



[carbon leaf:  
the formula for granola-rock musicality...pg6]

By Collin Winter

Eat your heart out, Adam West. The mark of the Caped Crusader has been showing up in an unexpected venue these past two weeks: Tennessee Performing Arts Center's Jackson Hall. And no, I'm not kidding: *Die Fledermaus*, TPAC's latest operatic production, really does feature Bruce Wayne's trademark.

As you may guess, this opera isn't exactly a tragedy. The story follows the efforts of Dr. Falke to get revenge on his friend Eisenstein for a practical joke which left the good doctor with the nickname Dr. Fledermaus (German for "bat"). Since this is a comedy, however, this isn't your typical opera-plot revenge of the knife-and-poison variety. Instead, Falke's weapons of choice are alcohol (lots), awkward situations (plenty) and public humiliation (again, lots). After Falke has had his fun, though, all is forgiven and the whole night is blamed squarely on "King Champagne."

If none of this sounds like stereotypical opera, you'd be right: *Die Fledermaus* bears more resemblance to Gilbert and Sullivan than to the popular image of opera, i.e. two hours of large Nordic women carrying spears.

In fact, *Die Fledermaus* belongs to a related-but-separate musical genre called "operetta." Operettas differ from traditional

operas in that they involve far less singing and much more spoken dialog.

This particular production of *Die Fledermaus* went even further in trying to shed the negative connotations that the word "opera" brings. Rather than use the original German text from the 1800s, Artistic Director John Hoomes used an English translation, which he then custom-tailored for a 21st-century Nashville audience.

A few of these modernizations left me a bit cold, but on the whole, the resulting dialog was fresh, relevant and – most importantly – comprehensible to the audience (while some may appreciate in-jokes from 1870s Vienna, losing them was probably the best bet).

Not to spend all my praise on the dialog, the singing was, as usual for the Nashville Opera, excellent. Monica Yunus, as Eisenstein's chambermaid, absolutely stole the show from the other female roles. The real highlight of the show, though, was Gary Aldrich's Dr. Falke. Aldrich's reputation as "a singer who can act" is clearly well deserved – I could have watched him alone for the entire show.

So, for all those now wishing they hadn't been so dismissive of opera, you still have one chance to redeem yourselves: TPAC's season finale, *Carmen*, is coming in April and promises to be an excellent show.\*

## Batusi



Break out your dancing shoes, you crazy fool! What started off as a crazy stunt on the 1960s version of the Batman television show can now be your moves to gain a last-minute edge on your Valentine's Day competition. Make a peace sign, run it across your eyes, shake your ass and viola, you've done the Batusi.

# Opera takes on mantle of the bat

## 'Salsa' gives ballet a good name, especially if one cares for Latino music

By Collin Winter

Given that Valentine's Day is fast approaching, it's a safe bet that most of the male readership is searching for something with which to impress a lady friend (or two) come Monday. While Hershey's chocolate and Wal-Mart flowers may seem like a good idea in your moment of bleak desperation, here's something else to keep in mind: the Nashville Ballet's latest production, *Salsa!*, will be playing this weekend in Tennessee Performing Arts Center's Polk Theatre.

I realize that I probably scared most people off by using the b-word, but stay with me. There will be a live salsa band providing the music, and I can promise there won't be a tutu in sight.

Choreographer Paul Vasterling has creat-

ed a pair of sensuous, sexy pieces that will shatter any illusions you may have of dance being dull and boring. The *Salsa!* set also includes a piece from Salvatore Aiello, who has been responsible for a number of audience favorites over the last few Nashville Ballet seasons.

There I go, using the b-word again.

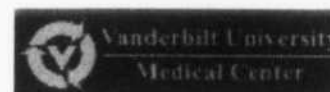
Performances are Friday 8 p.m., Saturday, 8 p.m. and Sunday, 2 p.m. Tickets are available from Ticketmaster or the TPAC box office and range from \$22 to \$44.

And in case your significant other happens to remember your sudden interest in ballet, don't worry: the Nashville Ballet has one more show set to perform during this semester. In April, TPAC will play host to the Ballet's production of *Sleeping Beauty*, accompanied by the Nashville Symphony Orchestra playing Tchaikovsky's original score.\*

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Participants will be compensated up to \$150.00 for their time and effort. This study is sponsored by the National Institutes of Health. Study conducted by Dr. Ronald Cowan.



For more information, call Vanderbilt at (615) 322-4187.

# 'Phantom' jumps to screen without fixing flaws

By Forrest Sanders

The finest moment in Andrew Lloyd Webber's *Phantom of the Opera* comes within the film's first five minutes.

In post-World War I Paris, an auction is being held inside the long-abandoned Opera Populaire. The next item up for bids is a chandelier that came crashing down on theater patrons and ignited the Opera in flames 40 years prior to the auction. As the chandelier is swiftly uncovered, that familiar epic theme begins to play while posturing opera singers fill the long-abandoned halls and the theater is slowly returned to its original splendor.

Unfortunately, few other scenes in *Phantom* provoke the same level of excitement found in these first five minutes. *Phantom of the Opera* has some highlights, but it certainly doesn't sustain it's energy as well as the recent movie musicals *Chicago* and *Moulin Rouge*.

