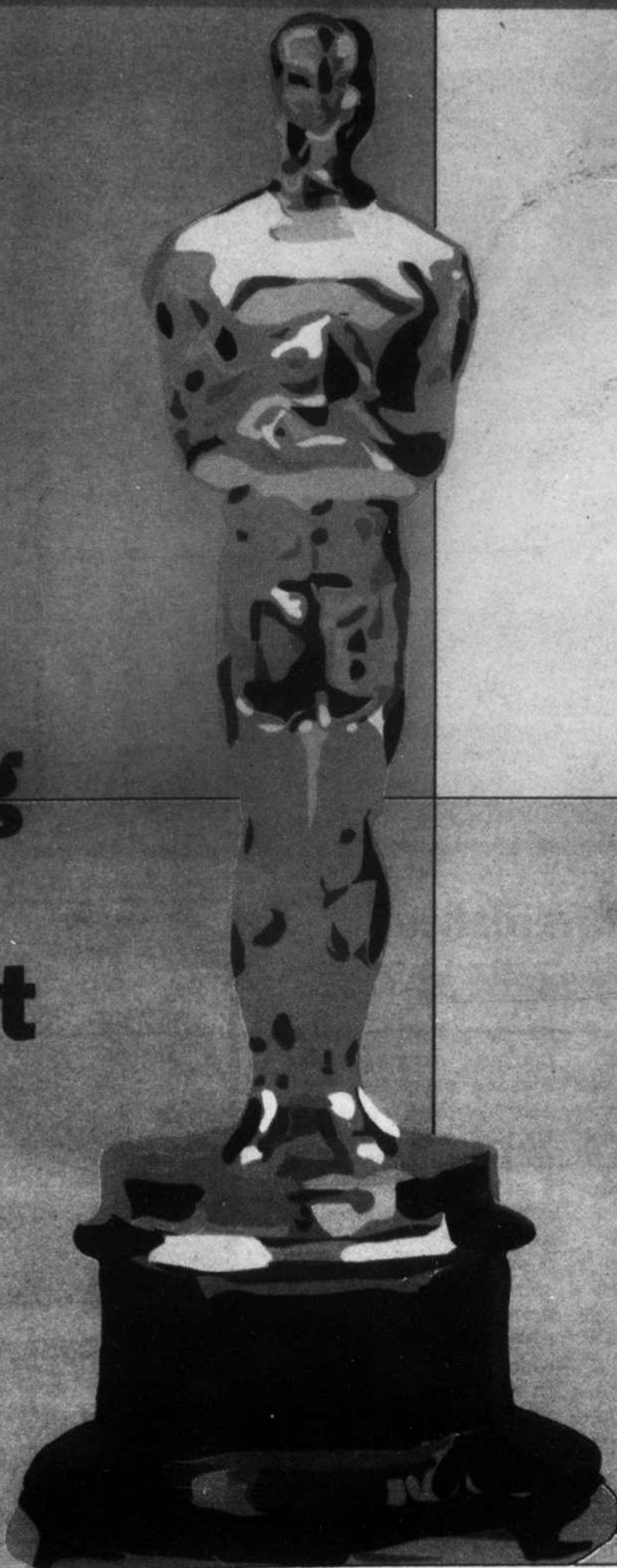




Making bets on best flick at the Oscars

Page 6



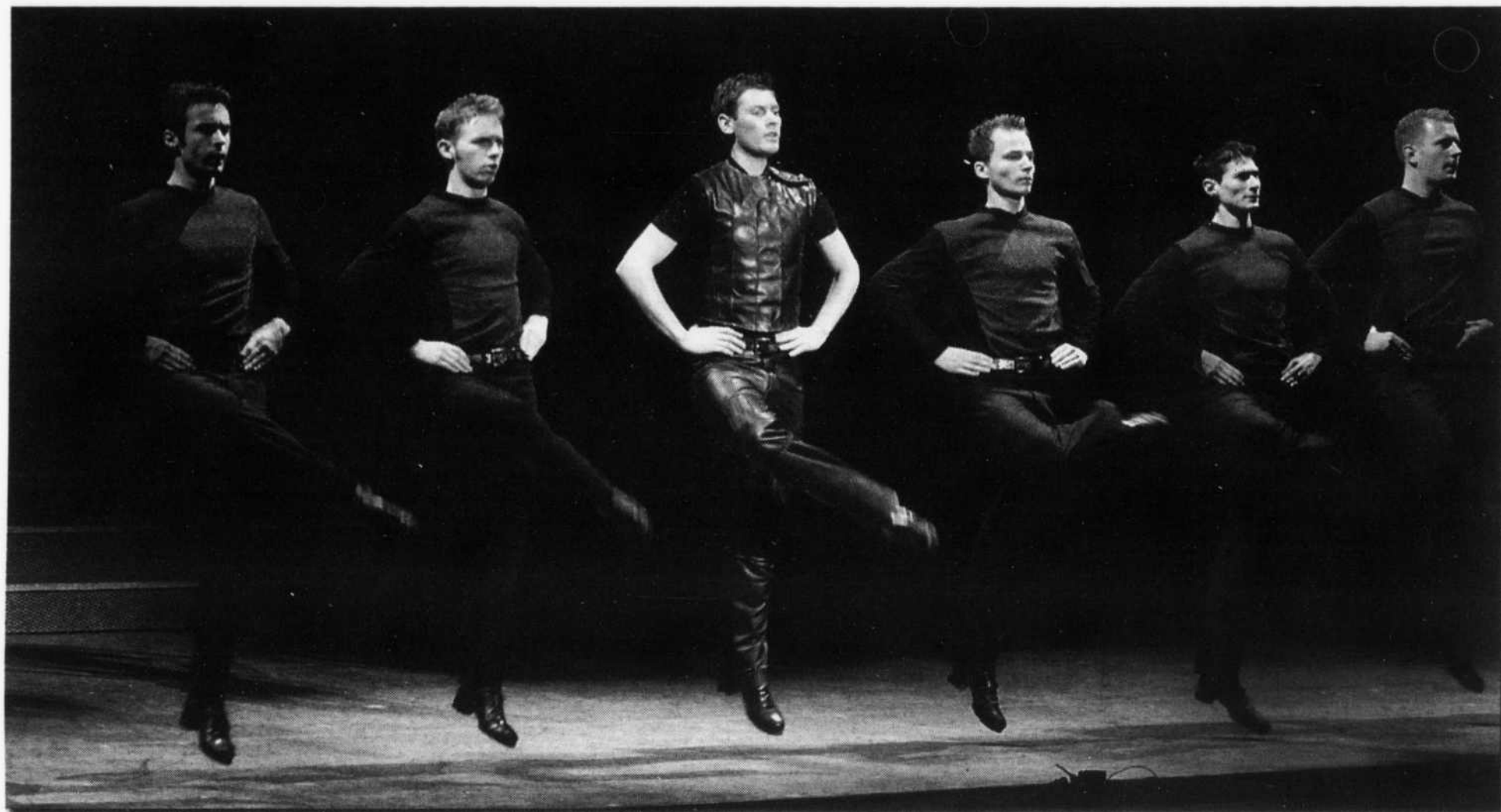


Photo provided by Jack Hartin

The folks at Riverdance would like to invite you to dance in step with 19 of your friends. Can't pull it off? Then maybe you won't make fun of them quite as quickly.

