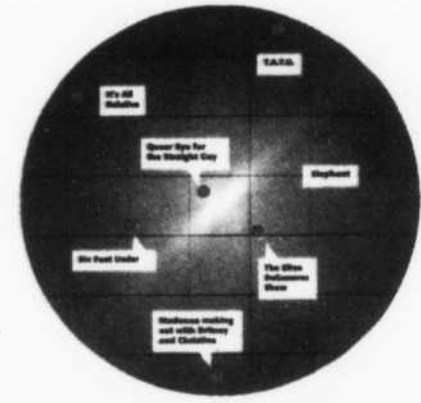


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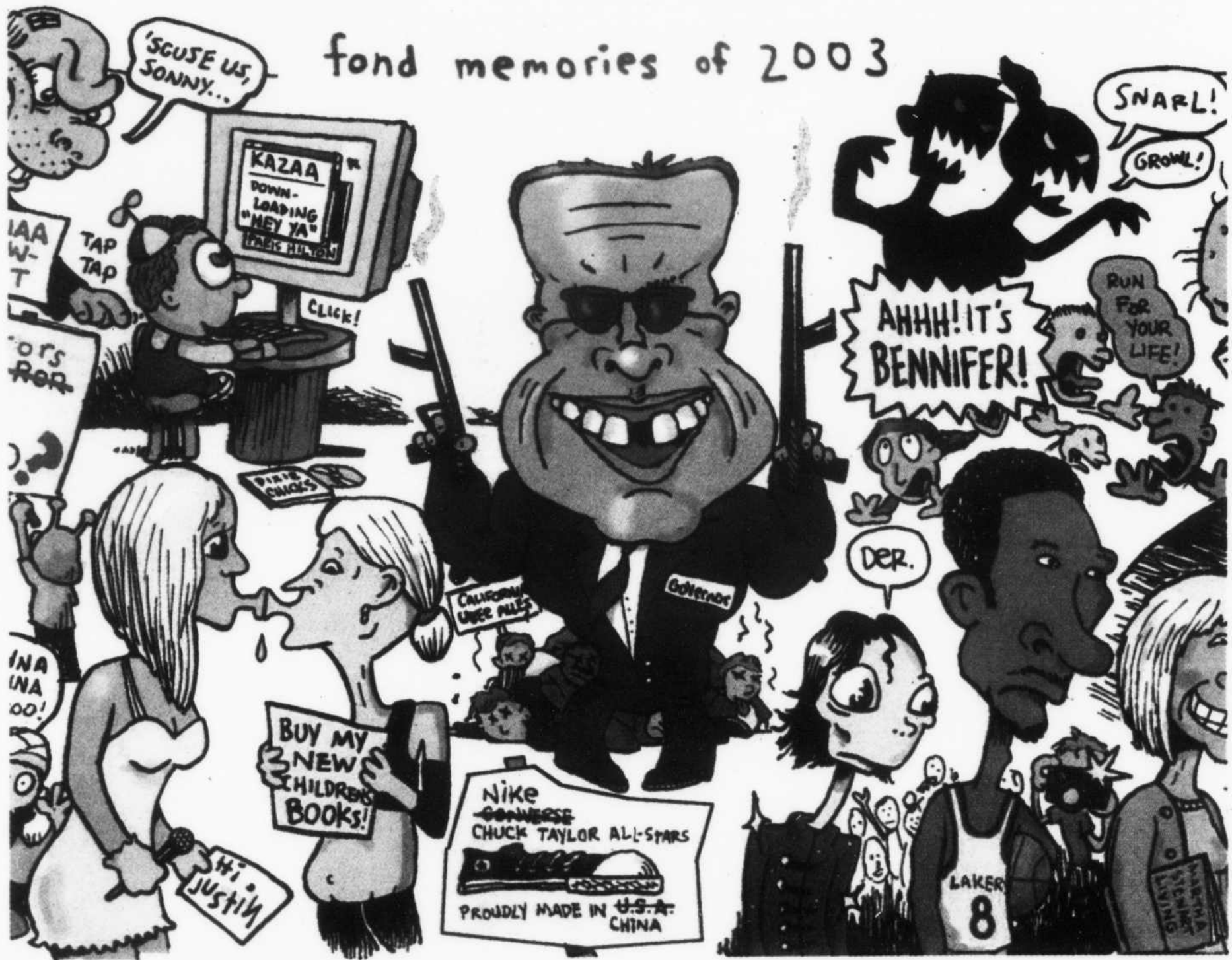
Jan. 22, 2004

## Tracking gay culture with the Gaydar X3000

Page 7



# 2003 year in review special



# 2003 list issue for list lovers

## A message from the editor

By **Joey Hood**  
Flash Editor

I've always possessed a keen fascination with lists. Chalk one up for my post-kindergarten years, enigmatic yearnings of Roger Ebert-dom.

As the newly appointed [flash] editor, I've decided to continue Leslie Carol Boehms' unintentional tradition, thereby solidifying my status as Richard Roeper's eventual replacement. (Like that guy knows

what the hell he's talking about anyway.)

Within the next few pages, you'll find the tops in film, television, music, literature and even politics (better luck next year, Dubya).

If gratuitous pop cultural praising isn't your bag, snarky knee-jerk analysis of Dr. Seuss' *The Cat in the Hat* and other sub-entertainment basement dwellers should be.

I've also thrown in quotable soundbites, radio playlists and snippy exercis-

es in collegiate journalism irony 101 for good measure.

So happy reading!

May 2004 bring goodwill toward all the countries that hate us, and a case of laryngitis for Bill O'Reilly. God bless the Fox News Channel.

