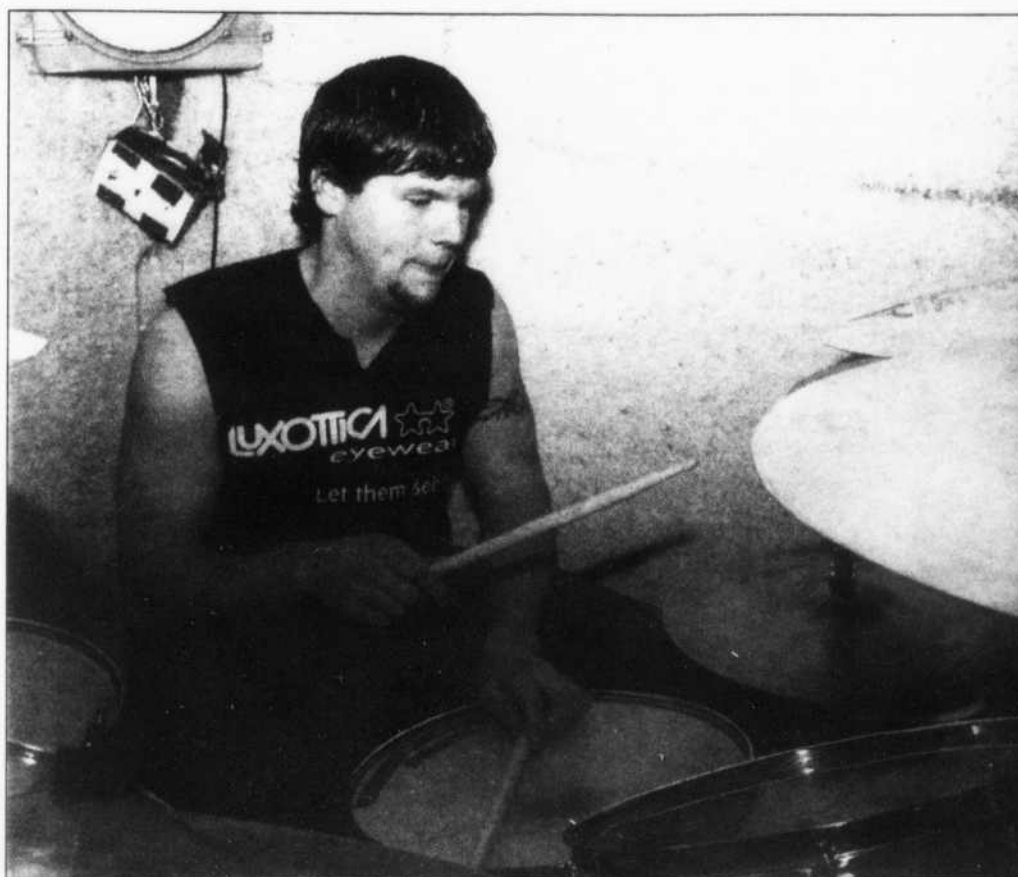
"It seems like, especially with a lot of bands right now, there's kind of a communal thing going on," guitarist Jordan Colley said. "Bands are really starting to branch out and get to know each other and really help everybody out."

Their music is tough but it is not so abrasive that the average rock listener couldn't handle. This is the difference between the Rooftop Society and many other so-called metal/hard rock bands. The lyrics are confessional but lacking the typical thrash and unattractive brashness that many bands of this genre often swear by.

So, after the line-up was set, and the booking made, the Rooftop Society held their first performance. To a sold-out crowd at the Boro Bar and Grill, these five guys gutted their music and mantras onstage. And there was only one slight casualty.

Bass player Simpson told me an account of the catastrophe. "Halfway through making my way through the mosh pit, someone blind-sided me and

story by leslie carol boehms



Opposite page: guitarist Lance McDonald. **This page, clockwise from left:** Guitarist Jordan Colley, drummer Jordan Wallace, lead singer Jason Flack and bass player Matt Simpson practice a new song in a warehouse on Main Street.



I tripped and fell on a monitor and broke my rib. Not during our show [though]."

But not even a broken bone can kill a great evening of live music – or a night of moshing.

Nonetheless, the uniqueness of the combination of sounds within this society is effective.