Despite first impressions, 'Riverdance' leaves fans with satisfactory night at TPAC

By Colin Winter

I've a confession to make: There are few things I love more than bagpipes and dancing Irishmen in head-to-toe leather. With that in mind, it should come as no surprise that I, and everyone who shares my obsession, have had only one thing on our minds lately: *Riverdance* at TPAC's Jackson Hall.

While many may dismiss *Riverdance* as possibly the least-macho way to spend your Friday or Saturday night, keep this in mind: What they make look so


easy and effortless on stage is actually amazingly difficult. A single person tap-dancing, admittedly, may not be impressive. Add another dancer or two, and the difficulty goes up dramatically. Why? All the dancers have to be perfectly in sync; if one person is off, by even a fraction of a second, everyone in the audience can tell. *Riverdance's* Irish Dance Troupe scales this up to have 20 dancers on stage at once, with an appropriately staggering increase in difficulty.

The dancing really is the star of the show here, and

the only places the production goes wrong are when that fact is forgotten. For example, there are persistent attempts to provide some kind of plot, such as narration and several interpretive dance numbers, most of which left me wondering, "What the hell?" The show should have forgone any attempt at plot, sticking, instead, to the dancing, which is what we're really there to see.

The only dance-related qualm I had with the show concerned a pair of Spanish

See *Riverdance*, 5



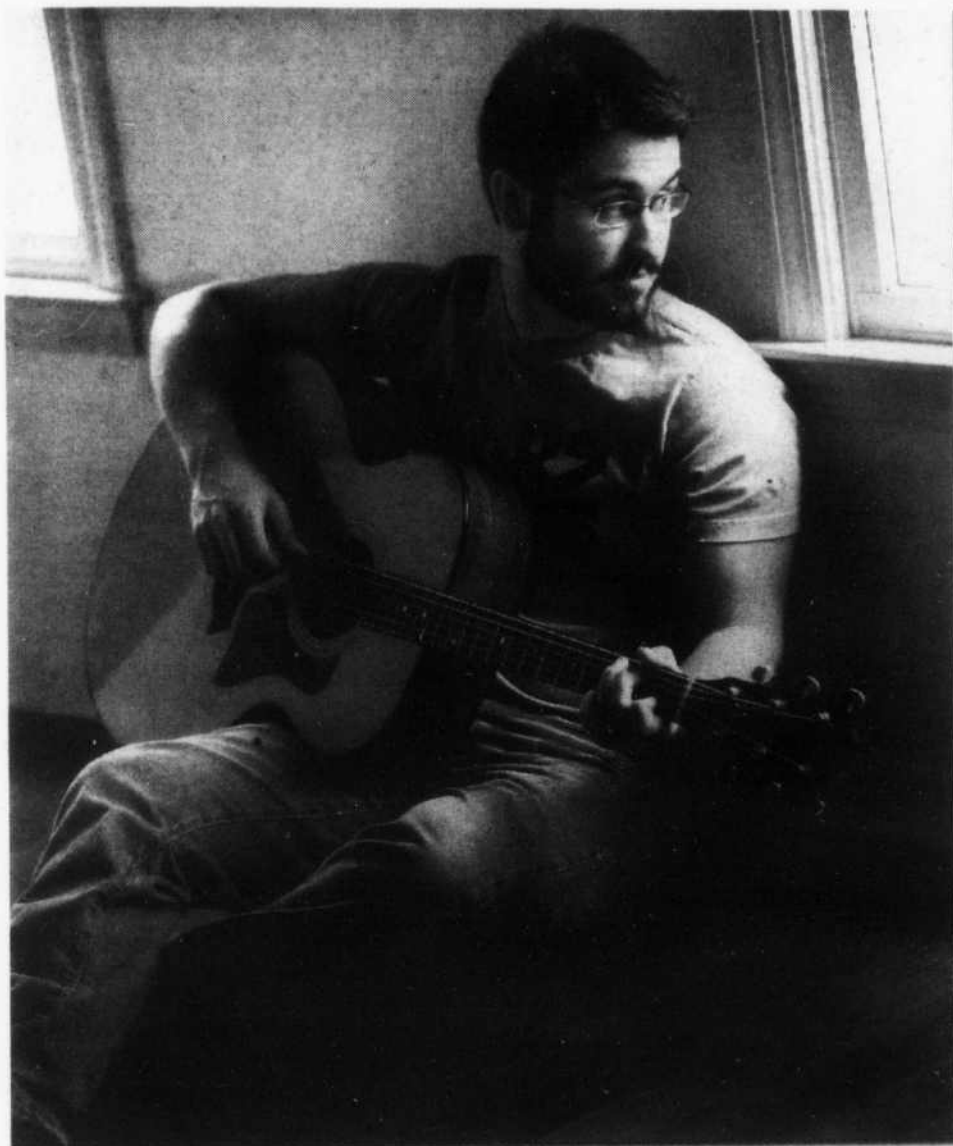
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'200 Orange Street' feels country, emo at same time

By Joe Freisinger

What do you get when you blend solid folk and gospel writing to pop, with a pinch of cheese to taste? Sean McConnell's *200 Orange Street*. A good singer and a fine guitarist, Sean McConnell writes radio-friendly songs (a surprisingly difficult task) with skillful hooks. *200 Orange Street*'s stripped down texture, mostly for voice and acoustic guitar, contrasts with his clear and singable pop melodies.

McConnell's accomplished musicianship sometimes is overshadowed by overly emotional, wearing-his-heart-on-his-sleeve, two parts pop/one part country lyrics. Once considered very hip, during the heyday of emo and hard rock/pop bands like Nickelback and Puddle of Mudd, whiny melodies and lyrics are now considered silly. That said, McConnell's version is much more

Sean McConnell
'200 Orange Street'

Independent
Released 2003



(out of four stars)

genuine, singing what he feels rather than what record executives tell him will sell albums.

The first track, "If These Walls Could Speak," is an emotional song about reminiscing about the past through a dream. A well crafted tune about happy-go-lucky childhood memories, "If these walls could speak" shows off McConnell's vocal range. Verse, refrain and bridge all have strong melodies and lyrics. The guitar work never gets very complex but gives a sturdy foundation for the vocal activity.

