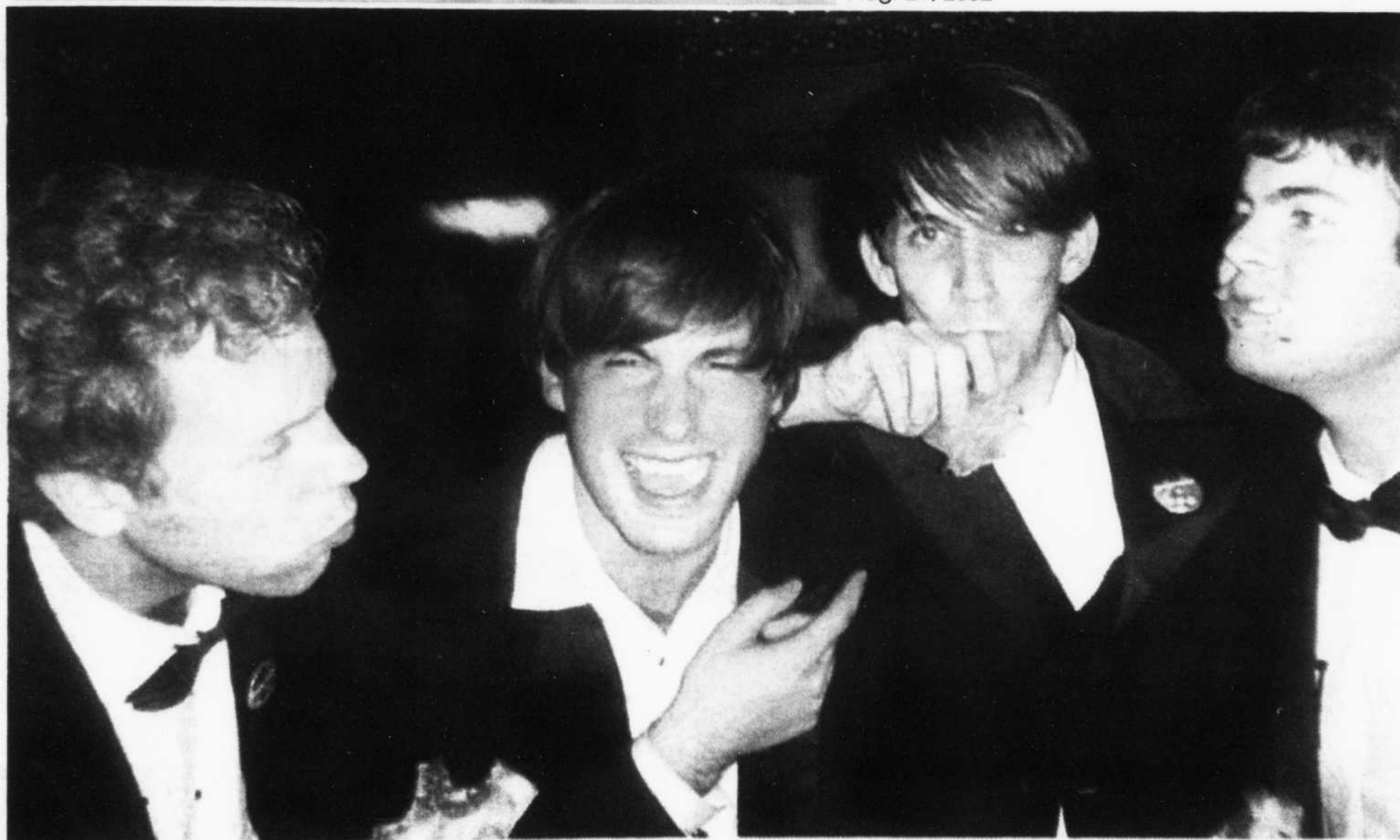


flash



Nashville
restaurant
Bound'ry
mixes up
eclectic
cuisine.
p.3

Aug. 29, 2002



THE SUMMER OF THE WEINERS, P.6

flash* editor leslie carol boehms
 flash* design lindsey turner



Rachel Robinson

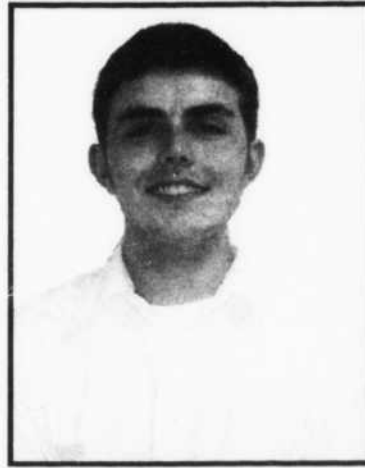
Rachel is a senior English major graduating in August (Aug. 9, 2003, to be exact!). Graduate school is on the horizon for her. Some of her favorite things to do include reading great books, movies (she is a movie junkie), and church (she attends World Outreach Church). She hopes you like her flash* stories. If you do, or don't, e-mail her at rrr2a@mtsu.edu.

P.S. - Rachel also like raindrops on roses and whiskers on kittens, bright copper kettles . . . you get the idea.



Zack Hansen

Zack enjoys seeing movies. He sees hundreds every year and then writes about them. All the children look forward to reading the reviews and then checking out the movies for themselves. After graduating in the spring, Zack would like to continue his cinematic ways by teaching film history to students around the world. In his spare time, Zack enjoys reading, working at WMOT and planning golf outings, but never actually going. You can e-mail him at Zhansen25@hotmail.com.