### Film

*Kill Bill Vol. 1* (Miramax)

*Cold Mountain* (Miramax)

*Spellbound* (HBO

Films/ThinkFilm)

*Raising Victor Vargas*

(Fireworks/Samuel Goldwyn)

*Elephant* (Fine Line/HBO

Films)

### Music

Outkast *Speakerboxxx/The*

*Love Below* (Arista/Laface)

Damien Rice *O* (Vector)

Johnny Cash "Hurt" music

video (American/Lost

Highway)

Homo

Hop

(gayhiphop.com)

Imaginary Baseball League

*Cardiact EP*

(imaginarybaseball.com)

### Television

*Arrested Development*

(FOX)

*Alias* (ABC)

*The Ellen DeGeneres Show*  
(syndicated)

*Survivor: Pearl Islands*  
(CBS)

*The Office* (BBC America)

### Books

*Harry Potter and the Order of the Phoenix*, J.K. Rowling

(Scholastic)

*Getting Mother's Body*,

Suzan Lori-Parks (Random House)

*At Swim, Two Boys*, Jamie

O'Neill (Scribner)

*Love*, Toni Morrison (Knopf)

*Lies and the Lying Liars Who*

*Tell Them*, Al Franken

(Dutton) ★

**This photo  
is not in  
focus.**

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# TPAC brings 'Oklahoma!' to Tennessee

## Cast member chats about acting, childhood, Dollywood

By Alan Coulter

The Tennessee Performing Arts Center brings another award-winning musical to the stage here in Nashville. *Oklahoma!* opens Jan. 27 and will be running through Feb. 1.

I recently talked with Sarah Shohinian, the spunky supporting actress in the Rogers & Hammerstein musical. If she is any sign of what kind of performance *Oklahoma!* is going to be, this could be one of the best productions at TPAC this year.

Talking with Shohinian was possibly the most enjoyable interview I've ever done. She actually got me excited about seeing a musical that I had no desire to see before.

**Alan Coulter:** Ok ... First off, you're only in your early 20s, and you're already on a Broadway national tour. What feelings do you go through on a weekly basis?

**Sarah Shohinian:** Sometimes I think, "Wow! This is really my life." It's actually really surreal sometimes. This is the kind of thing that you dream of growing up as a kid. Now I'm actually doing it.

**AC:** Speaking of growing up, I hear that you wanted to be Dolly Parton when you were a little girl.

**SS:** I totally did! I was obsessed with her. I had a

video of her and Kenny Rogers. I'd wear cowboy boots and watch it. I actually flew to Tennessee by myself when I was 5 years old to visit an aunt of mine that lived there. When I arrived, Dollywood was closed for renovations. I was devastated.

**AC:** You're from New Jersey. How does a young woman from Jersey prepare to be a young woman in *Oklahoma!*?

**SS:** It was really quite easy. I watched a ton of musicals, growing up. So now I just get to be in it.

**AC:** What is *Oklahoma!* about exactly?

**SS:** Really it's simple. That was the whole point. When it first began, people said, "No jokes, no legs, no chance." It's all about people, life in the 1900s, what they went through. And it's about who's going to the box-social.

**AC:** You play Ado Annie in the musical. What's so special about this character?

**SS:** She's just so much fun to play. She's kind of ditzy, kind of goofy, not all there in the brain. She's not stupid. She just wants to have fun.

**AC:** Carrie Trinkner, a critic in Wisconsin, says that you are a "scene stealer," and that you have the accent of Ado Annie down to the point where you could "peel paint." How do you respond when people

say things like that?

**SS:** I was very flattered. The accent just kind of came. We had dialect coaches, but after two weeks, stuff just naturally starts flying out of your

mouth. **AC:** In Minnesota, you were praised for your handling of microphone failure. What did you do?

lar performance in light of a hangover?

**SS:** The adrenaline just carries you through. Just funny things were happening. Once you do a show that long, your body brings

a voice thing. I'm a belter, so I fit into the not-too-innocent roles.

**AC:** Is your mom going to have a problem with that?

**SS:** NO! (laughs) You're not talking to her!

**AC:** You have done a lot of Rogers & Hammerstein. How did all of the experience help you with discovering who Ado Annie is?

**SS:** Just comes from the script. You just shut out every performance you've ever seen out of your mind, and just go for it.

We did a lot of research on the Oklahoma Territory. It's always been seen as a happy, sunny place.

It's actually not. It's hard to live there; that's why the box-social is such a big event.

**AC:** So you're coming to Nashville, Tenn. What do you plan to do when you're here?

**SS:** If Dollywood's open, I am there. I've come full circle to my childhood. Actually, I have a friend who lives there. She loves country music and she's got the voice. She's going to show me around.

Actually, one of the girls in the shows is from Tennessee. You'll see her. I beat her up at the end of the show.

Tickets to *Oklahoma!* range from \$17.75 to \$58. You may place your orders at [www.tpac.org](http://www.tpac.org) or by calling 255-ARTS (2787). Curtain goes up at 7:30 p.m. Tuesday-Thursday, 8 p.m. on Friday, 2 p.m. and 8 p.m. on Saturday, and 2 p.m. and 7:30 p.m. on Sunday. ★

If Dollywood's  
open,  
I am there!  
I've come  
full circle  
to my childhood.

— Sarah Shohinian  
Ado Annie in *Oklahoma!*

mouth.

**AC:** In Minnesota, you were praised for your handling of microphone failure. What did you do?

**SS:** I had very good acoustics. So I just sang louder than I normally do. In theatre, we get spoiled with mics.

**AC:** I'm not telling how I know this, but you had some interesting matinee performances after everyone had a little too much to drink.

Can you tell college students how to pull off a stel-

lar performance in light of a hangover?

**AC:** You have also appeared as *Cabaret's* Sally Bowles. You tend to play these saucier, more playful women. Why is that?

**SS:** I've noticed that, too. I don't know what it is, to be honest. I do see a trend though.

I have more fun. It's also

# Year's worth of movies rated & degraded

By William Fancher

[flash] film reviewer William Fancher braved unreasonably foul movies during the past year. Below is Mr. Fancher's picks for the best and worst of 2003.

## The Bad

### Gigli

Nothing fun whatsoever, despite brief appearances by Mr. Walken and Al Pacino. So many horrible things have been said about this movie. All I can say that hasn't already been said is this: It isn't as bad as you may have heard.