McConnell follows with "Without me." He starts out the song saying, "I had a dream," which, just coming off a song about a dream, seems a little repetitive. However, it was a different dream this time, about love,

Photo provided by Sean McConnell

Acoustical performer Sean McConnell's musical range reaches from bluesy to popish.

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'Sky Captain' flies past failure in post-theater showing

By Adam Rottenberg
Michigan Daily (U. Michigan)

Filmmaking is too often concerned solely with the bottom line. Kerry Conran's *Sky Captain and the World of Tomorrow* reinvigorates a sense of wonderment and adventure into a medium that would rather play it safe than challenge conventions. And though *Sky Captain* proved to be a failure at the box office, its charm and wit endures on DVD.

Borrowing heavily from the adventure serials of the 1930s, *Sky Captain* transports viewers to a world reminiscent of the Max Fleisher *Superman* cartoons – filled with art-deco skyscrapers and old-fashioned robots. These visuals are what separate Conran's adventure film from the rest of the pack. With a washed-out color palate that emulates the Technicolor of a bygone era, the blue-screen actioner looks just as good on DVD as it did in theaters.

Jude Law stars as Joe "Sky Captain" Sullivan, a virtual superhero in the art-deco world. Called into

Sky Captain and the World of Tomorrow

Jude Law, Gwyneth Paltrow,
Angelina Jolie

Brooklyn Films
January 25

✱ ✱ 1/2

(out of four stars)

action whenever there is trouble, Joe flies his plane into battle to fight giant robots and save the planet from an evil genius. Aided in his journey by precocious reporter and former lover Polly Perkins – Gwyneth Paltrow in a pitch-perfect performance – Joe traverses across the world to stop the madman.

Joe and Polly's chemistry and quarrelling carry much of the film, but Angelina Jolie nearly steals the show. Though Jolie appears only briefly as an old-flame who leads a military outfit, she makes the most of her screen time in a commanding role filled with plenty of spunk and humor.

The unique filmmaking

process – the entire movie was shot on blue-screen with no locations or elaborate sets – is captured in great detail on the DVD's features. The two commentary tracks – one with Conran and the cast and another with Conran and the technical crew – offer insights into the vastly different experiences from the shoot to post production.

But the most satisfying extra is the inclusion of a

short film version of the opening minutes of *Sky Captain* made by Conran a few years before the big-screen effort. The surprisingly well made film utilizes the same blue-screen techniques that the director would later refine in the full-length version to great effect.

Not since *Raiders of the*

Photo provided
Lost Ark has a film so effortlessly brought excitement back into theaters. Unfortunately, most people missed out on this remarkable movie the first time around. With its release on DVD, hopefully *Sky Captain* will finally find the audience it deserves. ✱

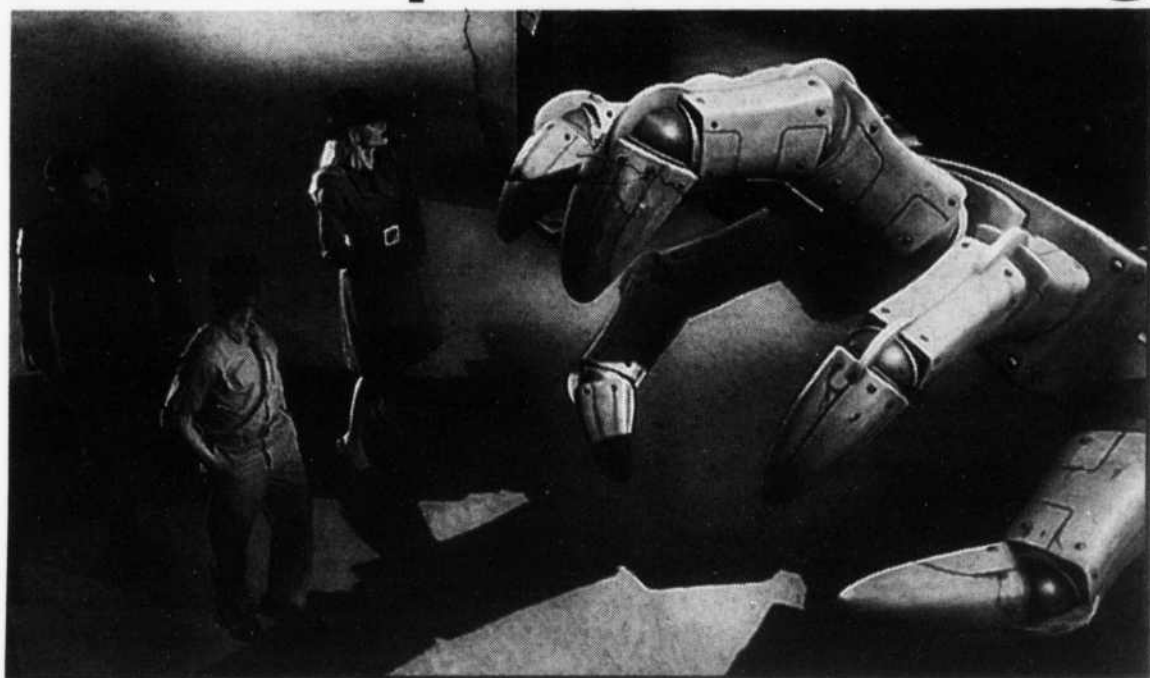


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From Riverdance, 2

Flamenco numbers. While beautiful, they seemed a bit out of place in the middle of a show devoted to Irish step-dancing. And while, initially, I was prepared to say the same the thing about a Harlem-inspired piece, the amazing skill exhibited by the dancers won me over completely by the number's end.

Despite these few blemishes, the show was otherwise very enjoyable. I highly recommend it, especially if your significant other is still sore they didn't get tickets to this past weekend's ballet for Valentine's. *

Flamenco Dancing

Dancing is a form of expression that transcends cultures, even over the Irish. The Riverdance production featured the traditional Spanish dancing style called Flamenco dancing. Most Flamenco dances are accompanied by acoustic guitar and feature dancers with flashy dresses and flowing skirts.



From McConnell, 3

and this time he woke up. He appropriately moves from playing acoustic during the happy verse to electric at the chorus, with the words, "But then I woke up..." A solid ballad, "Without me" is a little less folk and more pop than "If these walls could speak".

On "Tired of Waiting," McConnell departs from the chord strumming of the first two tracks and does some finger picking with light arpeggios. "Tired of Waiting" is the first track on which he uses background vocals. He sticks with the whole love idea but adds a little spice to the lyrics by opening the song saying, "It was written by the prophets of long ago..."

McConnell has a good sense of storytelling in the form of ballads and uses metaphors effectively.

Following another song about love, "Madly in love with you," McConnell refreshes the audience with "Jacks river." The verse and chorus have a grand total of

two chords, but major drone works in this folk rock setting, and the breakdown allows for more harmonic movement.