For those unfamiliar with *Phantom's* past film incarnations, this is the story of an up-and-coming soprano named Christine who has taken extensive voice lessons from a man who hides in the shadows. Her mentor is a disfigured musical genius who resides in the elaborate catacombs beneath the Opera

**Phantom of the Opera**  
Gerard Butler, Emmy Rossum, Patrick Wilson

Warner Bros.  
**December 22**



1/2  
(out of four stars)

Populaire. Concealing his deformity behind a mask, the Phantom whisks his protegee away one night to his elegantly appointed underground lair where he reveals his intentions to wed her.

Unfortunately, Christine's personality-free childhood sweetheart Raoul intervenes, sending the Phantom into a murderous rage.

For better or worse, *Phantom of the Opera* is a faithful adaptation of Andrew Lloyd Webber's phenomenally popular stage musical. When his show debuted on Broadway in 1989, Webber made several alterations to the previous versions of *Phantom*, the most notable being that it is mostly told in song.

Today's *Phantom* is hardly the immortal monster that Lon Cheney played in 1925. Aside from a drooping eyelid and nasty sunburn, Webber's *Phantom* has the



Photos provided by imdb.com  
(Above) Director Joel Schumacher talks with actors on the set. (Right) Emmy Rossum plays Christine in the newest version of *Phantom*.

sort of chiseled features that could make him a model for GQ.

Among Webber's other revisions was to remove the horror elements of Gaston Leroux's 1910 novel in favor of focusing on the potentially gripping romance between the lovely ingénue, Christine, and the grotesque yet misunderstood Phantom.

The problem with Webber's approach is that he glosses over the intensity of the couple's relationship, perhaps in an attempt to make the story seem less depressing. The result is a pleasant enough diversion, though it's hard to believe that even the most sensitive viewer would get misty eyed over the Phantom's tragic story.



As the Phantom, relative unknown Gerard Butler has a limited singing voice though he does possess a terrific screen presence. He and promising new starlet Emmy Rossum share a chemistry together that partially makes up for their poorly developed relationship. On the other hand, Patrick Wilson's Raoul is such a dull, aristocratic twerp that it's impossible not to root for the Phantom

to win over Christine. Sure, he's self conscious about his looks and is responsible for a few dead bodies, but at least the Phantom has personality.

*Phantom of the Opera* has always been a crowd-pleasing musical on the stage but has received very little respect among critic's circles. The film doesn't fix any of the stage production's flaws and is likely to be greeted by a similar reception. *Phantom* is a poorly written play, though some audience members will be won over by the grandiose, re-orchestrated versions of Webber's beloved songs. Perhaps your enjoyment of *Phantom of the Opera* boils down to this one question: Do you enjoy Andrew Lloyd Webber's music well enough to pay admission to hear it in a movie theater setting?\*

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# Bright Eyes double release vivid spot in any music fan's collection

By Adam Flowers

It has finally happened, my friends: Bright Eyes has released a great album. The potential has been there for years, it was oh so close with *Lifted*, but now the peasants can rejoice with the simultaneous release of two new albums from possibly the best songwriter of our generation.

Conor Oberst could very well be the best songwriter of our generation, and now he has a pair of truly solid albums to back up that claim.

Taking a move from Nelly's playbook, Oberst has

## Bright Eyes

'I'm Wide Awake, It's Morning,' 'Digital Ash in a Digital Urn'

Solid Creek Records  
Feb. 10

\*\*\* 1/2  
(out of four stars)

released two albums at one time. But unlike Nelly's *Sweat/Suit* endeavor, these CDs are worth listening to. *I'm Wide Awake, It's Morning* and *Digital Ash in a Digital Urn* are a pair of sterling albums that display the sheer talent of this 24-year-

old mastermind.

*Digital Ash in a Digital Urn* is probably as close to pop as good indie music can come. Setting down the guitar and working more with electronic beats and strings, Oberst and producer Mike Mogis have made the journey from acoustic to electronic music nicely. One of *Digital's* highlights comes on its first single "Take it Easy (Love Nothing)," which was arranged by The Postal Service's Jimmy Tamborello.