There is a certain beguiling trait to

Rooftop Society's mannerisms that prevails the usual monotony found in many heartless musical acts today.

"Somewhere along this whole trip we have done everything a band could possibly do, except get girls" said guitarist Lance McDonald.

Even without a flock of giggling groupies, I saw in these five guys a will-

ingness to see this collaborative effort through.

Often there's a spark or a connection missing within bands that I've interviewed in the past.

But these guys, they've got that drive, and they know it too.

"I think we have a confidence in each other, too," drummer Jordan Wallace said.

"Because I know we've played with other people, and the energy that goes on in practice came out in our show."

It is in this old yellow warehouse, in their particular corner room that Murfreesboro-natives Self once held their practice space.

And in this space, another new type of music is born with the Rooftop Society. *

photos by jenny cordle

Steppin' out with the Rep.

'Proof' tries to prove something to Nashville

The Tennessee Repertory Theatre is stepping out of its wholesome mold. In the past few years, the Rep has slowly tried to be the cultural epoch of Nashville by providing the city with a wide variety of theatrical presentations.

This week, the Rep continues its boldness with their run of David Auburn's 2001 Pulitzer Prize and Tony award winning play *Proof*.

Proof is the story of a brilliant but unstable mathematician who dies suddenly, leaving all of his life's work to be sifted through by his two daughters, Catherine and Claire, and a graduate student, Hal, who studied under him.

During the healing process after her father's death, Catherine faces the fact that she might have inherited her father's brilliant mind with mathematics as well as his unstable tendencies.

As feelings mount between Hal and Catherine, a proof is found among Catherine's father's notebooks, but the true author of the proof is questioned. Catherine has to face her inherited genius, with or without sanity.

Nashville-based actor Matt Chiorini tackles the role of Hal in The Rep's production of *Proof*. Here is what he had to say about math, problem-solving strategies and the future.

Rachel Robinson: How hard is it to find work as an actor in Nashville?

Matt Chiorini: Well, it depends. As with any market it depends on your niche. Fortunately, there are a lot of opportunities for guys my age and type as professional actors. For women in their thirties, it's more difficult. There is a small pool of talented actors here. Nashville is a lot easier than other cities.

RR: Over the last few years, The Rep has begun to step out a bit more and offer edgier plays. How do you think they accomplish this with *Proof*?

MC: *Proof* is edgy in that it is a new play. There is swearing. They take the Lord's name in vain, that in itself is edgy for this area. The play is edgy in its newness and freshness. The Rep has shown its mettle by choosing a play without an audience. It's not a classic or a big stupid musical. It is a smart play that makes the audience think.

RR: Describe the story for me, please.

MC: A famous math professor dies suddenly and leaves behind two daughters and a grad student, his protégé. They all try to comfort themselves in his death with relationships with each other. They try to come to grips with his life and legacy. One daughter is facing having inherited his brilliance as well as his instability. The play defies the ABC logic. It's a very human play.

RR: What is the importance of Hal in Catherine's life and mental state? How does he act as a catalyst for her feelings?

MC: Hal is a breath of life. She is surrounded by dead things. She sleeps all day, and she is slowly slipping away. Here comes this guy who loved her father almost as much as she did. Obviously, there is a physical attraction, but there is a mental connection as well. He brings life back into [her], and lots of passion.