A fine song, "Jacks River," gets a little too sweet-major when McConnell sings, "It's just a weekend with the boys."

Though McConnell adds some electric guitar leads, it still lacks the edge that a 'weekend with the boys' would sound like.

On "Memphis," McConnell brings back the smooth finger picking that he used in "Tired of Waiting." Contrasting with the fluid, mellow guitar line is a plea for love in his lyrics.

This contrast fits well with McConnell's mental state at the time of writing "Memphis," the guitar portraying the outward lonely calm and his lyrics voicing the violent storm of emotional pain going on in his mind.

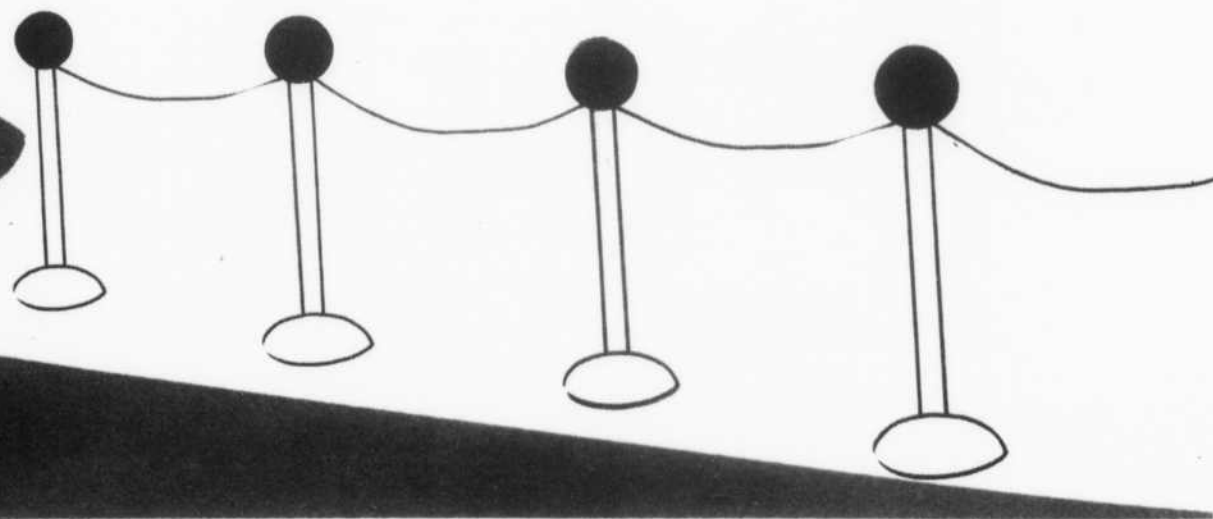
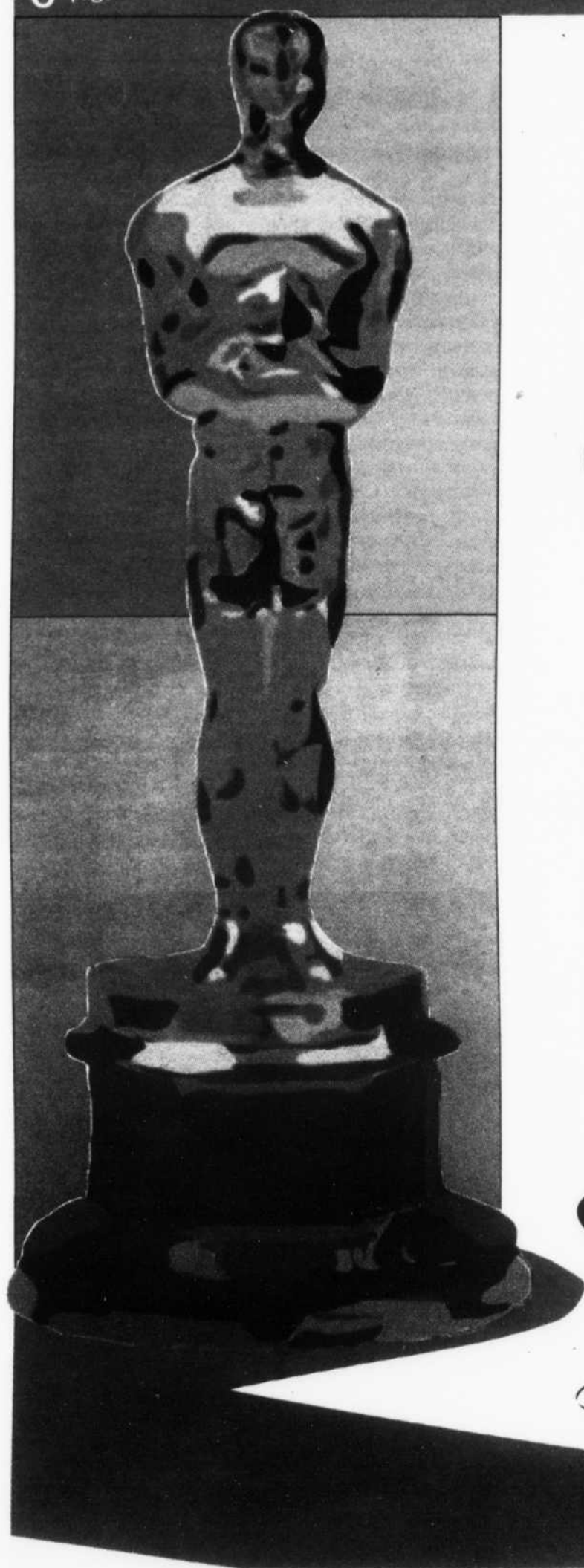
I give Sean McConnell's 200 Orange Street 3 out of 4 stars for thoughtful lyrics and clever, emotional melodies. *



Making bets on best flick at the Oscars

By William C. Fancher

At last year's Oscars it was fairly clear which film was going to be the big winner. *The Lord of the Rings: The Return of the King* was the box office favorite and held the most number of nominations, two good steps on the road to Best Picture. This year, however, the field is a little more level. Still, some films are more likely to win than others, and the category can effectively be cut from a five-film to a three-film race.





the films

The Aviator: Martin Scorsese's epic recreation of Howard Hughes' life and the golden age of Hollywood holds 10 nominations, the most of any film this year. The Academy of Motion Picture Arts and Sciences has been dan-

gling an Oscar in front of Scorsese for the better part of 30 years, but has never let him have it.

Finding Neverland: Based on the play *The Man Who Was Peter Pan*, Johnny Depp plays the author as he finds the inspiration for Peter Pan in the lives of a widow (Kate Winslet) and her four sons. The film rests on Depp's ability to play the character free of the potential perverse undertones, for which he has a Best Actor nomination.