Andrew Emerson

Born on May 14, 1983, Andrew is a movie buff who's favorite flicks include *Willy Wonka and the Chocolate Factory*, *The Burbs*, *The Royal Tenenbaums*. His hobbies involve music, writing, and more music. He plans to graduate when he gets good and ready. Afterwards, he has aspirations of world domination. E-mail him at aje2e@mtsu.edu.



Feable Weiner - special flash* guest

Adopting their wild moniker from an off-color Beatles press conference, Feable Weiner has decided to stick their brand of supercharged guitar-pop into the world's collective ear! Seldom do you find four best friends ready to conquer with a record slam full of confident, catchy and clever tunes. Unsurprisingly, Feable Weiner has been considered by many in the press to be the one of the new up-and-coming buzz bands. As such, they have recently had the amazing opportunity of opening for modern-rock-radio-kings Jimmy Eat World. Favoring strong melody and clever lyrics over indie rock complexity, Feable Weiner write catchy, fun music that connects instantly with fans of Weezer, Saves the Day and Ben Folds.

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pushing the limits

The Bound'ry offers pure global delicacies

Nashville is hiding something. Hipsters have already discovered it. The Uptown Mix crowd has boogied there. Yet, much of Murfreesboro still remains clueless about the hidden treasure that is the Bound'ry.

If you are like many people and have never been to the Bound'ry, you are missing out on a dining experience that integrates the biggest array of ethnic food, and the trendiness of a hopping art gallery all in one.

Bound'ry is located at 911 20th Ave. S., just a skip away from the main strip of Vanderbilt University and far enough away from downtown Nashville that the traffic effects of Titans games won't disturb your dining experience.

Upon entering the restaurant, your senses are overcome by all that surrounds you and you might be thankful for the long seating wait just to walk the perimeter and take in all of the sights. The eclectic crowd is as diverse as the menu with patrons ranging from college-age partiers to middle-age trend seekers.

The choices start from the beginning. Seating is plentiful, with an outdoor café-type area, a lower floor dining area, the downstairs bar, the upstairs bar with a removable roof and sides and an upstairs balcony overlooking the main dining area downstairs.

Downstairs the walls are splashed with a muted creamy-rose color.

A woman pouring water and a square of fish are plastered as coming out of the wall giving a 3-D effect. Climbing up the stairs is a multicolored glass mosaic leading the way to the bar, furnished with plush sofas and chairs to make the wait a pleasant social scene.

Once seated, your taste buds are bombarded with the menu options listed before you, but they are soon

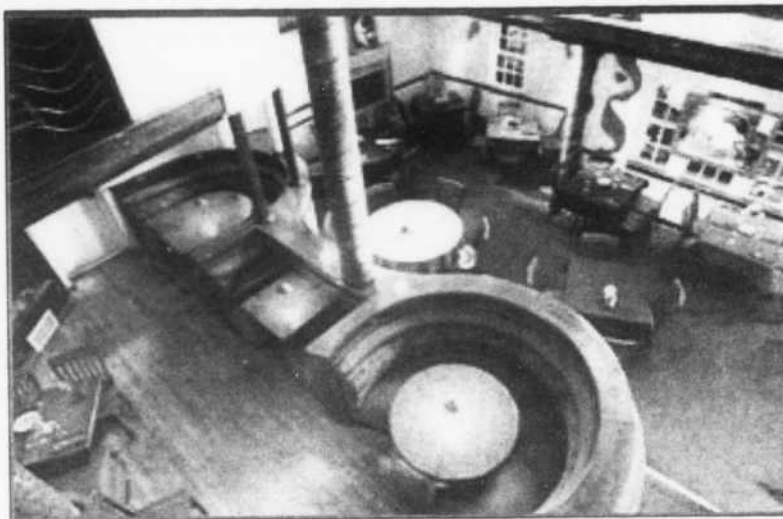


Photo courtesy of www.nashville.citysearch.com

The Bound'ry, located at 911 20th Ave. S., is one of Nashville's nightly hot spots, as well as, a trendy eatery.

given a rest by the bread basket brought to your table. It provides you with a multitude of bread options ranging from a pretzel-type triangle piece, to soft, more traditional bread. Accompanying the bread is the most delicious tomato flavored butter to ever grace the top of a loaf.

The waiters offer complementary menu explanations. That should signal something.

Chef Therese, Bound'ry's founder, worked in Aspen where she learned the French Classical Style of cooking before moving to Nashville in 1989.

The menu is extensive, as are the prices. Tapas are the way to go if you're on a budget but still don't want

to be left out of the loop of excitement. The Lobster B.L.T. pizza offers a taste of seafood with a taste of New York for \$11. It comes in a "personal pan" size as does the Mushroom Love pizza featuring shiitake, portabella, crimini and button mushrooms all thrown together in a wonderful mixture.

The Large Plate menu will stretch the wallet a little thinner, but the variety is just as good. A \$25 New York Strip Steak Au Poire is topped with brandy butter mushroom bordelaise.

One of the best menu items is the Iron Baked Ravioli. The ravioli pockets are stuffed with spinach ricotta mousse served over puttanesca sauce and garnished with fried leeks.