### Charlie's Angels: Full Throttle

More T&A from Cameron Diaz, Drew Barrymore and Lucy Liu. What's it about? Does it matter? The only thing more ridiculous than its overblown, video game-style action is its insipid, paper-thin plot. And it's not even funny. The movie's one funny idea, that Bernie Mac and Bill Murray are brothers, is rendered humorless by over-explanation.

### 2 Fast 2 Furious

Car movies are about stunts. The subject matter and even the title of this movie series owe themselves to exploitation movies from the 1950s that exposed the dangerous world of street racing teenage delinquents. The only reasons to watch are car chases and crashes, right? What's the point, then, of car stunts and camera shots that are computer generated? Are we so bored with the tangible world that everything has to be a video game?



Photo by Darren Michaels | Columbia Pictures

The stars of *Charlie's Angels: Full Throttle*, Lucy Liu, Cameron Diaz and Drew Barrymore, gaze into the abyss and wonder why their movie sucks so much. Will they find an answer, or continue to look stoned? Only Charlie knows for sure.

## Some Good Ones

### Seabiscuit

This film chronicles the career of the champion racehorse who won the public's heart during the 1930s. It's a film about redemption. In giving Seabiscuit a second chance, his owner (Jeff Bridges), trainer (Chris Cooper) and jockey (Tobey Maguire) each find theirs. The three principal actors bring warmth and conviction to their roles, and William H. Macy is perfect as announcer Tick Tock McLaughlin.

Composer Randy Newman's score, while not as perfect as his score for

*The Natural*, compliments director Gary Ross' photography to create a great sports movie.

### The Lord of the Rings: The Return of the King

The final chapter of an epic trilogy that not only has the most interactive and photo-realistic computer generated imagery ever on film, but rests those effects on a strong script and even stronger performances.

Director Peter Jackson has succeeded where the director of a certain other epic trilogy has not (You know who I'm talking about).

### Poolhall Junkies

Mars Callahan wrote, directed and starred in this indie about a pool shark try-

ing to go straight. It's a movie about con games, hustles and the inane coffeehouse chatter that guys in their twenties love to have and love even more to have in their movies. Christopher Walken, Chazz Palminteri and Rod Steiger (in his last role) bring effortless class to their supporting roles, and Callahan's fast pace turns what could have been pretty grim material into a very fun movie.

### Elf

The second best Christmas movie of the year, and Will Ferrell's best nudity-free performance (see *Old School*). Ferrell plays a lovably manic human raised as an elf in

Santa's workshop who travels to New York in search of his Scrooge-like father (James Caan). There's fun for the kids in Ferrell's insanity as well as fun for the parents in clever nods to the ghost of Christmas movies past.

### Bad Santa

The best Christmas movie of the year. There is nothing for children in this movie. There is no lesson learned, no Christmas miracle, rarely a mention of Jesus that isn't a swear and rarely a moment that isn't hilarious.

The one touch of warmth is the dedication to the late John Ritter in the credits: Everything else is dark, mean and extremely funny. ★

# Cinematic toilets overflow in 2003

By Forrest Sanders

Somewhere between those shining moments at the movies spent with pirates, hobbits and a cute little CGI clown fish, 2003 also had its share of cinematic stinkers.

They were the films that had audiences rioting for refunds and are now doomed to spend eternity in the bargain bin at Wal-Mart. From rapping marsupials (*Kangaroo Jack*), to killer Tooth Fairies (*Darkness Falls*), to American Idol's beach party fiasco (*From Justin to Kelly*), these are the worst films of 2003.

Of course, I would be remiss not to mention the most notorious bomb of 2003, *Gigli*. In its defense, *Gigli* only managed to scrounge up a measly five million dollars during its box office run, which would probably suggest that most who ridicule the film never saw it in the first place.

However, *Gigli* has proven to be a major glitch in both Jennifer Lopez and Ben Affleck's struggle to stay on the A list. Even the name 'Gigli' has become synonymous with bad filmmaking.

Though *Gigli* left an impression, perhaps 2003 will be known as "the year of lousy sequels." However none of the sequels seemed to reek quite as poignantly as *Lara Croft Tomb Raider: The Cradle of Life*. After the Angelina Jolie driven original fell flat as the most critically panned film of 2001, a fresh director and team of writers were called upon to inject new life into a franchise