Even with such star cameos, Mogis, under his alias the Digital Audio

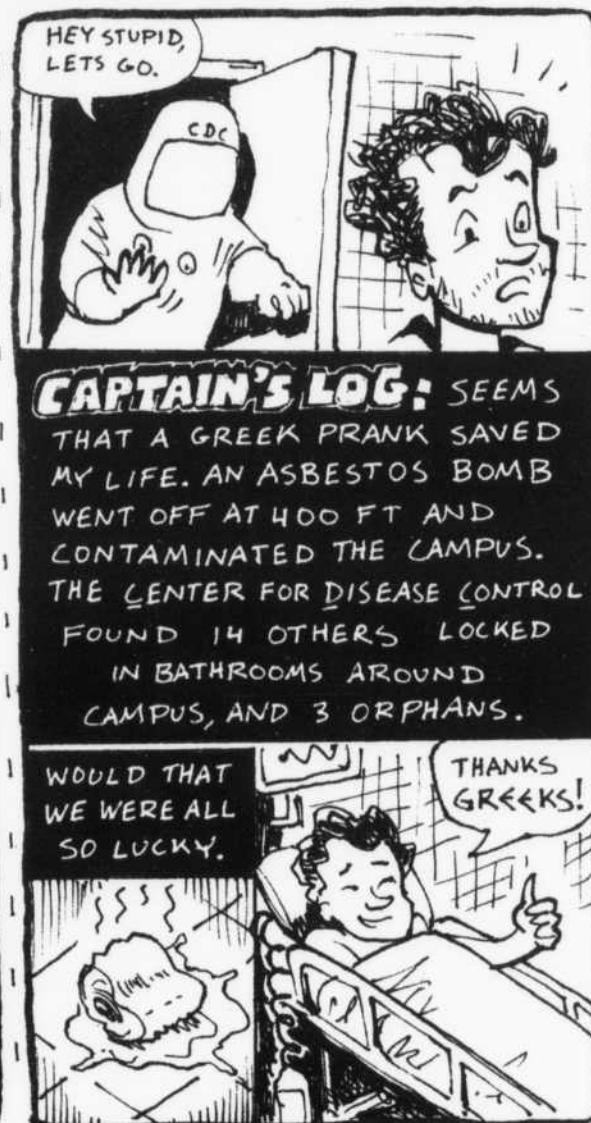
See Urn, 9

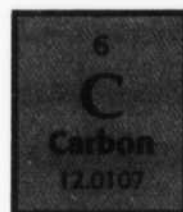


## Emo (ēmō) n.

Ok, if you're reading this paper, this page, this story, you probably know what emo is. Maybe you stumbled across this humble little publication on accident and have no idea what these odd concepts of emo, independent music and humor are. They confuse you. They make you shed a little tear out of the corner of your eye, despite the fact that you're not really sad, but just... hollow.

Well, there you go.





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[ carbon leaf:  
the formula for granola-rock musicality ]

story by joey hood

photo provided by vanguard records - karen morgan



**I**n 2004, Virginia-based adult rock band Carbon Leaf garnered national attention on the heels of its feel-good single, "Life Less Ordinary." The granola-rock musicality and the Hootie-lite lyrics are an ode to do-it-yourself dreamers of the 20-something set. *Think John Mayer, only more hard-edged.*

The five-piece band is currently touring mid-sized cities and college towns across America in support for their album, *Indian Summer*, along with the not-so-far-fetched bid to place "Life Less Ordinary" on pop stations.

I recently conducted a phone interview with the band's lead singer Barry Privett between sets at The College of William and Mary.

**..flash:** I wanted to start off by talking about the songwriting process behind "Life Less Ordinary" and Carbon Leaf's songwriting dynamics in general. Is songwriting a collaborative effort or just one person?

**Barry Privett:** "Life Less Ordinary" is basically guy meets girl. Girl meets guy. (laughs) When we finished *Indian Summer*, we didn't have a cool upright bass song on the album. So one day, our upright bass player had this really cool riff; I took the music, went home and wrote the lyrics. A lot of times, I write things down that inspire me and go from there.

**..flash:** In Carbon Leaf's biography, it mentions that the band truly started performing after all of the members graduated college. Did your parents try to discourage you from exploring music after college?

**BP:** Early on during the first few years, they were curious if we were going to quit. Once we started treating it like a business, though, they were really supportive. It helps that we treated [the band] like a business.

**..flash:** Of course, since MTSU has a reputable recording industry program, the school attracts a lot of wannabe musician-types. Do you have any sound advice to give these kids?

**BP:** Practice more than is comfortable. Realize that creativity and love for music isn't going to get you there. You have to have a business sense. Don't rely on major record labels and managers. Assume that no one is going to do it for you.

**..flash:** I also think it's interesting that Carbon Leaf skewers toward an older crowd. Your lineup is

mostly composed of 30-somethings. What do you think of the adage that popular music is a young man's profession and the blatant ageism within contemporary music?

**BP:** Life experience creates music, I think. Plus, I'm in better shape now than I was at 24. (laughs) I don't feel old. In the pop world, you have age issues. But that's more of an image-based thing. But most of the time, [pop stars] are not writing with substance. Of course, there's the whole Ashlee Simpson thing. You have this marketing machine telling you who to be and what to sing.

**..flash:** Interestingly, your band was launched during the 2001 American Music Awards' unsigned band contest. How did it feel to suddenly perform on national television with P. Diddy in the audience?

**BP:** It was an overnight, weird, overwhelming and fun. It bolstered our profile a little. We're not famous by any means, but we've kept touring ever since.

**..flash:** Last week, our ..flash music critics picked their favorite albums of 2004. I was curious as to your favorite albums from last year.

**BP:** Since we have been on the road for much of 2004, I haven't really been able to listen to much of anything. I've been loading my iPod with unfinished Carbon Leaf songs. If I have time, I just back-catalog Carbon Leaf songs and write lyrics to the 200 songs on my iPod.