Pulling everything together in the food department is the amazingly creative dessert menu featuring Chocolate for The Gods III, a dish with layers of sinful chocolate and raspberry bittersweet ganache. For the non-eating crowd, Bound'ry offers an extensive beer and wine list highlighting more than 200 bottles of beer and wine, 20 draft choices and 30 wine selections by the glass.

The total experience of the Bound'ry is all about pushing the limits of the imagination, and the plate. The atmosphere is alive and trendy, and the menu selections won't soon be forgotten.

Chef Therese best sums it all up at the City search Web site for the restaurant (<http://boundry.citysearch.com>): "We invite you to come in and enjoy our tapas style dining, nightly culinary creations and extensive menu where we take you on a trip around the world in one evening."

For more information, or reservations, call the Bound'ry at (615) 321-3043. *

review by rachel robinson

CDs that may (not) be worth your time

AMONG THORNS



Draw Near
Release Date: Sept. 10, 2002
Rating: **

If you're into the alternative Christian rock scene, Among Thorns could be right up your aisle.

The lyrics are enticing and not entirely cheesy. Though you know going into the album that the group is Christian, that doesn't mean that any non-churchgoer can't enjoy the music Among Thorns brings.

Lyrics from Track one, "I Can't Deny," go as follows: "I can't deny the strongest eyes in the sky/ And I, I won't let go of his hand."

Even if Christian music isn't your cup of tea,

Among Thorns really does a great job of relaying their message without forcing the religion down your throat. They're enthusiastic about their beliefs and their music proves this.

I give them two out of four stars on the reasoning that I think music should be universal. But I also think that the music is a little too pop machine, meaning it's been washed through the mass-marketing producer colander one too many times.

And though not all ears are accepting of rap, metal or what they're trying to do, Among Thorns does a great job in their ministry sector, and we in the entertainment industry should commend them for that accomplishment. *

Rating guide

- * - This CD should never be bought, ever.
- ** - Not suitable for those with good musical tastes.
- *** - Honorable mention. Definitely worth your time.
- **** - So freaking incredible you won't believe it.

AUDIOVENT

Dirty Sexy Nights in Paris
Rating: ***

Just call them Incubus Jr. Maybe.

The younger siblings of Incubus members Brandon Boyd and Mike Einziger collaborated to form Audiovent.

Of course there's much more to this rock power group than be the younger brothers.

Jason Boyd takes on the microphone (much like his older brother), while Benjamin Einziger tackles lead guitar along with keyboards and back-up vocals. Paul Fried (half-brother of the Einziger's) is on bass.

And they combine to create a sound within the vein of Incubus, but with a poppy differentiation.

In my opinion, Audiovent and their debut album, "Dirty Sexy Nights in Paris" will breed within the same incestuous fan base as Incubus. All of those pre-teens after Brandon Boyd will inevitably be after the younger (and just as cute) Jason.

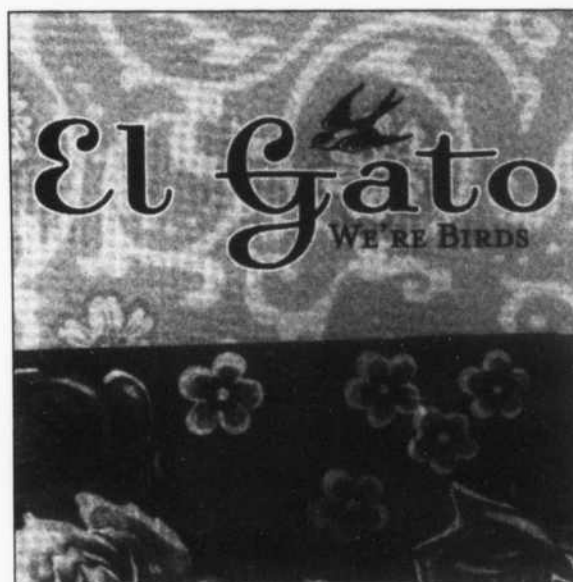
Es-pecially after hearing him sing. Funny how attractive a man is behind a micro-



phone.

The music is dark enough to attract Incubus lovers but catchy enough to be mainstream. Though it feels a little too manufactured for my tastes, it is decent enough at first listen. Maybe a second listen too, but I wouldn't press my luck. *

EL GATO



We're Birds
Rating: ***

I love this album.

Though I had never heard of El Gato until this album came in the mail, I've fallen in music-lust with them.

The sincerity and grit that combine in this album are all so pure.

The music is enchanting and the lyrics are gregarious. A wonderful combination for any musical act let alone an independent.

Though they've been performing together since 1995, and have previously released three recordings, *We're Birds* is the first full-length album by El Gato.

The intensity of this album is amazing. The talent is equally as credible.

One thing worth mentioning is the musical diversity displayed on "We're Birds."

As for lyrics, El Gato is uniquely tracing their way through the musical spectrum.

"Why do you shake me/And why do you want to/Break my bones when you know/I love everyone and everything/Why would you save me/ And why would you want to/Break my fall when you know/I owe everybody everything," lead singer John Vineyard sings on track 8 "Lost in America (Part 2)."

El Gato has taken a remarkable stance in the music industry: they are making the music they love with total disregard to industry standard.

The outcome is this album, *We're Birds*. And it is challenging and beautiful all in one listen. *

reviews by leslie carol boehms

'80s

The music: Revisited

If I had the chance, I'd be dancing with myself. As Billy Idol swung onto the stage for the first time to sing this song ("Dancing with Myself"), he had no idea of how it would affect my life.