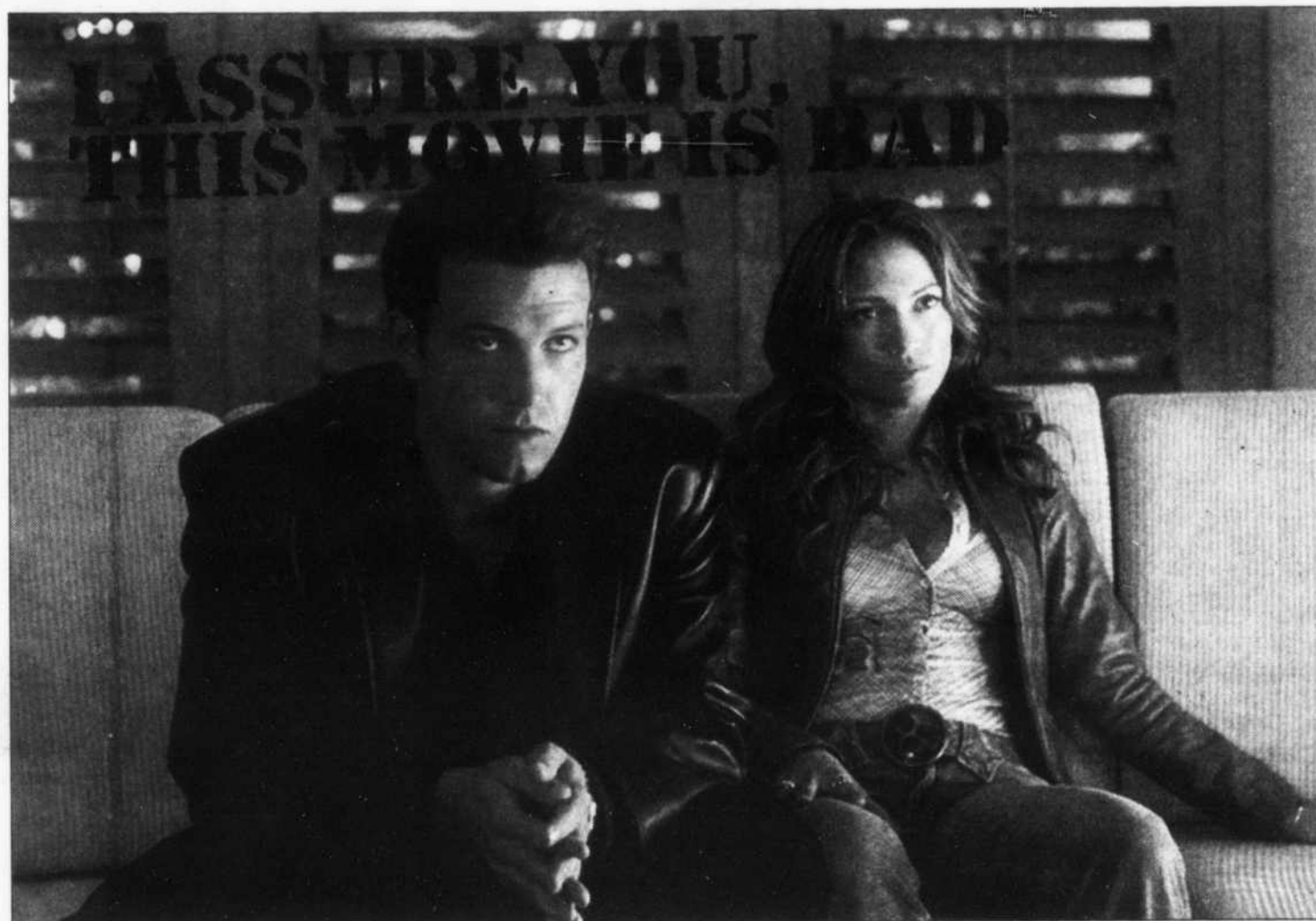


Photo courtesy of Columbia Pictures

***Gigli* stars Ben Affleck and Jennifer Lopez practice acting serious. Speaking of serious, this movie seriously sucks.**

that had flat-lined in its first entry. What resulted was an action film that is more sleep inducing than heart pumping.

*Cradle of Life* easily ranked as the worst hyped-up action film of the summer (and yes, my friends that's saying a lot).

Admittedly, it can be difficult spotting a bad film going by a trailer alone. No other film has used that tricky little ploy known as 'false advertising' as shamefully as *Cold Creek Manor*. After previews promised a thriller with a supernatural twist, audiences were in for quite a shocker (just not in the way

they expected). There were no ghostly beings inhabiting the Cold Creek Manor. Instead, audiences endured a long lesson as to why it's a bad idea to hire an ex-con to renovate a dilapidated mansion.

The world of horror films suffered yet another terror when *House of the Dead* featured the single worst idea put on celluloid all year. Perhaps running low on budget, large portions of video game footage (taken from the game that inspired this crud) were inserted into the film. Audiences found that watching the Xbox footage was a lot more fun when they had a

controller in their hands. Before long, *House of the Dead* had closed its doors to the movie-going public for good.

Finally, just as the holiday season drew nigh, movie theaters received their own little Thanksgiving turkey in *The Cat in the Hat*. Considering Dr. Suess' original story had a word count of only 1,600, this painfully dragged out adaptation featured such ill-conceived big screen innovations as double entendres, toilet humor and Paris Hilton. A particularly caffeinated Mike Myers gave his best shot at the spastic humor of Robin Williams for his starring

role, but came across as "Coffee Talk's" Linda Richman under several layers of make-up and a fuzzy outfit.

So with the Oscar season approaching, and film's finest achievements being rewarded, this less-than-stellar collection of films shouldn't feel so left out. After all, they can always look forward to that dubious honor of being listed in a newspaper's end of the year's worst movie article.

In the meantime, *Torque* and *My Baby's Daddy* sure are looking like some early contenders for 2004's article. ★