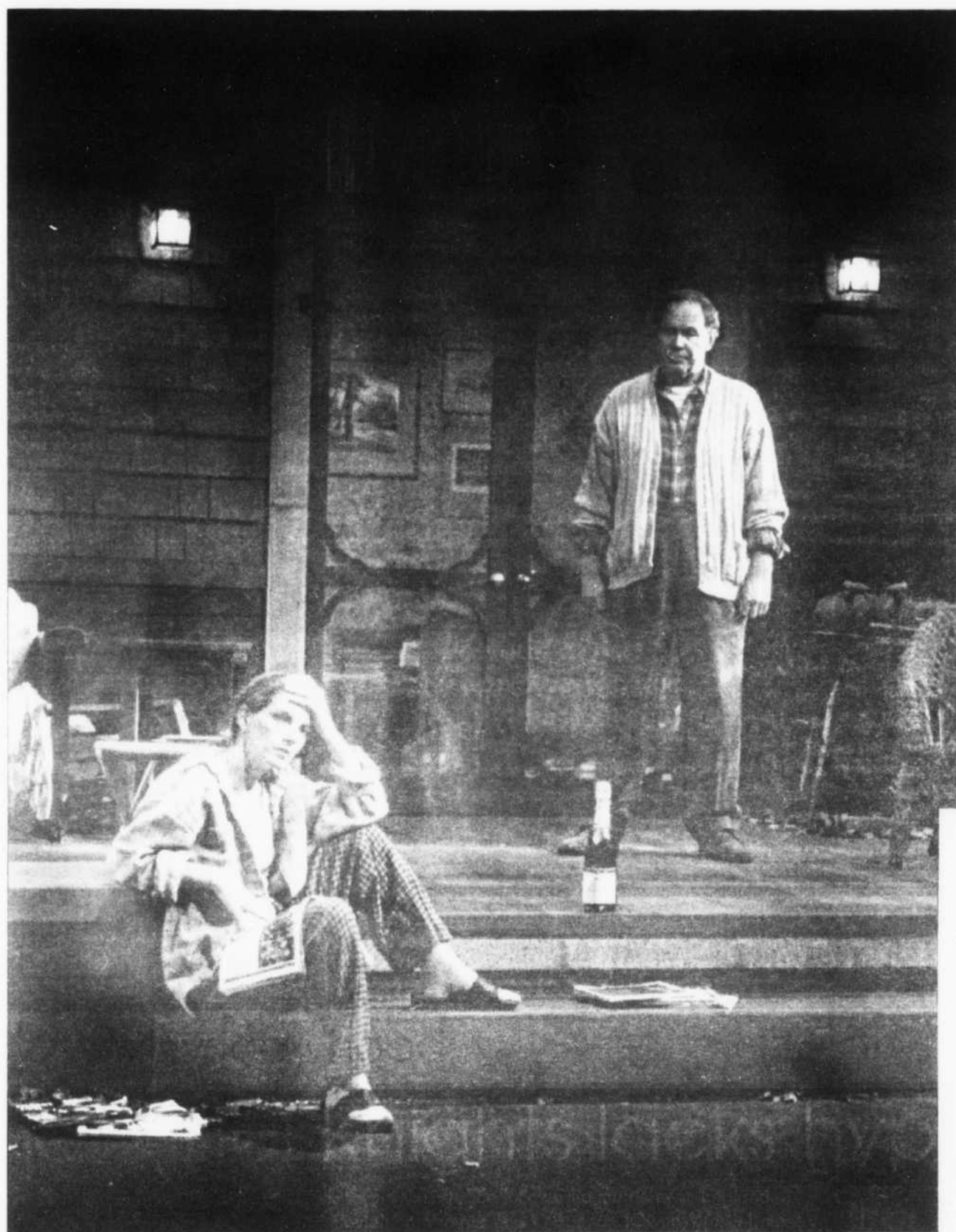


Photo provided

Amy Tribbey plays the role of Catherine opposite her co-star Dennis Carrig as Robert in the Tennessee Repertory Theatre's current production of *Proof*.

RR: Genius is touched heavily on in the play. Do you think that a person can actually be a "genius," or do you think it serves only a label purpose?

MC: I think that it is easy to label genius in anything that's new. Real genius has sustaining power and will change things forever.

RR: Are you any good at math?

MC: I'm great at puzzles. I'm a terrible chess player.

RR: Why do you think there is such a need for proof and proving the validity of something?

MC: Science and math and many human endeavors measure [things] in our need to understand and name things. We take the vastness of the ocean and put it in a fish tank to understand it. Is it impossible that we understand things? The play is not conventional. It is not a girl that misses her dead father, or boy meets girl or sisters fighting play. It is all of those things and so much more. It challenges conventions.

RR: What are your plans after *Proof*?

MC: I have the opportunity to go to California to teach at my old college, Santa Clara University.

RR: Is teaching something you would like to do?

MC: I like to teach. I have taught a few adult acting classes. I'm good at it. It's more of a safety net. If work dries up, I will need something to fall back on. I have the degree, now I just need some specific university teaching slots on my résumé. *

Proof is part of the Tennessee Repertory Theatre's Off Broadway Series, and runs February 6-15 at the Tennessee Performing Arts Center's Johnson Theater. For more information go to www.tnrep.org, or call (615) 782-6560.