*Carbon Leaf headlines tonight at 3rd and Lindsley. The show begins at 10 p.m. The cover charge is \$10. For more information about Carbon Leaf, visit their Web site at [www.carbonleaf.com](http://www.carbonleaf.com). \**



## Carbon Leaf Quick Facts

**Hometown:** Richmond, Va.

**Number of Releases:** 7

**Favorite Typeface:** Mesquite

**Band Members:** Yes, 5

**Acoustic Guitar:** Terry Clark

**Bass:** Jordan Medas

**Lead Guitar, Madolin:**

**Carter Gravatt**

**Lead Vocals:** Barry Privett

**Drums:** Scott Milstead

**Loud, annoying sing-a-long  
in a car with the windows  
down and the top up:**

**Priceless**

# 'Sue' explores gender conventions, country music

By Hillary Robson

The evolution of gender roles in country music is explored in *A Boy Named Sue: Gender and Country Music*, edited by MTSU's Kristine M. McCusker and University of Louisville's Diane Pecknold (University Press of Mississippi, 232 pages, 2004, \$20.00).

This illuminating catalogue of scholastic essays focuses on the construction of gender in country music, beginning at the days of the National Barn Dance radio program to more contemporary country stars.

McCusker's "Bury Me Beneath the Willow" is an excellent examination into the crafting of an early 1930s radio star, Linda Parker. The star's portrayal as a wholesome, middle-class country performer was juxtaposed to a woman who played Parker's character on stage, Jeanne Muenich.

The theme of women in the public and private sphere is one that dominates in the first two essays. Several theories and ideas are expressed, all of which are supported by concomitant research that illustrates the author's finite points. These views bring to life the questions that drive the audience from essay to essay.

*A Boy Named Sue* does not only focus on the role of women in country music. Michael Bertrand and Diane Pecknold uncover the distinctions and development of the masculine role, with topics on Elvis Presley and the cultivation of the "Nashville Sound."

Joli Jensen's essay on Patsy Cline was well written, with intriguing research conducted on the cultural icon. Jensen's work, along with

## Six-string bling



Gen Y, meet Patsy Cline. Cline, Gen Y. Cline was a country singer who's biggest hit came in 1957 with the single *Walkin' After Midnight*. She played the Grand Ole Opry in 1958 and was the recipient of national awards in 1961 and 1962. Her records still fill the attics of your grandparent's house.

that of her co-contributors, reflects the validity of continued study in the music industry as a whole.

Beverly Keel, MTSU professor, freelance journalist and entertainment editor of *American Profile* magazine, wrote "Between Riot Grrrl and Quiet Girl: The New Women's Movement in

Country Music." This essay offers insight into the modern country star, the present roles of feminine sexuality and the reasons behind the rise of powerful women such as Shania Twain.

Other notable contributions include the introduction, contributed by David Sanjek, director of the Broadcast Music Inc. Archives, and the postlude by Charles Wolfe, who teaches in the English department at MTSU and has published more than 15 books on country music and the country music industry.

At first glance, this book may seem only suitable for required reading in the gender or media studies classroom, or on the country music history aficionado's bedside table, but the collection has something to offer that extends upon the niche audience.

The scholarship is good, the writing from the collection of authors authentic and the subject matter timely for today's socially conscious reader.\*

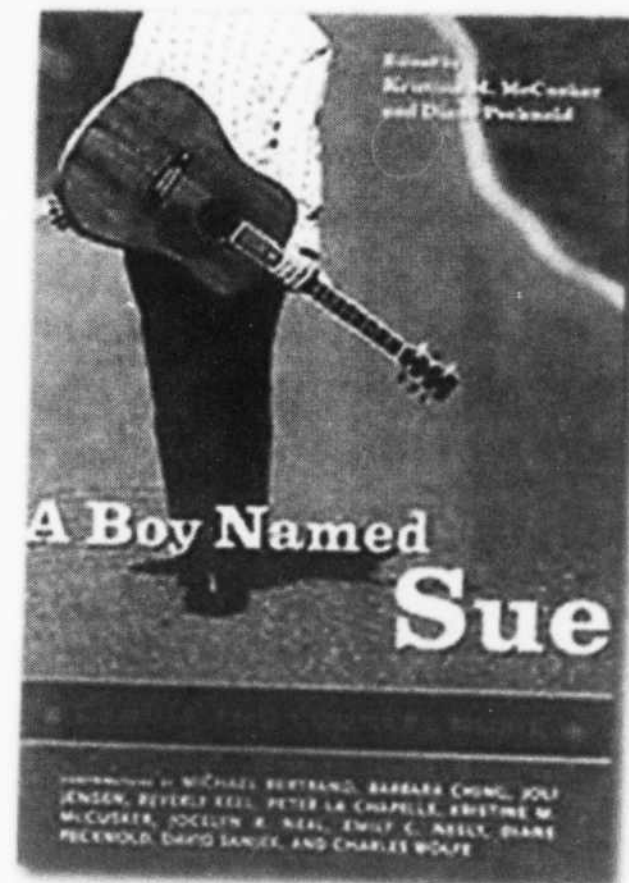


Photo provided  
"A Boy Named Sue: Gender and Country Music" was edited by MTSU's Kristine M. McCusker. The postlude was contributed by Charles Wolfe, who teaches in the English department at MTSU.