Million Dollar Baby: Clint Eastwood's painful drama about a female boxer and her trainer appeared out of nowhere last December with more word-of-mouth Oscar buzz than any marketing campaign could ever muster. Eastwood, Hilary Swank, and Morgan Freeman are all nominated for their acting, and Eastwood is nominated for Best Director.

Ray: Jamie Foxx has all but won Best Actor for his embodiment of the late music legend Ray Charles, having already taken home a Golden Globe and Screen Actors Guild award for his performance. With its beautiful recreation of the 1950s and 60s, along with new recordings made for the film by Charles, this is the most flat-out entertaining film nominated.

Sideways: By turns hilarious and heartbreaking, Paul Giamatti and Thomas Hayden Church play buddies spending a week of wine and women together in northern

California before one of them is to be married. Giamatti's performance was glaringly overlooked by the Academy. In the Supporting Actor categories Church is nominated, as well as Virginia Madsen, who plays the woman in love with Giamatti despite his best efforts.



the odds

A good way to predict the Oscars is to look at what films have won other awards thus far, as well as the trends found in past Oscar years.

Sideways took home the Golden Globe for Best Comedy, and *The Aviator* won Best Drama. Other than those for Jamie Foxx, Ray has not been raking in the awards, nor has *Finding Neverland*. *Million Dollar Baby* has done well for itself, with plenty of awards and nominations for Swank and Freeman, as well as the Directors Guild of America award going to Eastwood. From here, there appears to be a three-film race between *The Aviator*, *Million Dollar Baby*, and *Sideways*.

In the last 20 years, 17 Best Picture winners have been historical dramas. This bodes well for *The Aviator*, but on the other hand, Hollywood loves its institutions, and Clint Eastwood certainly qualifies as one. *Sideways* does not have such Oscar-friendly trappings, and has amazingly stayed in the race by virtue of how good it is.

So where am I putting my money this Sunday? *Million Dollar Baby* should win, but I'll play it safe and bet on *The Aviator* to bring it home.*

Chris Rock



The 77th Oscar Awards will be hosted by Chris Rock. In case you've only been listening to Rush Limbaugh for the last two decades, Rock is a comedian who has made a name for himself by making fun of practically everybody in a horribly politically incorrect way. Recently, Rock has taken fire from both extreme conservatives for his frequent swearing and far-out liberals for saying that the only men who watch the Oscars who aren't personally involved are gay.

Awards show leaves out handful of flicks

Some unique audience favorites snubbed by Academy, not recognized with nomination

By Forrest Sanders

For those cinephiles who regard the Oscars to be the real Super Bowl, there were no surprises when the latest batch of Academy Award nominations were announced last month. Indeed, the preferences of 5,880 film professionals do tend to be a bit predictable. You can blame it on politics, commercial concerns, or the Academy just being closed-minded to the extraordinary diversity of movies released in the course of a year, but there are always a few audience favorites that are left forgotten. Here's just a handful of would-be nominations for the 77th

Annual Academy Awards.

First up, I would have applauded the Academy had they opted to nominate the unique marvel, *Eternal Sunshine of the Spotless Mind*, in the Best Picture category. The quirky little film was one of the most innovative movies I've seen in years, and a nomination would have shown that the Academy is willing to recognize a film outside of the "same ole, same ole." In all fairness, though, *Eternal Sunshine* was probably released too early in the year for it to register with Academy voters.

On the other hand, Pixar's latest masterpiece, *The Incredibles*, was

released right in the midst of Oscar season. Unfortunately, the film is being cheated out of a Best Picture nomination for the simple excuse that it's animated. The Best Animated Films category diminishes filmmakers' efforts, making such brilliant features as *The Incredibles* compete with kiddie fodder like *Shrek*. *The Incredibles* is not going to be rewarded the recognition it deserves, but at least the action hero romp is guaranteed to take home some hardware when it wins Best Animated Feature on Oscar night.

In the acting categories, the Academy's choices were pretty spot-on, save for a few notable snubs. The much-ballyhooed exclusion of Paul Giamatti in the Best Actor category must seem rather embarrass-

ing for Hollywood's "everyday guy." His *Sideways* co-stars Virginia Madsen and Thomas Haden Church both bagged supporting nods, while the film, director, and screenwriter are all nominated in their respective categories.

While Giamatti may be mildly disappointed, Christian Bale must be fuming over his snub following the 63-pound weight loss he endured for his role in *The Machinist*. To be honest, though, Bale wouldn't be any closer to winning Best Actor this year if he took another 63 pounds off his skeletal frame. This category belongs to Jamie Foxx.

On a minor note, it's certainly a shame that the powers-that-be at Miramax opted to shelve Zhang Yimou's *Hero* for two years before

See Awards, 9

'Battlestar Galactica' coming back to television

By John Soltes
Daily Targum (Rutgers U.)

The Sci-Fi Network recently premiered their new original series *Battlestar Galactica*, with record numbers for the cable station. After the success of the first five episodes, which have already aired, Sci-Fi has optioned a second season to the hit series as well.

Galactica was originally a cult series during the 1970s, then remade into a TV mini-series in 2003 by executive producer Ronald D. Moore (*Roswell*). Due to the success of that two-part series, Sci-Fi decided to go ahead with a 13 episode weekly series.

The story of the show revolves around Cylons – human-made robots who've learned to take on human form – and have just

destroyed billions of people. The only survivors from this devastation are a ragtag fleet of ships, which were getting ready to retire and call it quits. Now, these ships and the people they house have been thrust into the position of being the sole opportunity to advance the human race into the future.

Mary McDonnell (*Donnie Darko*) plays Laura Roslin, a woman suffering from breast cancer, who was the Secretary of Education until she inherited the role of President. "Pres. Roslin is a middle-aged woman who has power thrust upon her," McDonnell said in a phone interview. McDonnell is no stranger to the acting field, garnering two Academy Award nominations for *Dances with Wolves* and *Passion Fish*. However, the idea of a weekly character-driven series enticed her.

"When you're my age," McDonnell said, "and this type of storytelling is possible, you crave it."

Katee Sackhoff plays Starbuck, a tomboyish fighter pilot with a sordid history. Sackhoff, a 24-year old actress, is extremely happy this series has made it to a second season. "I'm the queen of cancelled TV shows," Sackhoff said about her career, which has included the short-lived series, *The Education of Max Bickford*. Already a sci-fi fan before receiving the role of Starbuck, Sackhoff says that the reason she was drawn to *Battlestar Galactica* was because it was so "character-driven ... and it's not stereotypically sci-fi."