Shanghai: Continued from 4

to hit on Wayne's sister.

In any movie with Jackie Chan you are guaranteed a lot of intensive and creative fight scenes. The film does well in this aspect. Also, Owen Wilson makes for good one-liners. Where the film fails is in the villain and the accents. Aidan Gillen plays the villain who is the "best swordsman in all of England" and the 10th in line for the throne. The story is also

weak.

However, it does have a twist of world domination within the story. The movie does fictitiously map out how Sir Arthur Conan Doyle and Charlie Chaplain began their careers. And finally, if you are looking for eye-candy, Fann Wong is where it's at. She is such a looker.

Is the film worth your \$7.50? No. Go to the matinee showing of it. Better yet wait until it is released on video or dvd. *

* (out of 5 stars)



With a weak story-line, Shanghai Knights barely earns one out of five stars.

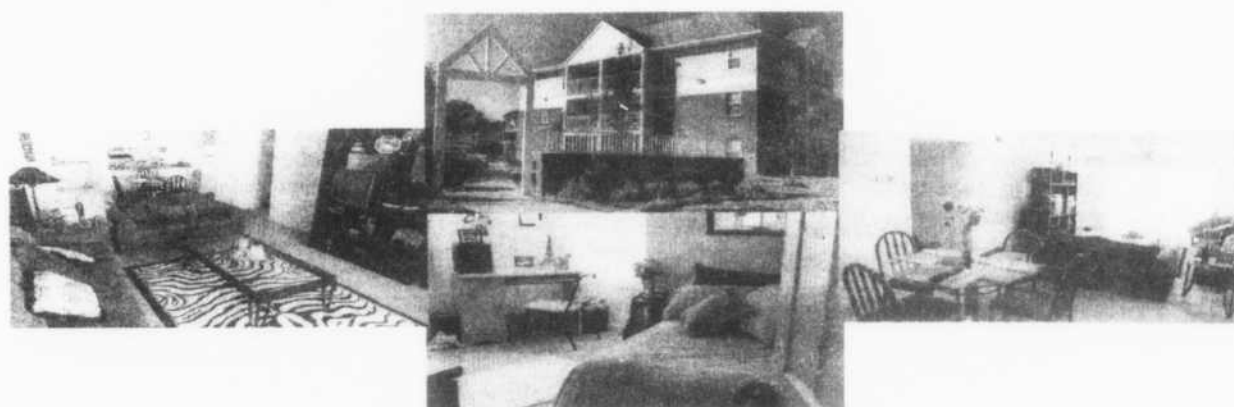
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(* denotes flash* favorite)

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JONATHAN BIRCHFIELD: 8 p.m., Bunganut Pig, Franklin.

TIM LAKE: 8 p.m., Bunganut Pig, Murfreesboro.

MELISSA FERRICK: with Jeff Lang & Xavier Rudd, 9:30 p.m., 3rd & Lindsley Bar & Grill \$10.

UNDER SHADE: 9:30 p.m., Faces Restaurant & Lounge, \$3-\$5.

HEMMINGWAY: 10 p.m.-2 a.m., All American Sports Grill, \$3.

ALTERNATIVE WOODY FEAT. WENZEL + BAND: with Black Fire, 9 p.m., The End, \$5.

CONCERT PRODUCTIONS PRESENTS METAL SHOWCASE: with Flesh Machine, Unsound, None Minus One, & Without, 9:30 p.m., The Boro Bar & Grill, \$3-\$5.

FOLK ALLIANCE ACOUSTIC SHOWCASE: featuring Scott Miller, Guy Clark, Greg Trooper, Tommy Womack, Slaid Cleaves, 8 p.m., Blue Sky Court, \$10.

* **THE FEATURES:** with Verde & The Lone Official, 9 p.m., Exit/In, \$8.

SWEET TOOTH: 9 p.m., Windows on the Cumberland.

* **COPACABANA/FORGET CASSETTES:** 9 p.m., Red Rose Coffee House & Bistro, \$5.

AMERICAN CANCER SOCIETY BENEFIT FEAT. VANDY SORORITY WAITRESS NIGHT: 8 p.m., Guido's New York Pizzeria.