# 2003: The gayest year ever

## Gay culture merges with pop culture

By Joey Hood  
Flash Editor

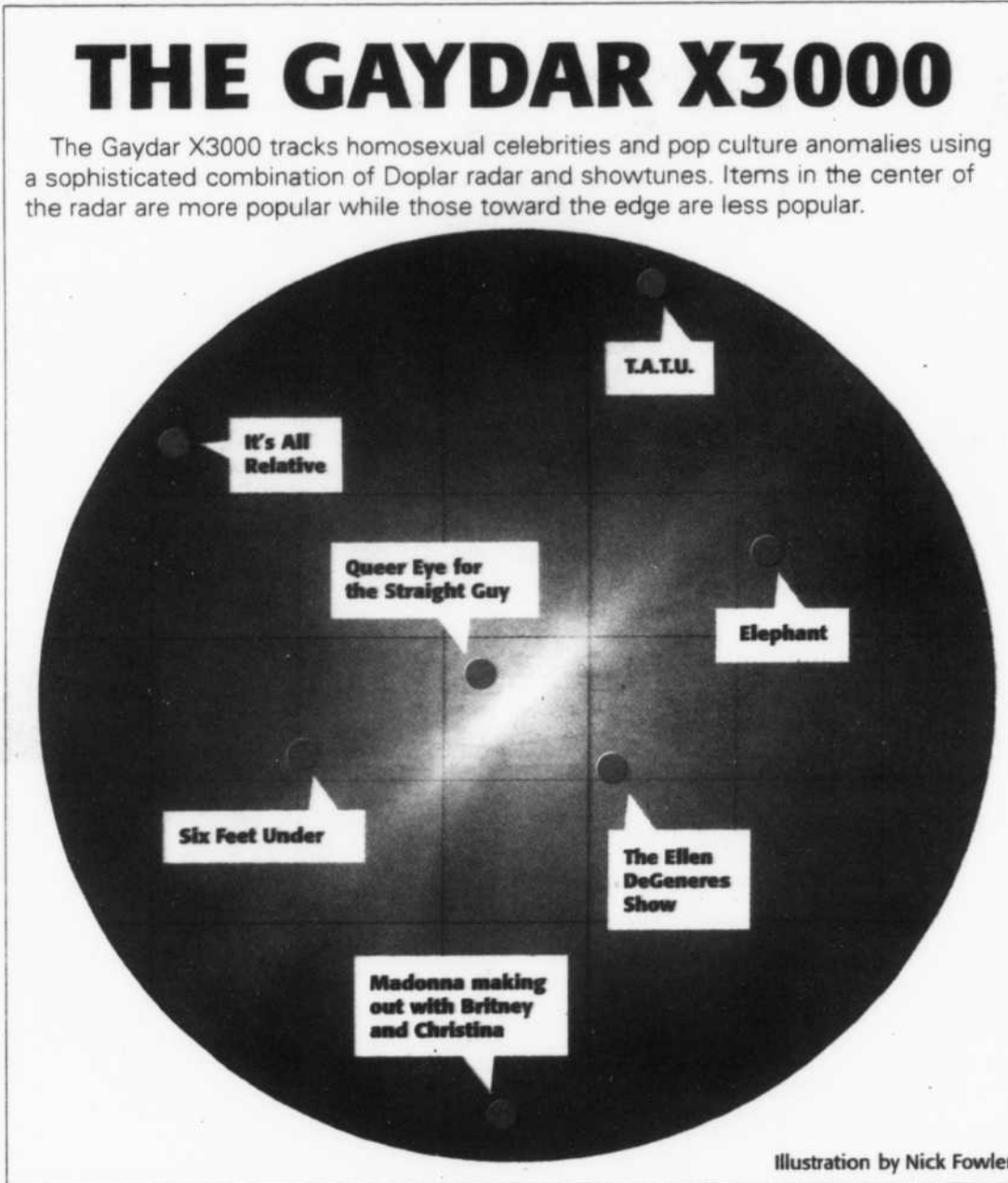
Let's be honest. Even without the Bravo network, 2003 was absolutely the gayest year in the history of popular culture.

While Washington curmudgeons wrestled over the whole gay marriage thing, television brought Americans *Queer as Folk*, *Boy Meets Boy*, *So Graham Norton*, *Queer Eye for the Straight Guy*, *It's All Relative*, *Will & Grace*, *The Ellen DeGeneres Show* and *Angels in America*. Whew.

With the exception of *The Ellen DeGeneres Show* and *Angels in America*, none of the aforementioned programs should be considered appointment television or socially progressive respectively.

The worst offender is Showtime's middle-aged gay minstrel show, *Queer as Folk*, which continued to impart shrill, limp-wristed queer theory on premium subscribers. Maybe Showtime brass should take a page from the *Six Feet Under* handbook or, better yet, cancel *Queer as Folk* altogether.

Speaking of limp-wristed queer theory, Bravo's *Queer Eye for the Straight Guy* mavens provided unkempt heterosexual shlubs with self-affirming fashion tips and finger snapping mockery. Of course, *Queer Eye* is the feel-good gay hit of 2003,



for better or worse.

In music, faux-lesbianism provided adolescent females with fresh alternatives to the Clear Channel wasteland of Hillary Duff and whatever the hell else they probably play on WRWW 107.5 the River. The faux lesbians in question, Russian jailbait duo T.A.T.U., garnered critical acclaim from musical masturbation mags like *Blender* and horn-dog doofuses like Ashton Kutcher.

Another faux pop cultural moment in lesbianism found Madonna tonguing Britney Spears and Christina Aguilera after a horrendous "Like a Virgin" karaoke session. The logical mating call of parental watchdog groups over the infamous kiss read 'Britney Spears is a bad model for pre-pubescent suburbanites.' Who knew? I thought Spears' glistening midriffs and butt cleavage provided eight-year-olds with an

exemplary prototype of the post-adolescent American. God only knows that I walk around campus with my butt cleavage glistening in baby oil, primed for some sweaty Latino go-go dancer.

Sadly the talented avant-garde musicians of the gay music community were virtually ignored by the obstinate conglomerates. Rufus Wainwright's uneven masterpiece "Want One" capped critics' year-end

lists, yet failed to translate with the *Queer Eye* set.

Filmmakers clutched kindred sentiments, embracing hot-button social issues while shunning unflinchingly progressive portrayals of homosexuals. Todd Graff's madcap indie farce *Camp* cajoled moviegoers with caustic interplay and energetic renditions of "Wild Horses." Despite *Camp*'s ingenious setup, Graff treated his homosexual characters with the sincerity of an after school special.

Meanwhile, Gus Van Sant's polemical *Elephant* stirred the ire of Columbine victims and gay rights activists. Set amidst the endless hallways of an American high school, *Elephant* pulsates through the mundane existence of disaffected youth, culminating in a shocking act of Columbine execution. The misinformed extremist right-wingers in the audience immediately associated a brief on-screen kiss between the two male assailants as adequate cause for the fictional bloodbath.

Oh wrinkled moviegoer, I never knew that homosexual tendencies caused random acts of violence. Thanks for the heads-up on those gun-toting gays.

All kidding aside, 2004 is shaping up to be an even gayer year for popular culture. With crusty, sexually repressed Republicans looking to regurgitate the gay marriage issue at every turn, pop culture watchers can expect the topic of homosexuality at every turn as well, hopefully sans the stereotypical *Queer Eye* joozing. ★

# Year of television considered

By David Lawrence

In a year that gave us reality shows and showed us how much space rest between the ears of various pop divas, it goes without saying that 2003 was a truly memorable year.

Of course, since what this world needs is yet another smarmy award show, here's the Best/Worst of 2003.

**I can't believe it made it to air**

*Newlyweds: Nick & Jessica* (MTV, 10:30 PM, still playing)

Perhaps I'm getting old, but does anyone remember when MTV just played music videos all day? But now we get to marvel at third-rate pop singer Jessica Simpson (who I am convinced is simply the end

result of a experiment to clone Britney Spears that has gone horribly awry) and her new boy-band husband Nick as they discover, gasp, that the towels don't disappear when you toss them down the steps.