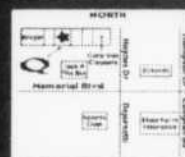
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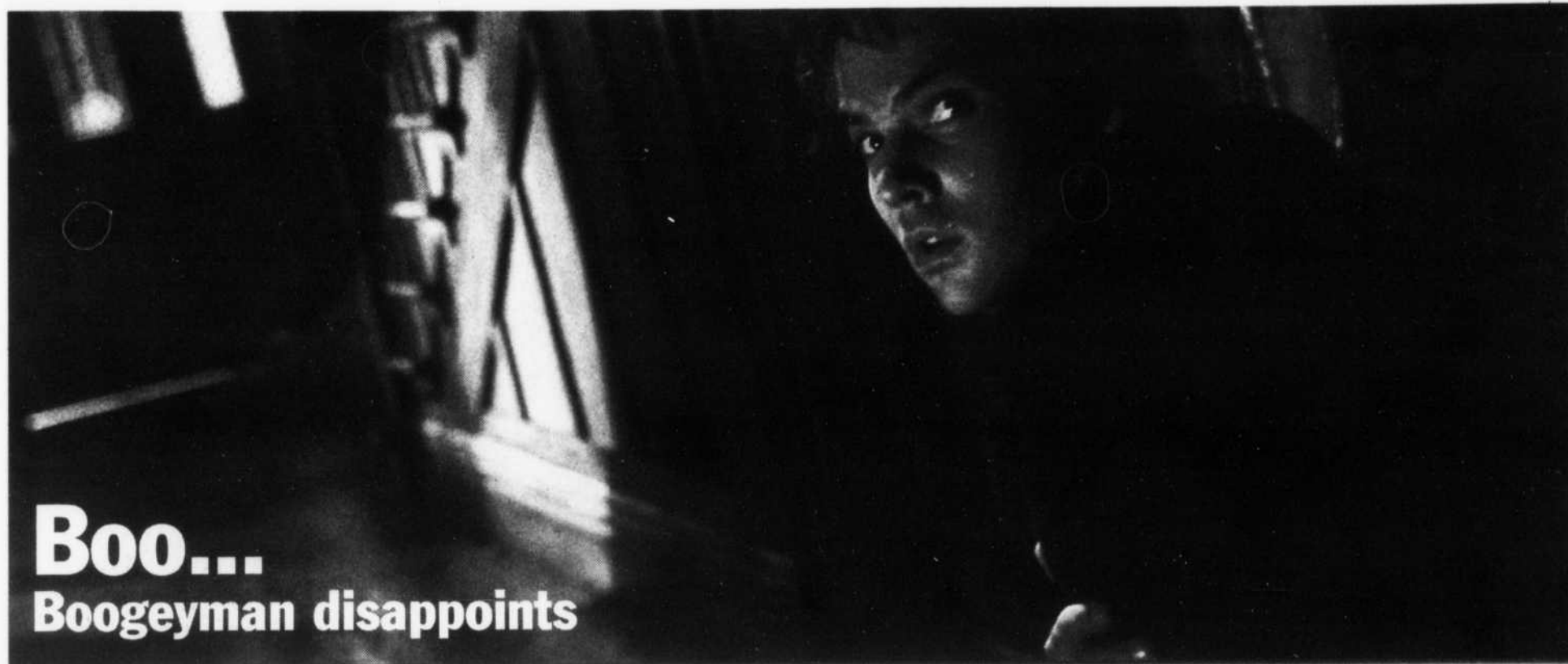
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## Boo... Boogeyman disappoints

Photo provided by Columbia Pictures

By William C. Fancher

As a little boy, Tim lives in fear of the monster in his closet. One night he witnesses his father being attacked by this monster and dragged into whatever netherworld the closet holds, never to be seen again.

This is the film's opening sequence, and it works fairly well at playing on well-known childhood fears, such as the pile of clothes that comes to life in the dark. Tim receives 15 years of intensive psychotherapy to convince him that the Boogeyman attack was just a way of dealing with his father's abandonment. But apparently those sessions didn't do much good. Tim is now an adult, a magazine editor in The City (which city is not specified), but an open closet still brings

**Boogeyman**  
Barry Watson, Emily  
Deschanel, Lucy Lawless  
Columbia Pictures  
**Feb. 4**



(out of four stars)

about fearful looks and eerie music on the soundtrack.

Tim's mother dies over Thanksgiving weekend. He returns to his hometown for the funeral, and sure enough, the Boogeyman comes calling again. Tim must face down his childhood fears in the house where he grew up, which conveniently has grown dilapidated and spooky. Along the way he trades in

his obnoxious WASP girlfriend for the local girl he hasn't seen in years.

To its credit, *Boogeyman* does not waste time. At a running time of only 86 minutes, the movie jumps into its plot and does not stop for anything, not even to explain exactly what's happening. Director Stephen Kay keeps things lively with intense and creative camera work. The visual effects are kept low budget and practical, and the Boogeyman himself goes mercifully unseen through most of the film. When things get a little crazy at the climax, the digital imagery is less than impressive.