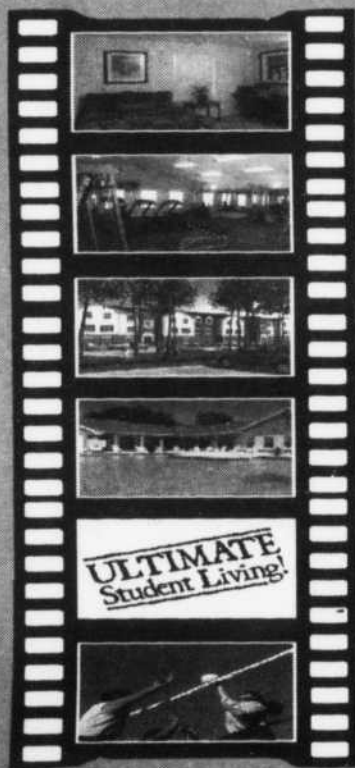
Another central character in the series is Captain Adama played by the accomplished actor Edward James Olmos. McDonnell defines

Adama as the exact opposite of her role of Pres. Roslin. "She's anti-military, [an] educator, and no respect for war. It is built into her culturally," McDonnell said. This is in sharp contrast to Capt. Adama who is the military leader of the fleet, and is constantly having to get in predicaments with Pres. Roslin.

One notion that McDonnell, Sackhoff, and Helfer all share is that this sci-fi series speaks for today's society. "It is poignant to today," Helfer said. Sackhoff agrees saying that, "for young people right now the emotions are true and pure. It is relative to what is going on today." Modern issues of the inhumane treatment of prisoners, suicide bombers, and human slavery are all themes within the first season of *Battlestar Galactica*. *

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'Revolutionary Mothers' gives praise to women

By Hillary Robson

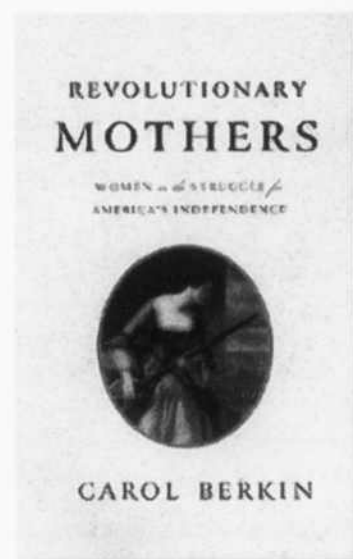
Revolutionary Mothers: Women in the Struggle for America's Independence by Carol Berkin (Knopf, 2005, 194 pages) offers its readers the chance to view the Revolutionary War from the perspective of the women who aided in the fight for independence. Berkin intertwines historical fact with written correspondence and newspaper articles in an engaging narrative format that reads more like a novel than non-fiction.

Berkin, a professor of history at both Baruch College and the City University of New York, has published several historical works, including two American his-

**Revolutionary Mothers:
Women in the Struggle
for America's
Independence**
Carol Berkin
2005

tory textbooks and a history of women in American colonies. Her writing is precise but conversational, offering the reader a chance to explore history without feeling weighted down with an overly scholastic format.

The introduction to *Revolutionary Mothers* reflects upon the aura of romanticism that is com-



monly associated with the Revolutionary war, illustrating that in today's world where war is a front-page news story, it's easy to understand how the past is

often cast in softer light. Berkin avows to present this era in American history as gritty and realistic as it was, bringing to life the unknown characters who had an important role in the successful endeavor of America's break with England in the late 1700s.

Scholarship about women and the Revolutionary war often centers on well-known characters, such as Betsy Ross and Molly Pitcher. Berkin tackles this deficit in historical accounts head-on and brings to life the lives and actions of unknown women who sacrificed all that they could for their independence. Focusing on the pursuits of white colonial women as well as black and Native American women, Berkin provides her readers with a diverse catalogue of historical narratives.

Fascinating insights are provided in the course of the work, from compelling marriage laws and societal behaviors to the political actions that women took upon themselves from the

Boston Tea Party onward. Berkin contends that the revolution helped to alter the societal views of women held in the colonies at the time, and her view is supported well with historical documentation.

Even when the accounts are superficial, Berkin strives to illustrate that she is well aware of inadequate or suggestive evidence. She stitches together the possibility of actions based on historical fact, however slight, with conviction. The author does not want to suggest a feminist view; instead, the clear and insightful presentation of facts allow the reader to walk away with whatever perspective of women in the Revolution that he-or-she wants to take.

While historical in nature, *Revolutionary Mothers* has much to offer to even the casual reader. Berkin's study of women during the Revolution is thought provoking and highly engaging. A highly recommended addition to any bookshelf. *

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From Horrors, 7

its stateside release. The decision has made the most beautiful film of the new millennium ineligible for a Best Cinematography Oscar (though Yimou's other film, *House of Flying Daggers*, still has a shot at nabbing the award).

Also snubbed in the same category is the criminally underrated *Collateral*, whose brilliant use of digital camera under street lighting gave the film a moody, mesmerizing atmosphere.

So if you found your Oscar picks strangely missing from the list of nominees, just keep in mind that the Academy is prone to mistakes.

After all, this is the same Academy of Motion Picture Arts and Sciences who never rewarded Orson Welles, Alfred Hitchcock or Stanley Kubrick with an Oscar for Best Director. So to all the actors, directors, and, yes, stuntmen who have yet to get their dues, better luck next year, guys.*

flash

concert calendar

* - .:flash pick of the week

Thursday, Feb. 24

- The Tough & Lovely W/The Jenny Jeans: 9 p.m., The Basement, \$5

- * VOX Benefit Feat. Cutthroat Junction, Miles of Clear June, & Destiny: 9 p.m., The Boro Bar & Grill, \$5

- Roots Rock@The 5 Spot Hosted by Shawn Byrne Feat. The Jamie Hartford Band & Fugitive Glue: 9 p.m., The 5 Spot, \$5
- Lucy Gets Jazzy Feat. Lucy Arvin, Peter Gunn, Larry Seeman, Jim Depriest, Eric Rogers, & Kevin Sanders: 7 p.m., Kijiji Coffee House & Deli

Friday, Feb. 25

- Shannon Marie & Rooty Blue: 9 p.m., Bunganut Pig, Murfreesboro, \$5

- * Crane Orchard, Fluid Ounces, & Sterling Y: 9 p.m., The 5 Spot, \$5

- Born Empty W/Whorehound: 9 p.m., Hair of the Dog, \$5
- Avail W/Lucero & Stackmagic: 9:30 p.m., The Mercy Lounge, 18 & up. \$10
- Southern Girls Rock 'n' Roll Benefit W/Dave Cloud & The Gospel of Power, Hurt, & Red Lion: 9 p.m., Springwater, \$5. 21 & up

Saturday, Feb. 26

- Mary-Ann Brandon & Fred James: 5 p.m., B.B. King's Blues Club, \$10

- Dr. Gonzo W/Deadchain: 9 p.m., The Boro Bar & Grill, \$5

- Alt-Country Hoedown Feat. The Skeeters, Jennifer Brantley, Sisters Wade, Gordon Vincent & Suzette & The Neon Angels: 9 p.m., The End, \$5