Or that the house doesn't magically clean itself. Watch as I change the channel to something more mentally stimulating, like *Most Extreme Elimination Challenge*.

**BLINK (fastest cancelled show)**

*The Real Roseanne Show* (ABC, never aired)

In what was set to be a surprise hit, the 'domestic goddess' herself Roseanne was set to star in ... wait for it ... a reality show! In which viewers would finally see, for the first time ever, the REAL

Roseanne. Which begs the question ... as opposed to the fake one? Canned before it's time. I think we can all breathe just a little bit easier.

**Wait, this is considered reality?**

*The Simple Life* (FOX)

Two obscenely wealthy brats are forced to live in a small town in the country?

I'm speechless. After sitting through a marathon of this, I now harbor an intense hatred of both Paris Hilton, Nicole Ritchie and the FOX network. Not even the Simpsons can soothe the seething rage I feel for this waste of celluloid.

**Well, at least it's better than Ravage 2099**

*Stripperella* (Spike TV, Thursday,

not currently scheduled)

For the most surprising, or disturbing, show of 2003-look no further.

A bizarre effort from one of the most legendary comic book writers of the 20th century, Stan Lee and company managed to create an animated version of Pamela Anderson as a stripper turned super heroine. The show features cameos from Luke Skywalker himself Mark Hamill to former SNL alumni Jon Lovitz providing voices as the wacky foes of the title character.

For my advice on how to cope with the madness, I can only offer this one piece of advice: read a book. ★

A special ultraviolet camera makes it possible to see the underlying skin damage done by the sun. And since 1 in 5 Americans will develop skin cancer in their lifetime, what better reason to always use sunscreen, wear protective clothing and use common sense.



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# 2003 brings more TV to DVD

By Sarah Crotzer

Perhaps the most immediate sign of DVD supremacy in 2003 was that so many brand new films came out as excellent DVDs.

New Line remains the leader, with a solid line of titles and its crowning achievement in *The Lord of the Rings: The Two Towers Extended Edition*.

Other studios staked their claim, though, with titles including *X2*, *Pirates of the Caribbean*, *Finding Nemo* and *Frida*, all of which were two-disc editions at a reasonable average of around \$25 each.

Classic film fans had a lot to cheer about in 2003.

Warner maintained its position as one of the best

distributors with special two-disc editions, including *The Adventures of Robin Hood* and *Casablanca*, along with a number of bare-bones catalog titles, all \$20 to \$30.

Paramount followed suit with special editions of *Once Upon a Time in the West* and *Paper Moon*.

MGM had a few rare \$15 to \$20 special editions, including more 'niche' titles like *The Private Life of Sherlock Holmes* and *Wings of Desire*.

Even Disney chipped in, representing their animation and live-action hits with *The Lion King*, *Sleeping Beauty* and *20,000 Leagues Under the Sea*.

The prize, however, goes to the new Fox Studio Classics line, featuring sin-

gle disc, special editions - most notably *All About Eve* and *The Day the Earth Stood Still* - at the \$10 to \$20 price point.

Another delight of 2003 was the growing availability of foreign films.

It was particularly nice for French film fans: the *Three Colors* trilogy was finally released, along with Criterion's *Adventures of Antoine Doinel* set.

Japanese anime broke into the mainstream market with Disney's releases of Miyazaki's *Spirited Away*, *Castle in the Sky* and *Kiki's Delivery Service*. Another, less advertised anime was *Millennium Actress*, a beautiful and haunting 2001 film. At around \$25 each, they didn't have a huge amount of supplements, but they

did boast vibrant, colorful prints that showed off the beauty of the animation.

Television series sets, however, continued to be of variable quality in 2003. Paramount's *Star Trek: DS9* sets, for instance, featured better video than *The Next Generation*, but were nearly identical in their maximum price/minimal extras philosophy. Fox's *Buffy the Vampire Slayer* sets continued to provide good value for the money (\$40 to \$60), despite some grainy video. *Buffy's* sister series *Angel* needed better supplements, but the axed *Firefly* seems to have hit just the right balance.

Anchor Bay and Columbia Tristar contributed sadly featureless offerings, including *Three's*

*Company* and *The Jeffersons*.

NBC quietly released a slew of modestly successful first season sets like *Frasier*, *Law and Order* and *The West Wing*. Consistency is the only thing that keeps TV on DVD from being a routinely good buy.

What's next? As the market grows, it's likely that we'll see even the most obscure films released. Unfortunately for wallets everywhere, that also means improved re-releases of more popular titles.

It is amazing, though - if you thought your favorite unusual films would never arrive on DVD, they're probably either out now ... or they're soon on their way in 2004. ★

## Can you write?

Sidelines is hiring writers for News and [flash].

Come by the James Union Building 310 and fill out an application.



# UK rapper gains recognition stateside

By Andrew Young

Nineteen-year-old London MC Dizze Rascal has been hailed by the music press on both sides of the pond as the most cutting-edge hip-hop artist of 2003 (Outkast aside).

His impact on the United Kingdom music scene has been so pronounced that several critics have already hailed him as the most significant hip-hop artist ever to come out of the UK.

Dizze's critical acclaim was capped off this past year when his debut album *Boy In Da Corner* was awarded the prestigious Mercury music prize. Until now, you had to shell \$20 for the import version of *Boy In Da Corner*, but Matador Records is releasing the album, with a bonus track, in the

**Dizze Rascal**  
**'Boy in da Corner'**  
Matdor/XL Recordings



(out of four stars)

States this week.

To American ears, the most pronounced feature of Dizze's sound is his blistering vocals, delivered in a thick Jamaican accent. His rapid-fire delivery and enunciation borrow heavily from the ragga style of Jamaican dancehall reggae.

Dizze also handles the production duties on *Boy In Da Corner*, laying down a bed of jungle-style percussion, bouncy 808 beats and

ominous synths. This mix of Euro-style beats and ragga vocals is known in the UK as garage or 2-step, but for American audiences, Dizze's music could simply be categorized as "neo-futuristic crunk."