Billy Idol's song swept through my mind as I heard it one day when I was shopping for some new tennis shoes. At first, I just said to myself that the song was catchy. But, catchy is a very bad word to describe Billy's song. Before I knew it, I was literally dancing up and down the aisles of the shoe store. My mother noticed that I was dancing down the aisle and she began to laugh hysterically.

Last week, I was asked to compile a list of songs that I think would be great to have on one compact disc. There was only one condition to be met for this task. The condition was that the compact disc had to include my favorite songs from the 1980s. I was already a huge fan of music from the era of the '80s to begin with, so I knew that the task would be easy to write about. However, the selection of the music on the compact disc would be much harder than I originally thought to compile.

So, in John Cusack style, I have compiled a list, just as he did in the movie *High Fidelity*, of my top five favorite pop songs from the 1980s.

"Dancing with Myself," by Billy Idol, is my first choice for one of the top five songs on my compilation disc. I like this song because it just makes me want to dance. The singing is great and you can't forget the '80s style drumming that is included in this six minute long song.

"Maneater," by Daryl Hall & John Oates, bleeds '80s pop culture. The clean sounding guitar, melodic saxophone style, dry drum beat and echoing vocals all com-

bine a perfect sounding song for the '80s generation. It's a safe bet to say that most of the population of America knows the chorus to this song by heart.

"Sweet Dreams," by The Eurythmics, is an infectious dance tune that has shaped the likes of many artists such as Marilyn Manson and disc jockeys today. "Sweet Dreams" is one of the most recognized songs from the eighties. The Eurythmics is one of the most popular groups from the '80s because of several elements. For one thing, the lead singer, unlike most of the groups in the '80s, was a woman. The style of the music was original and the melodies were carried by sweet vocals. Also, the synthesizers they used shaped the dance type style of music that we hear today on the radio. Manson, who I'm not a fan of, remade "Sweet Dreams" in 1997. I now officially have something in common with Marilyn Manson: we like the same song.

"Come On Eileen," by Dexy's Midnight Runners is probably the only song that you have heard from this band. They were a very interesting group of guys. The name Dexy comes from the drug Dexedrine that is used to treat a variety of disorders in children. The rest of the name came from the hobby that the majority of the band partook in, cross-country running. Another interesting thing about this group is that they were a clean-cut rock band. It's hard to find a band today that is not heavily involved in drugs, alcohol and wild sex parties.

"Everybody's Working for the Weekend," by the band Loverboy, is a great song that everyone can agree on. The message of the song is quite nice, and speaks of anticipation of the weekend. I think everyone can relate to this song and just go nuts listening to it!

What compilation disc of eighties music would be complete without the song "Every Breath You Take," by The Police? The simple fact of the matter is that this whole thing would be a huge mistake if I didn't choose to include this song on the disc.



Photos courtesy of www.rollingstones.com

The **top** photo is of punk rock god Billy Idol in an oh-so-sexy tank top. **Below** the beloved Billy is the one-hit-wonder group, Loverboy. To your immediate **left** is the eighties electronic supergroup the Eurythmics.

Now you know what my favorite '80s music compilation disc would have on it. If you read the article carefully, you'd have noticed that I originally said that I would tell you my top five favorite songs from the '80s, but I listed six songs.

I know how to count. If you want an explanation of why I listed six songs instead of five, then you need to watch *High Fidelity*. *



story by andrew emerson

The summer of Feable Weiner



For three months, the weiner ruled.

Prematurely fallen leaves skitter across the sidewalk, reminders of a dry summer that only now draws to a close. Children are boarding rectangular yellow contraptions of mass transportation, and carted off to dogmatic institutions of rigorous brainwashing and social engineering. But as the days grow shorter and cooler, we think back to beginning of the summer of 2002.

The Summer of Weiner

Feable Weiner, not just aural pleasure.

They started this past summer in the usual way; their home, the Earth, hurtled through the cosmos, bringing their particular

hemisphere in alignment with Jupiter and Venus, causing massive tidal waves and unparalleled destruction. No, wait ... that's not right. That's the movie I watched after dinner. Hang on ... what happened again? Oh yeah ...

Suffice it to say the season still started out in the usual way, and the four young men were looking forward to their first world tour, spanning eight continents, 12 countries and six cities. Months in the planning, this monumental undertaking was to have unleashed a furious onslaught upon millions of music fans. Unfortunately, due to a massive strike by the "Groupie

and Roadie Union," their historic mega-tour was cut short after only one show. This historic performance, now known simply as "The Knoxville Show," was to be one of their greatest shows ever. Also, as a post show treat they completely ravaged a pizza pie, as shown on the cover.

Opening for '90s megastars the Judybats, they cemented their position as an avant garde tour de force on the American music scene. Adorned by their trademark tuxedos and Converse All-Stars, (tux 'n chucks) they played all of their greatest hits, like "Strawberry

See Weiner, 7

story by sean jordan



Weiner: Continued from 6

Debutante" and "7th Grade Song." As a crucial side note, these songs I refer to can be found on the new Feable Weiner CD/trapper keeper found at all the cool music stores (and that doesn't mean Wal-Mart, people.) Some of their most dedicated fans were prepared to follow them all the way to the final planned show, in Kuala Lumpur, Malaysia, but the farthest they had to go was Knoxville.