The screenplay by Eric Kripke, Juliet Snowden and Stiles White is the start of something good. Tim's method of fighting the Boogeyman, for example, and a certain amount of flexibility with space and time are

intriguing concepts, but the rest of the script is saddled with clichés and incomplete thoughts. There is a little girl whose surprise purpose in the plot is almost immediately recognizable, while at the same time there are a score of hows and whys concerning the Boogeyman that are never even addressed. And of course every scare is accompanied by a staple of modern horror, the All-Purpose Startle Sound: part low boom, part high shriek, not found anywhere in nature except on a soundtrack.

I know, I know, we do not go to these movies looking for logic or a well-crafted plot, but finding that just once would be nice. If you see *Boogeyman*, though, ask yourself this: what cheap roadside motel would have a minibar in every room? \*

### From Emo, 5

Engine, produces the album's finest tracks. My personal favorite is "Arc of Time (Time Code)." This song elaborates beautifully on mankind's fear of death and hope of salvation, against a killer drum track.

While *Digital Ash in a Digital Urn* is a fine album, its sister disc is a work of art. *I'm Wide Awake, It's*

*Morning* has what previous Bright Eyes albums were missing, which is great music, and it has it in massive quantities.

If great folk music is lethal, listening to this album will inject a fatal dose into the ears. Oberst, with the aid of some fantastic musicians, including Emmylou Harris,

has released his greatest stuff yet. While this album could be considered folk or even Americana at times, it contains some of the finest emo lines you could hope for.

Take, for example, this excerpt from "First Day of My Life": "I'm glad I didn't die before I met you."

For some, Oberst can get overly

political with his music, but even they cannot dispute his genius.

With his new albums debuting at Nos. 10 and 15 on the Billboard chart, he may very well be preparing to make the leap from indie to mainstream and still holding tight to his teary-eyed and raw-emotions lyricism. \*

# flash

concert calendar

\* - .:flash pick of the week

## Thursday, Feb. 10

- Emergenza Battle of the Band Part 2: 8 p.m., Hair of the Dog
- Graham Colton W/Jon Nicholson: 9 p.m., The Mercy Lounge, 18 & up. \$10
- BMI Acoustic Roundup Feat. Constant Change, Tyler Cain, Louise Mosrie, Travis Woodruff, & Hollie Jett: 7 p.m., The Sutler
- \* Dead To Fall, Minor Times, Red Winter Dying, & My Undying Love: 7 p.m., The Muse, \$5

## Friday, Feb. 11

- \* Umbilical Chords, Cowboy Dynamite, Stuck Lucky, & Egg Rollers: 9 p.m., The Boro Bar & Grill, \$5
- Justin Beckler: 8 p.m., Caffeine
- Ultimo & Disco Donnie present DJ Craze W/Justin Samples: 9 p.m., Exit/In
- The Coalmen: 9:30 p.m., Family Wash
- Red Marie Promotions presents The Love Affair, Hobb's End, Ninth Day Sin, Butcher Priest, Monoliath, & Jabka: 9 p.m., The 5 Spot, \$7

## Saturday, Feb. 12

- Daddy W/Collin Wade Monk: 9 p.m., The Basement, \$5
- Derailed: 9 p.m., The Boro Bar & Grill, \$5
- Escapade: 9 p.m., Bunganut Pig, Murfreesboro, \$5
- \* When The Breathing Stops W/This Day & Age, Down To Earth Approach, & Atomic Blonde: 9 p.m., The End, \$5
- Kristi Rose & Pulp Fiction: 9:30 p.m., Family Wash
- The Visitors W/Bones Explosion: 9 p.m., The 5 Spot, \$5

## Sunday, Feb. 13

- Kevin Gordon Band: 8 p.m., B.B. King's Blues Club, \$5
- Emily Deloach & Kat Maxwell: 9 p.m., The 5 Spot
- Jess Clark: 7 p.m., The 5 Spot
- \* Reckless Kelly: 9 p.m., 3rd & Lindsley Bar & Grill
- Sunday Night Music Special Feat. Stephanie Callahan, Kristy Lee, Lindsey Hinkle, & Cathey Stamps: 7:30 p.m., Lipstick Lounge, \$5

## Monday, Feb. 14

- "Love Songs For The Hopeless" Feat. Jason Howes & More: 7:30 p.m., Bongo After Hours Theatre, \$5
- Juke Joint Monday: 9 p.m., The Mercy Lounge
- Soul Sweet: 8 p.m., Bunganut Pig, Murfreesboro
- The Kinleys, 12 Feet Tall, & Michael Peterson: 9:30 p.m., Bluebird Cafe
- \* Concerts For Asia Feat. Ben Folds, Jonell Mosser, David Mead, Phil Keaggy, Marcus Hummon, Lisa McClendon, Annette Stream, Jason White, & Matthew Ryan: 8 p.m., Belcourt Theatre, \$14. Proceeds go to Red Cross