Similar to his American counterparts, Dizze's dark, brooding raps deal with the subjects of violence, money, women and life in the streets of East London. "I Luv U" (first released when Dizze was only 16) and "Round We Go" address the "he said, she said" phenomenon of male/female relationships. "Hold Ya Mouf" is a confrontational rap dealing with the issue of street violence, punctuated by gunshots and pistol cocks. "Sittin' Here" and "Brand New Day" are more introspective, reflecting on the past and search-

ing for a ray of hope in a bleak urban wasteland.

The album's standout track and first video is "Fix Up, Look Sharp," anchored by a heavy drum beat sampled from Billy Squier's arena rock hit "The Big Beat." Punctuated by whoops, drum breaks and Squier's original chorus, "Fix Up" is the closest track on the album to resemble a dance floor anthem.

Up until now, Dizze has only been considered in America as an experimental, cutting-edge hip-hop artist, known mainly to those who read the music publications. But with the long-overdue stateside release of *Boy In Da Corner*, it's only a matter of time before Dizze makes the same impact on the United States as he has in the United Kingdom. ★

# Best music of last year

2003 was a tough year for the record industry with all those illegal downloaders and whatnot. But aside from the *American Idol* factory line and frivolous lawsuits, good music prevailed. Below, [flash] music critics Leslie Carol Boehms and Andrew Young demonstrate signs of life outside the record industry's rigid confines.

## The best things that happened to me via music in 2003

- Damien Rice's *O* album and his phenomenal live show at the Belcourt Theatre.
- A plethora of amazing shows at the Red Rose. Most memorable acts witnessed in 2003: Six Parts Seven, Cursive, Lucero, The Appleseed Cast and Forget Cassettes.
- *Cardiac* from Imaginary Baseball League (and again this year I add that I'm looking forward to a full-length,

this year I will get it).

- July Uptown Mix show with the Eels and the Flaming Lips (and their *Fight Test* EP song "Thank you Jack White for the Fiber Optic Jesus that You Gave Me").
- Badly Drawn Boy & Leona Naess at the Belcourt Theatre.
- Good shows actually came to Exit/In too. My favorites were: Ben Kweller, Statistics, Starflyer 59 and Centro-matic.
- Rites of Spring show at Vanderbilt with Crooked Fingers, Spoon, Lone Official and The Features.
- New albums from some locally based artists: Lucero, Forget Cassettes, De Novo Dahl, Lone Official.
- Meeting, interviewing and befriending some amazing Boro bands/musicians.
- Additionally, all artists mentioned here put on some of the most incredible local live shows in 2003. Most notably: Juan Prophet Organization (even though I consistently misspell

your band name), Glossary and The Loft.

- Brilliant albums from national acts Eastmountainsouth (*s/t*), and Hem (*Rabbit Songs*).

—Leslie Carol Boehms

- New Pornographers — *Electric Version*
- The Decemberists — *Castaways and Cutouts*
- Russian Futurists — *Lets Get Ready to Crumble*
- Sun Kil Moon — *Ghosts of the Lost Highway*
- Belle and Sebastian — *Dear Catastrophe Waitress*
- The Shins — *Chutes Too Narrow*
- White Stripes — *Elephant*
- Lightning Bolt — *Wonderful Rainbow*
- Broken Social Scene — *You Forgot It In People*
- OutKast — *Speakerboxxx/The Love Below*

—Andrew Young ★



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When you have a chronic illness, there are steps you can take to support your health care team and help them do their very best for you.

**Ask questions.**  
There's no faster way to understand your symptoms, your treatment, your diagnosis and tests. Remember, your doctor, nurse, and therapist all work for you. They're there to listen and answer your questions.

**Educate yourself.**  
Read up on your illness and your medicines. Your library and the Internet are great sources. Smart patients stop acting like patients—and become partners in their health care treatment.

**Network with others.**  
Whatever your illness, there are others out there just like you or like it. It's essential there's a national agency to help people with your condition. Groups like the National Osteoporosis Foundation and the American Cancer Society can put you in touch with people who know what you're going through. Ask your providers who to call.

**It's your health.  
You call the shots.**



**NATIONAL HEALTH COUNCIL**  
For assistance or more information, call 1-800-458-5231. Visit our website at [www.nhc.org](http://www.nhc.org) or write to the National Health Council at 1101 M Street, NE, Suite 100, Washington, DC 20002-4267.

This message made possible by an educational grant from the Pfizer Health Literacy Initiative.

# [club listings]

## Thursday, January 22

**3rd & Lindsley:** Cory, Blue Batten Morning, The Karg Boys, Lacy, Ryan Michaels, 7 p.m., \$5.

**12th & Porter:** Rose Hill Drive & Thaxton Ward, 9 p.m., \$7.

**Boro Bar & Grill:** Tony Danza Tapdance Extravaganza, Ion Dissonance, Forever is Forgotten, 9:30 p.m., \$5-\$7.

**The End:** The El Dorados, 9 p.m., \$5.

**Exit/In:** Westover, With Acres, Christopher Williams, 9 p.m., \$5.

**The Five Spot:** Hurts to Laugh, Five Foot Annie, The Mattoid, 9 p.m., \$5.

**Springwater:** Old Mossy Face, Nancy Setters, 10 p.m., \$3.

**\*The Sutler:** Not Before Noon, Dr. Dook, Rooftop Society, 9 p.m., \$5.

**Windows on the Cumberland:** Vinyl Soup, The Wake Fields, 10 p.m.

## Friday, January 23

**12th & Porter:** Jerry Hagar, 10 p.m., \$10.

**All American Sports Grill:** Idlepage, 10 p.m., \$3.

**Boro Bar & Grill:** The Craig Murphy Band, 9:30 p.m., \$5-\$7.

**The End:** The Privates, The Hot Pipes, 9 p.m., \$5.

**\*Exit/In:** Will Hoge, Adelaida, 10 p.m., \$12.

**The Five Spot:** The Tim Carroll Band, Lynn Taylor, 9 p.m., \$5.

**Gentleman Jim's:** Baldwin Mass Suicide, John Bonham's Drinking Problem, 9 p.m., \$5.

**Red Rose:** Fizzgig, Overzealous, Bubblegum

Complex, 9 p.m., \$5.