- * 3 AM: 9:30 p.m., Lipstick Lounge, \$8

- Voo Doo Chili: 9 p.m., Bunganut Pig, Franklin, \$5

Sunday, Feb. 27

- Weatherspoon W/The 8th Grade: 9 p.m., Hard Rock Cafe, \$5

- Sunday Night Music Special Feat. Kentucky Thunder: 7:30 p.m., Lipstick Lounge, \$8

- * Super Action Heroes: 8 p.m., 3rd & Lindsley Bar & Grill

- Gillian Welch & David Rawlings: 8 p.m., The Station Inn, \$20

Monday, Feb. 28

- * Studebaker John: 8:30 p.m., Bourbon Street Blues & Boogie Bar, \$5

- The Balls W/Nick Kane: 9 p.m., The 5 Spot

- Munciple Waste W/Snakeskin Machine Gun, Asshole Parade & Neon Dead: 9 p.m., The End, \$5
- Live Jazz W/Mel Deal & Co: noon, Kijiji Coffee House & Deli

Tuesday, Mar. 1

- Beggars Fortune: 8 p.m., Bongo After Hours Theatre, \$5

- The Sincerity Guild W/Black Market Faith & Don't Die Cindy: 9 p.m., The End, \$5

- Uncle Woody Sullender & Kevin Davis, The Bluff Duo W/Brady Sharp & David Maddox, & The Cherry Blossoms: 9 p.m., The 5 Spot, \$5

- * The Sidemen: 9 p.m., The Station Inn, \$7

- Crystal York: 7 p.m., 3rd & Lindsley Bar & Grill

Wednesday, Mar. 2

- Burning Las Vegas: 8 p.m., B.B. King's Blues Club, \$5

- * Stuck Lucky W/The Carry-ons, & Lonesome Town Drifters: 9 p.m., The End, \$5

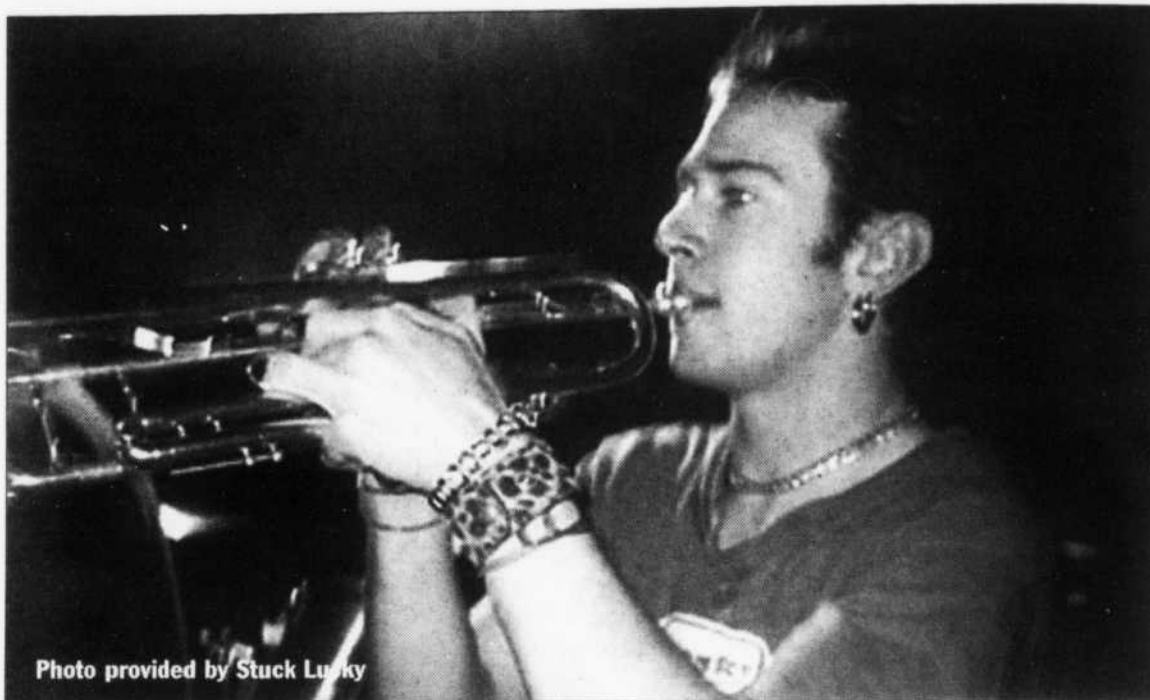


Photo provided by Stuck Lucky

..flash Pick of the Week - Stuck Lucky

A trumpet and trombone add flavor to Stuck Lucky's ska punk sound. Stuck Lucky, a Murfreesboro-based group, is performing on March 2 with The Carry-ons and Lonesome Town Drifters, 9 p.m. @ The End.

WMTS Playlist

- | | |
|--|---|
| 1. Mattoid "Eternifinity" | 6. De Novo Dahl "Cats/Kittens" |
| 2. Kings of Leon "Aha Shake Heartbreak" | 7. Mates Of State "All Day [EP]" |
| 3. Bright Eyes "I'm Wide Awake..." | 8. LCD Soundsystem "LCD..." |
| 4. Mogwai "Government Commission" | 9. Bloc Party "Tulips" [single] |
| 5. Fiery Furnaces EP | 10. Audible "Sky Signal" |

Compiled by WMTS-FM 88.3 music director Jason Jones.

NY Times Best-Sellers (Hardcover Advice)

- | | |
|--|--|
| 1. Your Best Life Now Joel Osteen | 6. Start Late, Finish Rich David Bach |
| 2. French Women... Mireille Guiliano | 7. Be Honest-You're Not... Ian Kerner |
| 3. The Purpose-Driven Life Rick Warren | 8. Hallelujah!... Maya Angelou |
| 4. He's Just Not... Greg Behrendt... | 9. The Abs Diet David Zinczenko |
| 5. The South Beach Diet Arthur Agatston | 10. Who Moved My... Spencer Johnson |