A day in the life of weiner - yes it really does kick that much ass.

Another exciting and action packed adventure was the "Dancin' in the District" show on the Riverfront in Nashville. This concert was a combination of alcohol, floating barges and many other bands that didn't rock as hard as FW, but had a lot of heart. (That's not to say they had enlarged hearts, which is potentially life threatening, but to say that they had a lot of "moxie," whatever the hell that means.) Being the ambassadors of rock that they are, FW were accorded the finest in beverages, snacks, sundries and accommodations. In fact, two bands that had to play after them, Better Than Ezra and Cracker, had to

share a tent. (FW played before them because their rock could not be contained. It's just too ferocious, you know?) For this show, their long-time guitar tech and psychic advisor, me, Sean Jordan, flew in from my summer home in the Andes. I was accompanied by FW's long time producer and pre-show coach, Jeff Horne.

Feeling super confident, FW went onstage and played one of their best performances to date. We later found out that the Batman building sustained severe structural damage due to the pure rock that emanated from their guitars.

Brutal, dawg, brutal. *



Photos provided

Feable Weiner is composed of Atom Anderson who plays guitar, and a fool; Josh Watson who also plays guitar, and with himself; Ben Harper plays bass, and with his cat; and Bill O'Slattery plays drums and "Warcraft."

Summer

indie style

Foreign and Independent Films

Summer is the time of year when already overlooked, smaller pictures go virtually unnoticed. When large movie theaters devote three screens or more to a single film, less mainstream fare is often ignored. However, there was much more of note this summer than the megaplex would have led the public to believe. Here is a rundown of what you may have missed in the past few months and what you might want to catch the second time around on video.

My most pleasant discovery this summer was Austrian director Michael Haneke. After hearing of his work during the past year, I finally got my first exposure to his films, with a double dosage this summer at the Belcourt. Beginning the summer was *Code Unknown*, a difficult but rewarding film. It is constructed of various episodes, most of them incomplete, with the audience being brought into the scenes after their beginning or abruptly before the conclusion. It put a new spin on the genre of films involving the interaction of human lives and I look forward to a second viewing.

Appropriately, Haneke's latest film, *The Piano Teacher* ended my movie-going summer. Its plot is easier to follow than *Code Unknown's*, but it is equally vague and much more brutal. It follows Isabelle Huppert, in a daring and career-defining portrayal, as she takes on a young music student and gradually unveils to him her repressed masochistic desires. Both films were shockingly different from anything else and were two of my most rewarding film experiences of the year.

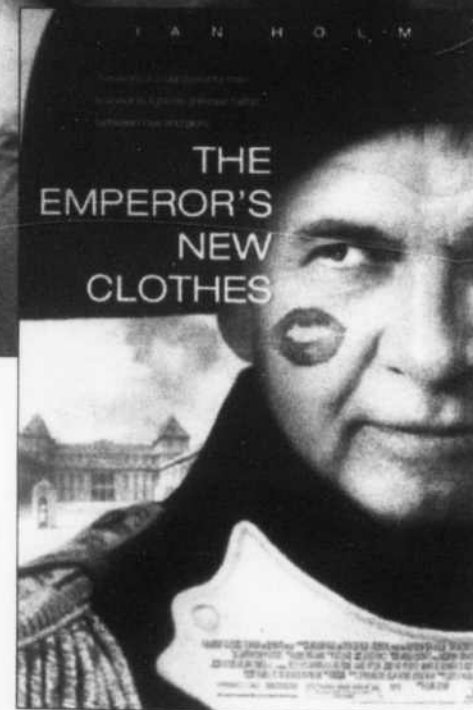
Besides the Haneke films, the Belcourt proved once again to be Nashville's most powerful force in bringing cutting-edge cinema to the city. Included in their summer program was *Storytelling*, the latest from Todd Solondz. While not as strong as his other work, it proves that even on auto-pilot, he can make a funny/thor-oughly depressing movie.

The Belcourt also had a Robert Altman festival, which included *The Long Goodbye*, *Nashville* and *MASH*. The



Above: "Who, me? No, I would never try and break off my electric tracking bracelet and escape!" Robin Junney and Tim Blake Nelson in *Cherish*.

Right: Here is a picture of Napoleon. Or is it an imposter? You'll have to see *The Emperor's New Clothes* to find out.



real find was a pristine print of *McCabe and Mrs. Miller*, which allowed my first viewing of the film, and gave it a place among my favorite Altman pictures.

Esther Kahn, a film I had never even heard of before but saw based on word of mouth, had a simple plot of a young Jewish girl, played by Summer Phoenix, who aspires to be an actress. But despite this simplicity, it is somehow unlike anything I've ever seen and is one of the great film depictions of the pain that goes

into making art.

And despite these many great experiences, nothing at the Belcourt could top the restoration of Vittorio DeSica's great film, *Umberto D.* Like most Italian cinema of the time period, the film rides not on a twisting script or revolutionary camera-work, but rather on the depiction of real life as lived by the lower class of the country. *Umberto* is an old man, living in a rundown room with his dog in a home being overrun by prostitution. Yet some-

where in between dealing with this situation and dealing with poverty, he is too proud to panhandle and uses his small income to help a young woman in his

See Indie, 9

story by zachary hansen



Photo courtesy of www.IMDB.com

Indie: Continued from 8

building. At times hilarious and heartbreaking at others, the movie is ultimately a celebration of life and remains one of the most magnificent films I have seen.