**Springwater:** All Rattle & Dust, 10:30 p.m., \$5.

**The Sutler:** Park Chisolm, Sara Beck, The Wrights, 9 p.m., \$5.

**Wall Street:** Doug, Brian Hough Mesko Trio, 9 p.m., \$5.

## Saturday, January 24

**12th & Porter:** The Features, On Command, The 8th Grade, 10 p.m.

**Blue Sky Court:** Weatherspoon CD Release Party, The Hot Pipes, Adam McIntyre, 9 p.m., \$3.

**The End:** Luna Halo, Evoka, 9 p.m., \$5.

**\*Exit/In:** Feable Weiner, Jetpack, International Orange, 10 p.m., \$6.

**The Five Spot:** Sarah Siskand, Kate York, 9 p.m., \$5.

**Red Rose:** Apollo Up, Ultimate Driving Experience, Go Machine, Spiders & Flies, 9 p.m., \$5.

**Shobiz Studios:** Clist, Victor Furious & the Murder of Men, 10 p.m. \$5

**Springwater:** Working Stiffs Jamboree, 8 p.m.

**The Sutler:** Hilljack, 9 p.m., \$5.

**Wall Street:** August Christopher, 9 p.m., \$5.

## Sunday, January 25

**\*3rd & Lindsley Bar & Grill:** Rodney Crowell, 9 p.m., \$15.

**The End:** Roy Highstrung Owens Jr., The Hot Pipes, 9 p.m., \$5.

**Exit/In:** Mosquitos, 9 p.m., \$5.

**The Sutler:** Four Minute Mile, 8 p.m., \$5. ★

# Quiz answers: Best check yo'self

Continued from **Who Said It**, page 6

### Answers

1. Amber, making conversation with Firestone heir Andrew Firestone on ABC's *The Bachelor*
2. "Roses" from André 3000's *The Love Below*
3. Uber-genius Paris Hilton on Fox's *The Simple Life*
4. "Keep Me in Your Heart" from Warren Zevon's *The Wind*
5. Al Franken
6. "I Keed" from Triumph the Insult Comic Dog's *Come Poop with Me*
7. Homer Simpson, *The Simpsons*
8. "Cameltoe" from Fannypack's *So Stylistic*
9. "A Lot to Say" from Imaginary Baseball League's *Cardiact*
10. O-Ren Ishii (Lucy Liu) trash-talking The Bride (Uma Thurman) in *Kill Bill Vol. 1*

11. George W. Bush, Washington D.C., May 19, 2003
12. "Lifestyle" from Daniel Tashian's unreleased album
13. Jessica Simpson, defending her intelligence on CBS' *The Late Show with David Letterman*
14. Dolly Parton
15. Nutty actress Shirley MacLaine imagining herself as a dog in *Out on a Leash*
16. "Bruce Wayne" from Forget Cassettes' *Instruments of Action*
17. David Letterman bantering with Barbara Walters on CBS' *The Late Show*
18. Michael Jackson in Martin Bashir's salacious documentary/ Exhibit A
19. Willa Mae singing her blues in Suzan Lori-Parks' *Getting Mother's Body*
20. Bill O' Reilly lashing out at Al Franken during the National Booksellers' Convention ★

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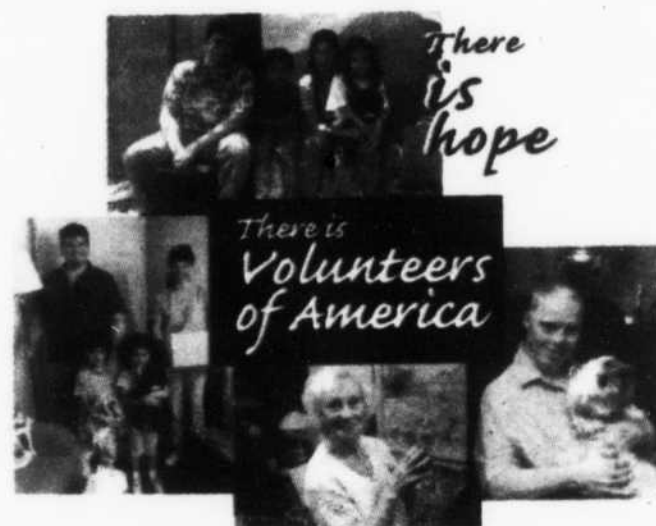
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## WRLT Top 20 of 2003

- |    |   |    |                                       |
|----|---|----|---------------------------------------|
| 1  | Jayhawks<br>"Save It For A Rainy Day"             | 11 | John Hiatt<br>"My Baby Blue"          |
| 2  | Johnny Marr & The Healers<br>"Down On The Corner" | 12 | Counting Crows<br>"Big Yellow Taxi"   |
| 3  | Jason Mraz<br>"The Remedy"                        | 13 | Allman Brothers Band<br>"Firing Line" |
| 4  | Ben Harper<br>"With My Own Two Hands"             | 14 | Tori Amos<br>"Taxi Ride"              |
| 5  | Ziggy Marley<br>"True To Myself"                  | 15 | Jason Mraz<br>"You & I Both"          |
| 6  | John Mayer<br>"Why Georgia"                       | 16 | Guster<br>"Amsterdam"                 |
| 7  | Wallflowers<br>"How Good It Can Get"              | 17 | Coldplay<br>"The Scientist"           |
| 8  | Train<br>"Calling All Angels"                     | 18 | Steve Winwood<br>"Different Light"    |
| 9  | Wallflowers<br>"Closer To You"                    | 19 | Dave Matthews Band<br>"Grey Street"   |
| 10 | Josh Kelley<br>"Amazing"                          | 20 | Coldplay<br>"Clocks"                  |



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