## Tuesday, Feb. 15

- \* Lumiis W/Hosty Duo & My Beautiful Disaster: 9 p.m., The End, \$5
- Billy Block's Western Beat Feat. Jubal Lee Young, Ross Falzone, Debra Davis, Lance Miller, Wade Brown, & Randy Rogers: 7 p.m., Exit/In

## Wednesday, Feb. 16

- Guilt By Association W/Derailed & Nadina Das: 9 p.m., The End, \$7
- \* Girls With Guitars: 8:30 p.m., Douglas Corner Cafe



Photo provided by Reckless Kelly

### .:flash Pick of the Week - Reckless Kelly

OK, we admit it, we're in Tennessee. What's Music City USA without experiencing a little country once in a while? Put your boots and cowboy hats on and go see Reckless Kelly at 9 p.m. at 3rd & Lindsley Bar & Grill.

### WMTS Playlist

1. **Bright Eyes** "I'm Wide Awake..."
2. **Fiery Furnaces** EP
3. **Mates Of State** "All Day [EP]"
4. **Mattoid** "Eternifinity"
5. **Handsome Boy...** "White People"
6. **Kings of Leon** "Aha Shake Heartbreak"
7. **Sunday Nights...** "Various Artists"
8. **Bloc Party** "Tulips" [single]
9. **Bright Eyes** "Digital Ash In..."
10. **De Novo Dahl** "Cats and Kittens"

Compiled by WMTS-FM 88.3 music director Jason Jones.

### NY Times Best-Sellers (Paperback Nonfiction)

1. **Dreams From...** Barack Obama
2. **Reading Lolita...** Azar Nafisi
3. **The Tipping Point** Malcolm Gladwell
4. **Guns, Germs, and...** Jared Diamond
5. **The Devil in the White...** Erik Larson
6. **A Short History of...** Bill Bryson
7. **Tuesdays With Morrie** Mitch Albom
8. **A Child Called "It"** Dave Pelzer
9. **The Privilege of Youth** Dave Pelzer
10. **The Bookseller of...** Asne Seierstad

Compiled from The New York Times.

# flash

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



# 'Boro Arts & Entertainment Calendar

<b>10</b> • Todd Art Gallery (Ongoing) "Shared Space," works by Michael Baggarly, Chris Dayman & Brent Oglesbee, through Feb. 10. Hours: 8 a.m.-4:30 p.m. Mon.-Fri. Artist reception 5:30-8:30 p.m. Feb. 10.	<b>11</b> • Liquid Smoke (Ongoing) Contemporary drawings of nudes & family themes in oil pastels & black marker by Craig Bryant. Hours: 2 p.m.-midnight Mon.-Thurs.; 2 p.m.-1 a.m. Fri.-Sat.	<b>12</b> • <i>Cheaper By The Dozen</i> (Ongoing) Through Feb. 13 at the Steeple Players Theatre, Hendersonville. Show times: 7:30 p.m. Fri.-Sat.; 2:30 p.m. Sun. For information, call (615) 826-6037.	<b>13</b> • The Parthenon (Ongoing) "Flow," abstract sculptures by Freda Tschumy, through March 5. Hours: 9 a.m.-4:30 p.m. Tues.-Sat.; 12:30-4:30 p.m. Sun. \$4 adults; \$2.50 children ages 4-17.	<b>14</b> • Tasha Valentine CD Release Show Feat. Joshua Black Wilkins: 9 p.m., Lipstick Lounge	<b>15</b> • Swing Dance 8:30-11 p.m. (7:30 lessons) at the McKendree Methodist Church gym, No tobacco or alcohol. Please wear shoes appropriate for wood floor. \$5. All ages.	<b>16</b> • Kristen's Sultry Jazz Ensemble: 9:30 p.m., The Boro Bar & Grill.
<b>17</b> • <i>Willy Wonka &amp; The Chocolate Factory</i> - a screening & panel discussion of the classic 1971 film, 6:30 p.m. at the Downtown Presbyterian Church. For more information, call 260-6238. Free.	<b>18</b> • Sunday In New York (Ongoing) Through Mar. 12 at Chaffin's Barn Dinner Theater. 8 p.m. (6 p.m. dinner) Mon.-Fri.; Sunday matinee 2 p.m. (noon lunch) Feb. 27. For information, call 646-9977.	<b>19</b> • Appalachian Center For Crafts (Ongoing) "Clay Reconstructions," new works by Lin Barnhardt, through Feb. 25. Hours: 9 a.m.-5 p.m. daily.	<b>20</b> • Cheekwood Botanical Garden & Museum of Art (Ongoing) "Currents: African American Video Art Today," through Feb. 27. Hours: 9:30 a.m.-4:30 p.m. Tues.-Sat.; 11 a.m.-4:30 p.m. Sun.	<b>21</b> • Finer Things Gallery (Ongoing) "Masters of Wood Art III," feat. works by nationally & internationally recognized wood artists, through Mar. 26. Hours: 10 a.m.-5 p.m. Tues.-Sat.	<b>22</b> • Gallery at the Belcourt (Ongoing) Photographs of Northern Iraq after the fall of Saddam Hussein, by Katherine Bomboy, through Mar. 15. During regular theater hours.	<b>23</b> • Local Color Gallery (Ongoing) New works by Lassie McDonald Crowder, Gay Petach, Polly Cook & Lee Hamblen, through Feb. 28. Hours: 10 a.m.-5 p.m. Tues.-Sat. Free.