Besides the Belcourt summer schedule, there was much more to be found throughout the city.

Catherine Keener sizes up Jake Gyllenhaal and prepares to rob the cradle in the film *Lovely and Amazing*.

Surprisingly, it was a mainstream theater, the Green Hills Regal Cinema, which carried just about everything else. Many enjoyable films were

found there during break, including the following.

The Lady and the Duke, from Nouvelle-Vague co-founder Eric Rohmer, was an interesting tale

of the titular characters in Revolution-era France. What made this film unique was that the backgrounds in it were often made up of paintings rather than actual sets, adding a new depth to the familiar historical picture.

Also focusing on a historical period in France, was *The Emperor's New Clothes*, starring Ian Holm as Napoleon and his possible double, who may have died while the real Napoleon lived as a peasant for many more years.

Another notable import was *Time Out*, a French film about a man who has recently lost his job yet continues to live his life as if he works, so that his family will not learn of his misfortune.

Late Marriage was a fascinating cultural look at a young man whose family is having his marriage arranged for him. Yet the woman he loves is a single mother of whom his parents do not approve.

In July, from Germany, was a wild road-trip movie of a man pursuing his crush, while taking the trip with the woman with whom he is really meant to be.

Finally is *The Fast Runner* which, while not a great film, was remarkably photographed and told the Inuit legend of "the fast runner" and the struggle with his brother, "the strong one."

Despite the apparent foreign takeover, the summer was still full of gratifying American independent cinema. One of my favorites was *Cherish*, about a girl put under house arrest in the electronic bracelet program. Her attempts at freedom are quite entertaining and her plot to find the bad guy who put her in trouble in the first place provides the climactic struggle.

Another fun experience was *Kissing Jessica Stein*, which follows a young woman, fed up with men, who decides to try girls for a change. Her efforts to adapt to this new lifestyle in the bustling city of New York gave an entertaining angle on relationships in the modern day.

Lovely and Amazing was just like its title, allowing a peek into the lives of three sisters, two being grown white women and the other a prepubescent, adopted black child. Besides being a great story, it sustained my theory that Catherine Keener is a fabulous actress in any film, (even in tripe like Steven Soderbergh's train-wreck of a movie, *Full Frontal*).

That's quite a lot of movies, is it not? There were plenty which had to be ignored in this article just to have room for those above. But there is space for

See Summer. 12

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CLUB LISTINGS

THURSDAY, AUGUST 29

NATTI LOVE JOY: Wall Street, \$5.
STONE DAISY UNPLUGGED: 10 p.m., All American Sports Grill, \$3.
STROLLER: 9 p.m., Blue Sky Court.
CHEETAH CHROME: with CYOD, 9:30 p.m., Slow Bar, \$5.
THE SECRET COMMONWEALTH: with The Reverbians, 9 p.m., The Boro Bar & Grill, \$4.
KINGS OF NOTHING: 8 p.m., Bunganut Pig, Murfreesboro.
DEBBIE RITTER & 4-40 BLUES: 8 p.m., Bunganut Pig, Franklin.
SPOKEN JAZZ WORKSHOP: with Half Brass, 8 p.m., Guido's New York Pizzeria.
ALCO: 10 p.m., Windows on the Cumberland.
ONE LANE BRIDGE: Faces Restaurant & Lounge.
DUNCAN MAY: Hurricanes.
PAPA JOE: 9:30 p.m., 3rd & Lindsley Bar & Grill, \$5.
GREYFIELD/MORAL DECAY/REVOLT AND REJECT: 7 p.m., Indinet Record Shop, \$5.
INGRAM HILL: with The Dan Hannon Band (formerly King Konga), 9 p.m., 12th & Porter.
***SLACK/ VERDE/ NORTHERN LIGHTS:** 9 p.m., The End \$5.

FRIDAY, AUGUST 30

KIMMYSTRY: 10 p.m., Faces Restaurant & Lounge, \$3.
SHOEFLY PIE: All American Sports Grill, 10 p.m., \$3.
ELECTRIC LOUNGE PRESENTS DJ COLETTE & PLASTIC 6 LISTENING PARTY: with Daryl Lovebomb, Dustin Michaels, Same, DJ Maximus, DJ Ron, DJ Soulinfinite, I-Wah, & Kwesi-B, 10 p.m. - 7 a.m., Excess/Orbit, \$12-\$15.

AUDITY CENTRAL & ELEVATOR MUSIC COLLECTIVE PRESENT PLURAL 2 FEAT.