FRIDAY, FEBRUARY 7

LUNA DIAVOLO / LUNGE / KINDRED: 10 p.m., The Church, \$7-\$12.

REVEREND RUTABAGA: 9 p.m., Hughey's Grille & Bar, Murfreesboro, \$5.

LUTHER WRIGHT & THE WRONGS: 8 p.m., The

Sutler.
"THE BROADWAY SHOW: A ROMANTIC JOURNEY WITH THE NASHVILLE SYMPHONY": feat. guest vocalists, George Dvorsky & Rebecca Luker, 8 pm, Jackson Hall, TPAC, \$20-\$63.

MINUS ONE: 9 pm, Bunganut Pig, Murfreesboro \$5.

DON'T TRUST THE RADIO w/Roots&Branches: 9:30 pm, The Boro Bar & Grill \$5-\$7.

* **KEVIN MAX BAND: w/ Copacabana:** 9:30 pm, Slow Bar \$7.

JIMMY HALL & THE PRISONERS OF LOVE: 10 pm, 3rd & Lindsley Bar & Grill \$8. Da Vinci's Notebook (\$10), 7 pm.

KLEARTONERECORDS SHOWCASE feat. Al Perkins, Brian Waldschlager, Jack Daniels Bluegrass Band, Lori Willcuts, Blind Turnip Green, & Richie Owens, 8 pm, Blue Sky Court \$5. Free with Folk Alliance pass.

THE LOFT: w/American Chills: 10 pm, Windows on the Cumberland

SKYLINE DRIVE: 9 pm, Bunganut Pig, Franklin \$5.

THREE LEG DOG: 7:30 pm, Guido's New York Pizzeria

EAKIN ON STAGE: feat. Hot Club of Nashville, Will Kimbrough, Nashville Mandolin Trio, Maura O'Connell, & Dave Pomeroy, 8 pm, Belcourt Theatre \$12 advance, \$15 day of show. Benefits Eakin School Parent Teacher Organization. Concert is preceded by a silent auction, which begins at 7 pm. For ticket information, call 846-3150 or go to www.belcourt.org.

ROSEWATER FOUNDATION: w/Rock City Machine: 9:30 pm, Gentleman Jim's

Bar & Grill #2 \$3.
RADIO WAVES: 10 pm-2 am, All American Sports Grill \$3.

IMAGINARY BASEBALL LEAGUE/AIRLINE/MAD CRAFT: 9 pm, The End, \$5.

SCHFVILKUS: w/8 Mile: 9 pm, Exit/In \$8.

OVERZEALOUS/ES: 9:30 pm, Faces Restaurant & Lounge \$5-\$7.

SATURDAY, FEBRUARY 8

* **NOT BEFORE NOON / PAGE 80 / SO-CALLED SIMPLE:** 9:30 p.m., Sebastian's, \$5.

MINUS ONE: 9 pm, Bunganut Pig, Murfreesboro, \$5.

A TASTE OF ROMANCE WITH CONNYE FLORANCE: 7 p.m., Belcourt Theatre \$25 single, \$50 couple. For ticket information, call 846-3150 or go to www.armonianashville.com.

CHRIS CROFTON & THE ALCOHOL STUNT BAND/COOL JERKS: 9:30 p.m., Slow Bar, \$5.

BETH WOOD, WARREN GENTLY, AARON ROBINSON, & TERRY BROWDER: in the round, 9 p.m., Red Rose Coffee House & Bistro, \$5.

THE CONNOTATIONS / THE NEW DEMOGRAPHICS: 8 p.m., Guido's New York Pizzeria.

WEEKEND EXCURSION: with That Was Then & Aron Marr, 9 p.m., The End, \$5.

FRIDAY'S CHILD / SECRET GOSSIP: 9 pm, All American Sports Grill, \$3.

GROOVEYARD: featuring John Cowan, Reese Wynans, Pat Buchanan, & The Horns, 10 pm, 3rd & Lindsley Bar & Grill, \$8.

UNDER THE COVERS FEATURING JEFF CROW: with Sprout & The Orange, 9 p.m., Windows on the Cumberland, \$5.

MARCUS HUMMON BAND: with Michael Kelsh,

9 p.m., 12th & Porter.
HADUKEN/SOON: 9:30 p.m., Faces Restaurant & Lounge, \$5-\$7.