## Bar & Club Scene

<b>3rd &amp; Lindsley.</b> 818 Third Ave. S. 259-9891  <b>The 5 Spot. 1006</b> Forrest Ave. 650-9333  <b>Alleycat Lounge.</b> 1008-B Woodland St. 262-5888  <b>B.B. King's Blues Club.</b> 152 Second Ave. N. 256-2727  <b>The Backyard Café.</b> 4150 Old Hillsboro Road, Leiper's Fork. 790-4003  <b>Bar Nashville.</b> 114 Second Ave. S. 248-4011  <b>Bar Twenty3.</b> 503 Twelfth Ave. So. 963-9998  <b>The Bar Car.</b> 209 10th Ave. S. 259-4875  <b>The Basement.</b> 1604 Eighth Ave. S. 254-1604  <b>Bean Town Coffee Shop.</b> 2181 Hillsboro Road. 591-2326  <b>Bluebird Café.</b> 4104 Hillsboro Road. 383-1461  <b>Bluesboro.</b> 114 N. Church St. Murfreesboro. 907-1115	<b>Boardwalk Café.</b> 4114 Nolensville Road. 832-5104  <b>Bongo After Hours.</b> 2007 Belmont Blvd. 385-1188  <b>Bongo Java Roasting Company.</b> 107 S. 11th St. 777-3278  <b>The Boro.</b> 1211 Greenland Road, Murfreesboro. 895-4800  <b>Bourbon Street Blues &amp; Boogie Bar.</b> 220 Printers Alley. 242-5837  <b>Bunganut Pig (Murfreesboro).</b> 1608 W. Northfield. 893-7860  <b>Café Express.</b> 4065 Mt. Juliet Road. 758-7101  <b>Caffeine.</b> 1516 Demonbreun St. 259-4993  <b>Courtyard Café.</b> 867 Bell Road, Antioch. 731-7228  <b>Crush Dance Club.</b> 174 Second Ave. N. 256-5808  <b>Curb Café.</b> 1900 Belmont Blvd. 460-8507	<b>Double E Bar &amp; Grill.</b> 4957 Lebanon Pike. 885-3400  <b>The End.</b> 2219 Elliston Place. 321-4457  <b>eXceSs.</b> 909 1/2 Church St. 255-4331  <b>Exit/In.</b> 2208 Elliston Place. 321-3340  <b>The Family Wash.</b> 2038 Greenwood Ave. 226-6070  <b>Flying Saucer.</b> 111 10th Ave. S. #310. 259-7468  <b>French Quarter Café.</b> 823 Woodland St. 227-3100  <b>Gas Lite Lounge.</b> 165 Eighth Ave. N. 264-1278  <b>Hurricane Station.</b> 2209 NW Broad St., Murfreesboro. 907-1111  <b>Hair of the Dog.</b> 1831 12th Ave. S. 386-3311  <b>It's All Good Café.</b> 411 51st Ave. N. 297-1717	<b>Johnny Jackson's Soul Satisfaction.</b> 209 10th Ave. S. 259-4875  <b>Kijiji Coffee House.</b> 1207 Jefferson St. 321-0403  <b>Kiss After Hours.</b> 508 Lea Ave. 259-3223  <b>Kung Fu Coffee.</b> 835 Fourth Ave. S. 251-0190  <b>Lady Godiva Pub.</b> 300 N. Maple St., Lebanon. 453-3900  <b>Lipstick Lounge.</b> 1400 Woodland St. 226-6343  <b>Mercy Lounge.</b> 1 Cannery Row. 251-3020  <b>Mojo's Coffeehouse.</b> 2243 Fairview Blvd., Fairview. 799-9779  <b>The Muse.</b> 835 Fourth Ave. S. 251-0190  <b>NV.</b> 131 Second Ave. N. 242-7007  <b>Portland Brew.</b> 2605 12th Ave. S. 292-9004	<b>Prizm.</b> 15128 Old Hickory Blvd. 837-8608  <b>Rcktn.</b> 401 Sixth Ave. S. 843-4000  <b>Red Iguana.</b> 306 Broadway. 742-9078  <b>Stampede Dance Hall &amp; Saloon.</b> 2146 N. Thompson Lane (Murfreesboro). 893-3999  <b>Station Inn.</b> 402 12th Ave. S. 255-3307  <b>The Sutler.</b> 2608 Franklin Road. 292-5254  <b>The Trap.</b> 201 Woodland St. 248-3100  <b>Tootsie's Orchid Lounge.</b> 422 Broadway. 726-0463  <b>Two Doors Down.</b> 1524 Demonbreun St. 780-0020  <b>Wall Street.</b> 121 N. Maple, Murfreesboro. 867-9090  <b>Wildhorse Saloon.</b> 120 Second Ave. N. 902-8200
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