RUBY AMANFU: with DJ's Emerald, Mindub, Jolby, & Sara Savage, 9 p.m., The End.
***FEABLE WEINER:** with Jetpack, 9 p.m., Red Rose Coffee House & Bistro, \$5.
SWEET WATERS: 9 p.m., Bunganut Pig, Franklin, \$5.
***MILE 8:** with The Loft, 10 p.m., 3rd & Lindsley Bar & Grill, \$8.
EJECTA/ BIG JIM SLADE: The Boro Bar & Grill.
THE ISSUES / TOTEM SOUL/ ECLIPSE: 10 p.m., The Outer Limit, \$8.
DEBBIE RITTER & 4-40 BLUES: 8 p.m., Bunganut Pig, Franklin.
***HEMINGWAY:** with Green Genes, Wall Street, \$5.
BULLETS OF ORANGE/ LUME/ SNMNMNM: 9 p.m., Blue Sky Court, \$5.
THE FLOATING MEN: with Jeff Black, 9:30 p.m., 12th & Porter.
SKYLINE DRIVE: 9 p.m., Bunganut Pig, Murfreesboro, \$5.
MANIFESTO JUKEBOX/ ALPHA MOTHER FUCKERS/ SICARII/ REMEMBER WHEN/ THE SEX: 7 p.m., Guido's New York Pizzeria, \$5.
ROYALTEE: 10:30 pm, The Muse.

SATURDAY, AUGUST 31

***THE LOFT / COMMON GROUND:** 10 p.m., Blue Sky Court, \$5.
DOUG HOUGH: with Cookout, Wall Street, \$5.
***FEABLE WEINER:** 7 p.m., Stones River Mall, Murfreesboro, free.
WALDO & THE MIX: 10 p.m., All American Sports Grill, \$5.
MEDICINE MANN: 10 p.m., The Outer Limit, \$8.
JEFF GAYHEART: 8 p.m., Guido's New York Pizzeria.
DEL GIOVANNI CLIQUE: with Mellow Down Easy,

10 p.m., Windows on the Cumberland.
SKYLINE DRIVE: 9 p.m., Bunganut Pig, Murfreesboro, \$5.
JOHN MAYER: with Guster, 8 p.m., Ryman Auditorium, Sold out.
BULLETS OF ORANGE: with Nathan Meckel, 10 p.m., Sebastian's & Diana's Brew Pub, \$3-\$5.
LOS STRAITJACKETS: with The Pontani Sisters, 9:30 p.m., Slow Bar, \$10.
***GEAR DRIVEN/ LOJAQUE & THE FLAMING NAHDBITS:** 9 p.m., The End, \$5.
THE CLARENCE DOBBINS REVUE: 9 p.m., Bunganut Pig, Franklin, \$5.
ABRAID: The Boro Bar & Grill.
TONY JOE WHITE: 10 p.m., 3rd & Lindsley Bar & Grill, \$10.
***DERAILED/CAB OVER PETE/ MUDDLE:** Faces Restaurant & Lounge.

SUNDAY, SEPTEMBER 1

MIKE'S OPEN MIC: 4 p.m., The Boro Bar and Grill.
***ROLAND GRESHAM:** 8 p.m., The Boro Bar and Grill, \$3.
THE FLOATING MEN: with Jeff Black, 9:30 p.m., 12th & Porter.
WRLT NASHVILLE SUNDAY NIGHT FEAT. JACK INGRAM: with Tim Krekel, 7 p.m., 3rd & Lindsley Bar & Grill \$10.

MONDAY, SEPTEMBER 2

BLEUSPACE: with Eustace, 8 p.m., Guido's New York Pizzeria.
***THE GOO GOO DOLLS / THIRD EYE BLIND/ VANESSA CARLTON:** 6:45 p.m., AmSouth Amphitheatre, \$10.75-\$35.
***JASON LOEWENSTEIN:** with Sour Puss & The Good Gospel Truth, 9 p.m., Red Rose Coffee House & Bistro, \$5.
DALEK/ BAD WIZARD/ DHARMAKAYA: 9 p.m., The End \$7.