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

24	25	26	27	28	1	2
<ul style="list-style-type: none"> • <i>Ikiru</i> (To Live) a screening & panel discussion of the 1952 Kurosawa film about a man with cancer, 6:30 p.m. (5:30 dinner) at the Downtown Presbyterian Church. For more information, call 260-6238. Free. 	<ul style="list-style-type: none"> • Country Dance, (Through Monday, 28) square & contra dances, 8-10:30 p.m. (beginners' lessons at 7:30 p.m.) at Woodbine Community Center. For information, visit www.dance-nashville.org. \$5. 	<ul style="list-style-type: none"> • Lequire Gallery (Ongoing) "Lequire Gallery Winter Show," through Feb. 28. Hours: 10 a.m.-2 p.m. Monday - Wednesday or by appt. 	<ul style="list-style-type: none"> • Janet Levine March Gallery (Ongoing) Paintings by Rhonda Cohen, through Feb. 27. Hours: 8:30 a.m.-9 p.m. Mon.-Thurs.; 8:30 a.m.-4 p.m. Fri.; 9 a.m.-5 p.m. Sun. 	<ul style="list-style-type: none"> • Finer Things Gallery (Ongoing) "Masters of Wood Art III," feat. works by nationally & internationally recognized wood artists, through March 26. Hours: 10 a.m.-5 p.m. Tues.-Sat. 	<ul style="list-style-type: none"> • Baldwin Photographic Gallery (Ongoing) "Feel the Music," black-&-white photographs of jazz musicians by Joe La Russo, Hours: 8 a.m.-4:30 p.m. Mon.-Fri.; 1-4 p.m. Sat.; 6-9:45 p.m. Sun. 	<ul style="list-style-type: none"> • Art & Invention Gallery @ The Garage Mahal (Ongoing) "Messages of Love," through April 3. Hours: 11 a.m.-6 p.m. Fri.-Sat.; noon-6 p.m. Sun.; or by appt.
3	4	5	6	7	8	9
<ul style="list-style-type: none"> • <i>Behind A Harvest Moon</i> - Myra Anderson's original play concerns what happens when three college chums reunite after many years of living their separate lives. March 3-5, Bongo After Hours Theatre, 7:30 p.m. 385-1188. 	<ul style="list-style-type: none"> • <i>Noises Off</i> - Michael Frayn's popular farce about an eccentric British theatrical troupe. Through March 12 at TPAC's Polk Theater, 7:30 p.m. Thurs.-Sat.; 4 p.m. Sun. For information, call 782-4000. 	<ul style="list-style-type: none"> • <i>The Tempest</i> - March 1-18 at the Nashville Children's Theater's Hill Theatre. For information, call 254-9103. 	<ul style="list-style-type: none"> • Muse Haven Art Gallery - "Black & White Photography & Painting," works by multiple artists, through April 23. Hours: 10 a.m.-5 p.m. Tues.-Fri.; 10 a.m.-6 p.m. Sat. 	<ul style="list-style-type: none"> • Hanging Around Eclectic Arts & Framing - "Out of the Blue," works by gallery artists, through March 12. Hours: 10 a.m.-6 p.m. Mon.-Fri.; 10 a.m.-4 p.m. Sat. 	<ul style="list-style-type: none"> • Art & Invention Gallery @ The Garage Mahal - "Messages of Love," through April 3. Hours: 11 a.m.-6 p.m. Fri.-Sat.; noon-6 p.m. Sun.; or by appt. 	<ul style="list-style-type: none"> • The Art House - "Architectural Landscapes," works by Jeff Green, through March 24. Hours: 11 a.m.-9 p.m. Tues.-Sat.

Bar & Club Scene

3rd & Lindsley.
818 Third Ave. S. 259-9891

The 5 Spot. 1006
Forrest Ave. 650-9333

Alleycat Lounge.
1008-B Woodland St. 262-5888

B.B. King's Blues Club.
152 Second Ave. N. 256-2727

The Backyard Café.
4150 Old Hillsboro Road,
Leiper's Fork. 790-4003

Bar Nashville.
114 Second Ave. S. 248-4011

Bar Twenty3.
503 Twelfth Ave. So. 963-9998

The Bar Car.
209 10th Ave. S. 259-4875

The Basement.
1604 Eighth Ave. S. 254-1604

Bean Town Coffee Shop.
2181 Hillsboro Road. 591-2326

Bluebird Café.
4104 Hillsboro Road. 383-1461

Bluesboro.
114 N. Church St. Murfreesboro.
907-1115

Boardwalk Café.
4114 Nolensville Road.
832-5104

Bongo After Hours.
2007 Belmont Blvd. 385-1188

Bongo Java Roasting Company.
107 S. 11th St. 777-3278

The Boro.
1211 Greenland Road,
Murfreesboro. 895-4800

Bourbon Street Blues & Boogie
Bar.
220 Printers Alley. 242-5837

Bunganut Pig (Murfreesboro).
1608 W. Northfield. 893-7860

Café Express.
4065 Mt. Juliet Road. 758-7101

Caffeine.
1516 Demonbreun St. 259-4993

Courtyard Café.
867 Bell Road, Antioch.
731-7228

Crush Dance Club.
174 Second Ave. N. 256-5808

Curb Café.
1900 Belmont Blvd. 460-8507

Double E Bar & Grill.
4957 Lebanon Pike. 885-3400

The End.
2219 Elliston Place. 321-4457

eXceSs.
909 1/2 Church St. 255-4331

Exit/In.
2208 Elliston Place. 321-3340

The Family Wash.
2038 Greenwood Ave. 226-6070

Flying Saucer.
111 10th Ave. S. #310. 259-7468

French Quarter Café.
823 Woodland St. 227-3100

Gas Lite Lounge.
165 Eighth Ave. N. 264-1278

Hurricane Station.
2209 NW Broad St.,
Murfreesboro. 907-1111

Hair of the Dog.
1831 12th Ave. S. 386-3311

It's All Good Café.
411 51st Ave. N. 297-1717

Johnny Jackson's Soul
Satisfaction.
209 10th Ave. S. 259-4875

Kijiji Coffee House.
1207 Jefferson St. 321-0403

Kiss After Hours.
508 Lea Ave. 259-3223

Kung Fu Coffee.
835 Fourth Ave. S. 251-0190

Lady Godiva Pub.
300 N. Maple St., Lebanon.
453-3900

Lipstick Lounge.
1400 Woodland St. 226-6343

Mercy Lounge.
1 Cannery Row. 251-3020

Mojo's Coffeehouse.
2243 Fairview Blvd., Fairview.
799-9779

The Muse.
835 Fourth Ave. S. 251-0190

NV.
131 Second Ave. N. 242-7007

Portland Brew.
2605 12th Ave. S. 292-9004

Prizm.
15128 Old Hickory Blvd.
837-8608

Rcktnw.
401 Sixth Ave. S. 843-4000

Red Iguana.
306 Broadway. 742-9078

Stampede Dance Hall & Saloon.
2146 N. Thompson Lane
(Murfreesboro). 893-3999

Station Inn.
402 12th Ave. S. 255-3307

The Sutler.
2608 Franklin Road. 292-5254

The Trap.
201 Woodland St. 248-3100

Tootsie's Orchid Lounge.
422 Broadway. 726-0463

Two Doors Down.
1524 Demonbruen St. 780-0020

Wall Street.
121 N. Maple, Murfreesboro.
867-9090

Wildhorse Saloon.
120 Second Ave. N. 902-8200

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