BIG HEAD TODD & THE MONSTERS: 9 p.m., Exit/In, \$18.

DR. GONZO/SKULLKIN: 9:30 p.m., The Boro Bar & Grill, \$5-\$7.

ASHLEY STEPHENSON: with Greg Sawyer, 8 p.m., The Sutler, \$5.

"THE BROADWAY SHOW: A ROMANTIC JOURNEY WITH THE NASHVILLE SYMPHONY": featuring guest vocalists, George Dvorsky & Rebecca Luker, 8 p.m., Jackson Hall, TPAC, 505 Deaderick St \$20-\$63.

LEGENDS OF THE RODEO: 9 p.m., Blue Sky Court, \$5.

REVEREND RUTABAGA: 9 p.m., Hughey's Grille & Bar, 123 S.E. Broad St., Murfreesboro, \$5.

SUNDAY, FEBRUARY 9

THE WRIGHTS: with Park Chisholm, 8:30 p.m., The Sutler Sarah Lee Guthrie & Johnny Irion, Carter Little, & The Mammals, 6 p.m.

PETER ROWAN: 9 p.m., 3rd & Lindsley Bar & Grill \$12.

FIRST STEPS BENEFIT CONCERT FEATURING JOE DIFFIE: with Tracy Lawrence, Mark Chestnutt, & Craig Morgan, 6:30 p.m., Ryman Auditorium \$18.50-\$28.50.

SOUTHERN CULTURE ON THE SKIDS: with The Legendary Shack Shakers, 9 p.m., Exit/In \$12 in advance, \$14 day of show.

PEOPLE'S REPUBLIC OF MUSIC: 9 p.m., Slow Bar.

THE SHIPPING NEWS / BLACK SOUL CHOIR: 9 p.m., Red Rose Coffee House & Bistro, \$5.

3rd & Lindsley Bar & Grill: 259-9891

12th & Porter: 254-7236

Blue Sky Court: 242-6033

The Boro Bar & Grill: 895-4800

Bunganut Pig, Franklin: 794-4777

Bunganut Pig, Murfreesboro: 893-7860

The End: 321-4457

Exit/In: 321-3340

Faces Restaurant & Lounge: 867-7555

Flying Saucer Draught Emporium: 259-7468

Gaylord Entertainment Center: 770-2000

Gentleman Jim's: 893-9933

Guido's New York Pizzeria: 329-4428

Indienet Record Shop: 321-0882

Moe'ka Café & Lounge: 467-6773

The Muse: 778-9760

Red Rose Coffee House & Bistro: 893-1405

Ryman Auditorium: 254-1445

Sebastian's & Diana's Brew Pub: 895-8922

Slow Bar: 262-4701

Sports Planet: 890-7775

The Sutler: 778-9760

Tennessee Performing Arts Center: 782-4000

Windows on the Cumberland: 251-0097

the wmts 88.3 top 10 albums

(1)
NICK CAVE AND
THE BAD SEEDS
Nocturama

(2)
THE SEA AND CAKE
one bedroom

(3)
AVAIL
Front Porch Stories

(4)
FLAMING LIPS
Yoshimi Wins:
Live Radio Sessions

(5)
A STATIC LULLABY
...And Don't Forget
To Breathe

(6)
WHEN I WAS
A TEENAGER
music life sounds like

(7)
AGAINST ME!
The disco before the breakdown

(8)
BECK
Sea Change

(9)
BOY SETS FIRE
Live For Today EP

(10)
DONNAS
Spend The Night

* compiled by wmts music director jozeph ash *

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- Friday Radio Waves takes you back to the 80's 10 p.m. - 1 a.m. \$3.00 Cover Charge for Guys \$3.50 pitchers \$5.00 Grand Central Stations
- Saturday Secret Gossip plays 10 p.m. - 1 a.m.
\$1.75 Longnecks \$3.00 Hot Monkey Love \$3.00 Cover
- Tuesday Tim Bogle Hosts open mic night 10 p.m. - 2 a.m. 2 for 1 Draft Beer \$3.00 Sex On The Beach No Cover
- Wednesday Karaoke Hosted by Dugger
\$1.25 Draft \$3.00 Cosmopolitans \$5.00 Grand Central Stations No Cover

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