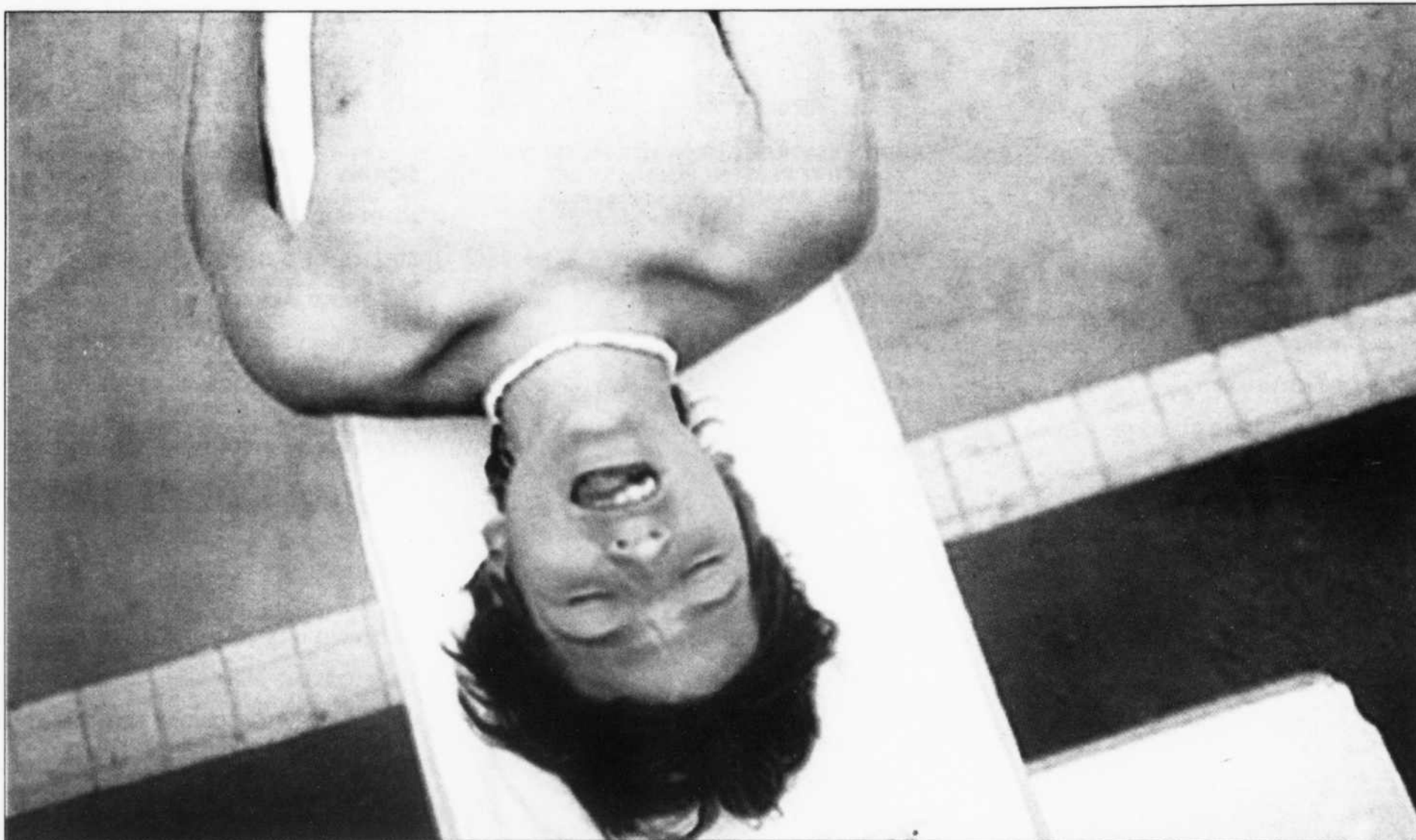
CLUB ADDRESSES

3rd and Lindsley Bar and Grill: 816 3rd Ave S., Nashville. 259-9891.
12th and Porter: 114 12th Ave N., Nashville. 254-7236.
All American Sports Grill: 941 NW Broad St., Murfreesboro. 896-9661.
AmSouth Ampitheater: 3839 Murfreesboro Rd., Antioch. 641-5800.
Blue Sky Court: 410 4th Ave. S., Nashville. 778-9760.
The Boro Bar and Grill: 1211 Greenland Dr., Murfreesboro.

895-4800.
Bunganut Pig, Franklin: 1143 Columbia Ave., Franklin. 794-4777.
Bunganut Pig, Murfreesboro: 1602 W. Northfield Blvd., Murfreesboro. 893-7860.
Club Excess/ Orbit: 909 1/2 Church St., Nashville.
The End: 2219 Elliston Pl., Nashville. 321-4457.
Faces Restaurant and Lounge: 2111 E. Main St., Murfreesboro. 867-7555.
Gaylord Entertainment Center:

501 Broadway, Nashville. 770-2000.
Guido's New York Pizzeria: 416 21st Ave. S., Nashville. 329-4428.
Hurricanes: 2209 N.W. Broad St., Murfreesboro. 778-9760.
Indinet Record Shop: 1707 Church St., Nashville. 321-0882.
The Muse: 835 4th Ave. S., Nashville. 778-9760.
The Outer Limit: 3758 Nolensville Rd., Nashville. 781-0068.
Red Rose Coffee House and

Bistro: 528 W. College St., Murfreesboro. 893-1405.
Ryman Auditorium: 116 5th Ave. N., Nashville. 254-1445.
Sebastian's and Diana's Brew Pub: 109 N. Maple St., Murfreesboro. 895-8922.
Slow Bar: 1024 Woodland St., Nashville. 262-4701.
Stones River Mall: 1720 Old Fort Pkwy., Murfreesboro. 896-4486.
Wall Street: 121 N. Maple St., Murfreesboro. 778-9760.
Window's on the Cumberland: 112 2nd Ave. N., Nashville.



Summer: Continued from 9

one more, the best new film of the year to date. It is Mexican director Alfonso Cuarón's, *Y Tu Mama Tambien*. In it, two teenagers, Tenoch and Julio, bid farewell to their Italy-bound girlfriends and begin to enjoy the summer. After meeting the gorgeous, older Luisa at a party, they invite her on a trip to a magical beach that doesn't actually exist. Or does it? The voyage contains lots of conversation and lots of sex and ends up being a joyous film about friendship and growing up. The story is textured by beautiful locations, colorful supporting characters and an all-knowing narrator

and an old lady doing a little dance that is making me smile right now just thinking of it.

But the film owes much of its success to the three leads who make up a legendary trio, not seen since the days of Jules and Jim and their Catherine. I absolutely loved this film and nothing has matched its power in a long while.

That is all for my summer at the movies. I hope that yours was enjoyable as well and that you might enjoy viewing some of my recent favorites. Keep watching! *

Questions or comments?
E-mail Zack at ZHansen25@hotmail.com

Photos courtesy of www.IMDB.com

Above: What's going on in this picture? Let's just say that after seeing *Y Tu Mama Tambien* you'll never look at diving boards the same way again. **Right:** Everybody needs a bosom for a pillow, including this young lad from this year's best film to date, *Y Tu Mama Tambien*.

